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## **The Role Of A Servant-Leadership-Centered Approach On Preventing Hazing: A Focus On One Historically Black University Marching Band**

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The Role of a Servant-Leadership-Centered Approach on Preventing Hazing:  
A Focus on One Historically Black University Marching Band

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North Carolina A&T State University

A dissertation submitted to the graduate faculty  
in partial fulfillment of the requirements for the degree of

DOCTOR OF PHILOSOPHY

Department: School of Education

Major: Leadership Studies

Major Professor: Comfort O. Okpala, Ed.D.

Greensboro, North Carolina

2014

The Graduate School  
North Carolina Agricultural and Technical State University  
This is to certify that the Doctoral Dissertation of

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Greensboro, North Carolina  
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## Biographical Sketch

Thomas L. Jones, Jr. was born on Clark Air Base, Angeles City, Philippines and was raised on or near military bases in Texas, New Jersey, South Dakota, North Carolina, and Virginia. He graduated from Kecoughtan High School in Hampton, VA, and earned a Bachelor of Arts degree from Hampton University with a major in General/Interdisciplinary Studies. He worked as a music arranger and instructor with the Brooklyn Music and Arts program for several years, helping this program to earn a National Championship for High School High-Stepping Marching Bands in 2004. He joined the U.S. Army in 2007 and saw deployments to Iraq in 2009 and Afghanistan in 2011. He earned a Master of Science in Space Studies from American Military University and a Master of Arts in Organizational Leadership from Gonzaga University. In addition, he earned a Bachelor of Science degree in Psychology with Business emphasis from Pennsylvania State University and an Education Specialist degree with an emphasis in Educational Leadership from Liberty University. In addition to his duties as a Psychological Operations Detachment Sergeant in the Army Reserve, he has worked with the North Carolina A&T State University marching band—the “Blue and Gold Marching Machine”—since 2008 as one of the band’s music instructors and chief music arranger. In addition to these duties, he also provides audiovisual media production and social media marketing services for the band. Since childhood, he has been active in both sports and music, and currently plays over a dozen instruments, to include trombone, trumpet, euphonium, tuba, French horn, alto saxophone, clarinet, piano, drums, and guitar. He was accepted into the NC A&T Leadership Studies doctoral program in 2012 and became a doctoral candidate in 2013. He is a member of Phi Mu Alpha Sinfonia music fraternity and the Omega Psi Phi fraternity. His research examines the use of leadership development to take on issues of hazing within HBCU marching bands.

## Dedication

“That’s one of the things I love about science: we don’t have to pretend we have all the answers. Pretending to know everything closes the door for knowing what’s really there. It’s okay not to have all the answers—it’s better to admit our ignorance than to believe an answer that isn’t right” (Neil deGrasse Tyson, 2014).

I typically shy away from speaking to others about the degrees I have earned, but when eventually faced with the question of “Why?” I simply state that I did not go to college just to get a degree. I did not go to college necessarily to learn—but rather to learn how to think. The pursuit of knowledge and the application of critical thought is what drives me to push further into the unknown. For some, not knowing something can be frustrating, but for me, knowing that we, as a society, truly know very little is both humbling and awe-inspiring. With that said, I see myself as much more of a spiritual person than one bound by religion alone. I believe less in the sanctions and ideologies of mere men and more in the notion that the truth in the universe is far beyond our limited conceptualizations of space and time. As such, those relationships I have forged with others over the years have transcended all else, and I am eternally appreciative.

Certain life experiences have shaped and molded me into the person I am today, and those experiences will forever be etched in my memories. To my grandmother, Theresa Hoffman, who saw something in me at such an early age, and helped groom me to be sharp and smart when society tried to dictate otherwise—I only wish she could have lived to see this day. Being the misguided person I once was and briefly losing my way meant that it was not meant to be, but I know that she knows the deal. That is what I believe. From the stern growing pains as a young man, to the unwavering support and love I have received from my father, Thomas L. Jones, Sr., I could never be more grateful. Just as my grandmother, my dad saw something early on and did everything to keep me on the right path, as much as I seemed to want to deviate from it. I can only hope to be half the man my father is. Without the support I have received from

both him and my stepmother, Manye, I would never have made it this far. I also give thanks to my siblings, William, Theresa, Tasha, and David, for all the things that brothers and sisters do.

Throughout my life, I have been fortunate to come across those much smarter than me, much more motivated, and much more accomplished. They were bigger thinkers than I, bigger dreamers, bigger inspirations. They have driven me to do better and to know that greater achievements are always attainable. From my Marching Pirate family as a trombonist, trumpeter, and drum major for the Hampton University “Marching Force” to my brothers of Phi Mu Alpha and Omega Psi Phi, I have seen so much greatness in others, and it reminds me that *we* are capable of anything.

From great band leaders like the late, great Barney E. Smart of HU, and Tyrone Brown of the Brooklyn Music and Arts Program, they taught me that it was more than just music. The relationships that humans form over the years are long-lasting and timeless, and at the end of the line, that is all we really have. We should do all we can to strengthen and enrich these bonds.

The real turning point in my life came when I joined the Army, and during my subsequent deployments overseas. I have met some of the most brilliant, talented leaders in the military, and they continue to inspire me to this day. They have motivated me to become a better soldier, mentor, and leader.

I would certainly like to dedicate this research to the family of Robert Champion and the countless other victims of hazing, especially in HBCU bands. It is bittersweet that the awareness of this issue could only come through Mr. Champion’s sacrifice, but we can all take solace in knowing that the time is finally here to take action. This is the first research of its kind.

Finally, this dissertation is also dedicated to the “Blue and Gold Marching Machine” of NC A&T. The leaders of this band program took a chance on a no-music-degree-having person

from a rival school and treated me like family. For them, it was not about the credentials, but rather the skills one puts on the table. Since then, I have seen so many young students grow into awesome leaders themselves, and nothing in this world gives me more of a sense of accomplishment than to see them walk across that stage, ready to take on the next leg of their journeys. Their dedication, determination, and Loyalty have been my driving force through many a sleepless night of show design or late evening/early morning practice—not to mention the countless other trials, tribulations, failures, and successes associated with band life. This band program continues to be a shining light for the University, and I am confident that we can continue to do even greater things in the future together. I thank the wonderful students that chose to participate in this study. As this study progressed, it was reassuring to know that so many of our band members possess the maturity to meet the challenges we face head-on, and with such devotion and skill, to boot.

Leadership is both a science and an art. There is a discipline and a method to it, but these structures are meant to be perceived and interpreted by the individual in order to be tailored to the situation and setting. As such, we should never reach a point where we feel as if we have all the answers. The point at which a leader has all the answers is the point at which that leader has failed. As Dr. Tyson alludes to in the above quote, it really is better to admit that we do not know something than to assume that we do. It is okay to be wrong—and I have been wrong many times...so many times. This has been a continuing life lesson for me, and continues to be a lifelong learning experience. This is what motivates me to keep pushing, because leadership is not a destination, but rather, a journey. To all my family, friends, colleagues, battle buddies, students, teachers, role models, mentors, and to every scrawny little kid to whom society presents with so many challenges, I dedicate this dissertation—this leg of the journey—to you...

## Acknowledgments

I first want to acknowledge anyone that ever believed in me and saw that I was capable of doing something better in life. Whether it came in the form of a kick in the pants or a pat on the back, it has contributed in some way. Oddly enough, I would also like to acknowledge those who didn't believe in me, did not want to see me succeed, and set up barriers and roadblocks along this journey for no other reason than to see me fail. Through this adversity, I learned a valuable lesson about both myself and society.

I would like to thank Dr. Okpala for her tireless efforts to find time to assist me at every step of the way, despite having her hands full with being in charge of the Leadership Studies department. She has been so instrumental in guiding this journey and helping me to navigate the administrative maze during these past two years. Dr. Pierce and Ms. Kim Sowell have taken the University Band program under the wing of the Division of Student Affairs, and they have done so much for the band program when it comes to our needs as an organization. As a staff member of the band, we are so appreciative of their efforts to set us up for success in all that we do. It is therefore so humbling to see Dr. Pierce take time out of her busy days to assist me in this same manner, and through her leadership, I have been able to learn so much about the political side of things in a way that can only make me a better person in the future. Dr. Burgess has been the one dishing out the tough love throughout this journey. She has been asking the tough questions and demanding much more of me throughout this process than I ever thought possible, and it has helped this research immeasurably. Through her guidance, the quality of my research has improved greatly. I would like to acknowledge and thank Dr. Nsonwu for agreeing to serve on my committee, especially on short notice. Such a kind gesture is a reflection of her commitment to furthering the academic community. Of all my committee members, Dr. Ruff has been the

one who I have spent the most time working with. Ever since that first meeting in 2008, I knew that he would be in my corner and do whatever he needed to do to assist me—but it was ultimately up to me to make it happen, so he gave me a great deal of flexibility and creative control to do just that. Because of this, it was easy to give full effort and go out of my way for the band program. Just like all the great band leaders I have come in contact with over the years, it is never just about the music—it is more about mentoring future leaders and imparting on them the life lessons that they need in order to succeed in the future. With that said, I have been studying his ways over the years and observing the way he goes about business so that I can model his actions and become a better servant-leader myself. Through his guidance and leadership, I can truly call A&T my home.

During my journey through the Leadership Studies program, I have met some wonderful instructors and fellow students. They have been an inspiration and a source of wisdom and motivation. I would especially like to thank Ms. (soon-to-be-Dr.) Dana Lyles for referring me to the program and speaking so highly of me, as well as Ms. Lori Jackson for walking me through the process of applying to and enrolling in the program, even when I was still sending emails from Afghanistan for assistance and information. She has been highly instrumental in helping me matriculate through the LEST program from start to finish.

I would also like to acknowledge my Command Team and my fellow soldiers of the 305<sup>th</sup> Tactical Psychological Operations Company for instilling in me the military bearing and trust in leadership during my Army career thus far, as well as the drive to do be a source of inspiration and motivation to others. Major Paul Creal and First Sergeant Patrick McDougal have been instrumental in shaping me into the best soldier and leader that I can be.

Lastly, I would like to acknowledge my coworkers over the years, both in Brooklyn and in Greensboro. Music education was never my first profession, but seeing their commitment and dedication helped me to develop a passion for this gig. To Tyrone, Kendra, Tim, Ben, and Eric in Brooklyn, to Ron, Harvey, Darrell, Mr. Moore (Stuff), Ms. Washington, Ms. Tiffany, Ms. Tanika, Donte, ReShonda, and Dr. Ruff in Greensboro, I am honored to have had the opportunity to work with such a great team.

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## Abstract

While the exact roots are not accurately known, hazing has likely existed for countless generations. Intended to mentally and physically acclimate new members to organizations, this tactic usually backfires, as evidenced by the recent death of Robert Champion on November 19, 2011. There are many types of marching bands, but some of those in Historically Black Colleges and Universities (HBCUs) run a higher risk of hazing susceptibility than those of Predominately White Institutions (PWIs) due to their high-profile status, intense level of competitive spirit, and the intrinsic cultural need for bonding, loyalty, cohesion, brotherhood, and sisterhood. Understanding, addressing, and preventing this issue will not come through legal measures alone, as such attempts in the past have only driven members to adapt and resort to further subversion. This case study was conducted on the campus of North Carolina Agricultural and Technical State University, and centered on interview, focus group, observational, document review, and audiovisual material review data pertaining to the school's marching band, the "Blue and Gold Marching Machine." The findings support the claims that educators and administrators should a) understand the psychosocial (psychological and social) factors that are the root causes of hazing, b) address potential hazing climates by analyzing and shaping organizational culture while working to dispel long-standing negative ideologies, and c) preventing hazing cultures from forming by instilling leadership development, particularly in the servant-leadership style. This holistic course of action would prove to be more efficient and sustainable than past methods, many of which center only on regulations, punitive measures, and policies alone.

*Keywords:* hazing, social identity, in-group/out-group bias, emotional intelligence, servant-leadership, rites of passage

## CHAPTER 1

### Introduction

This study explores the psychological, social, and cultural forces that can perpetuate hazing within Historically Black College and University (HBCU) marching bands. By focusing on the North Carolina A&T State University marching band, greater insight is provided concerning the measures that the band has taken to reduce past cultures of hazing and prevent future incidents by taking on a leadership-centered focus, particularly in the style of servant-leadership. In addition, this approach seeks to implement activities that comprise a safe, legal, and fun *rites of passage*, while still being challenging, stressful, and rewarding enough to serve as a viable alternative to the traditional hazing activities that have come to light as a result of incidents at other colleges. The findings in this study can hopefully serve as a starting point for a rethinking of traditional anti-hazing policies that center only on punitive measures and policies alone.

### Problem Statement

Hazing continues to be a problem within some campus organizations, to include marching bands. While addressing this through administrative policies has helped, it is not enough, as evidenced by continued reports of hazing violations and deaths on campuses across the United States (Associated Press Staff, 2013; CBS News Staff, 2013; Reuters Staff, 2014), even in lieu of the November 2011 hazing-related death of Robert Champion, a student at Florida A&M University (Alvarez, 2011). A true and effective anti-hazing program must understand and address the psychosocial and cultural factors that drive organizations to haze in the first place. By offering a new paradigm of relevant, challenging, arduous, rewarding, safe, and legal hazing alternatives based on a servant-leadership model—such as the approach taken by the

North Carolina Agricultural and Technical State University Marching Band—organizations and individuals can fulfill these psychosocial and cultural desires through methods and activities that do not endanger their members.

## **Background**

College is usually a time of growth and change for many students—physically, emotionally, intellectually, and spiritually. For some, navigating the maze of matriculation through campus can be a daunting task, and many students will form social groups in order to share the experience as well as to provide guidance and assistance where necessary (Jones, 2004; Kimbrough, 2003; Lipkins, 2006; Nuwer, 2001). These groups play an important role in college life, and some groups, such as fraternities and sororities (Greek-letter organizations), are among the most prominent (Jones, 2004; Kimbrough, 2003). However, not every student is cut out for membership in a fraternity or sorority, be it due to poor grades, conflicts with schedules or studies, or a multitude of other factors; the allure and appeal does not go unnoticed, though. Through community service, social events, and constant displays of unity and kinship, these organizations can be some of the most revered and respected on campus (Jones, 2004; Sweet, 1999). As such, other organizations—some official, others not—can sometimes seek to emulate the more likable aspects of these social groups. One such group is the marching band.

In many colleges that operate a marching band, this group is usually the largest official organization on campus, and in some of these schools, the marching band is one of the most visible programs to those outside of the university due to the large number of students that participate. At Historically Black Colleges and Universities (HBCUs), the prominence of the marching band can even outshine that of the athletic organizations, where some fans will attend a football game solely to experience the band and the festive atmosphere it helps to create

(Greenlee, 2012). In some of the more well-known HBCU bands, members are elevated to a “campus celebrity” status, rivaling that of the aforementioned fraternities and sororities, and with that status—in addition to the markedly competitive nature of the HBCU band scene—comes a dark side that is experienced in some bands just as it is experienced in Greek-letter organizations (Kimbrough, 2003; Nuwer, 2001; Sweet, 1999).



*Figure 1.* Robert Champion, former FAMU drum major (Brown III, n.d.)

On November 19, 2011, Robert Champion succumbed to injuries sustained while trying to “cross” a sub-organization within his marching band at Florida A&M University known as “Bus C,” the third in line of the band’s travel buses. An autopsy revealed massive internal hemorrhaging due to blunt force trauma; one of the rites of initiation into this group involved walking down the aisle of the bus—gauntlet-style—while other band members took turns striking him in the torso as he passed by (the bus was parked at a hotel and the driver was not said to be present at the time). To the outside observer, this may seem barbaric, but to those who participated in this ritual, they likely viewed this as simply a means of earning one’s place within the group; in order to be accepted and become part of the *in-group*, Champion, as had many others before him, had to be subjected to this “process.” In the minds of the existing band

members who had previously undergone this initiation, such a process would instill in these members a greater love and devotion to the band, generate a greater amount of respect for that individual in the eyes of peers, and help the band to give better performances and outperform rival bands.

Hazing within campus organizations has been an ongoing problem that dates back to the very origins of these institutions of higher learning (Lipkins, 2006; Nuwer, 2001). For various reasons, students continue to engage in these activities, despite news reports of deaths and ever-stricter sanctions, regulations, and anti-hazing campaigns put in place by campus officials. Even the Florida A&M marching band, prior to the death of Robert Champion, had numerous documented cases of past hazing incidents, despite students being required to sign an anti-hazing pledge (Parks and Southerland, 2013). Indeed, this has been a major problem that has not been completely eradicated. To understate the importance of this problem is to put more and more students at risk of meeting a fate similar to that of Robert Champion and the many other documented victims of hazing throughout past and present generations (Nuwer, 2001).

### **Purpose**

The purpose of this research is to shed light on a problem that has existed on many college campuses for decades: hazing. In addition, the goal of this study is to present a comprehensive framework for understanding, addressing, and/or preventing cultures of hazing from forming within HBCU marching bands, centering on an organizational structure that focuses on proper leadership development through the servant-leadership style, in addition to the implementation of activities that are beneficial, safe, relevant, and legal—thereby constituting a structured *rites of passage*. The approach taken by the NC A&T State University “Blue and Gold Marching Machine” is a prime example of such a structure in its formative, trial-and-error

stages. Over the years, the effects of hazing in many American campus organizations have been widely documented and traditionally have involved college fraternities and sororities (Campo, Poulos, and Sipple, 2005; Jones, 2004; Lipkins, 2006; Nuwer, 2001). However, there are many other campus organizations that have resorted to harsh initiation practices as well, supposedly in order to imbue new members with the skills and thinking necessary in order to become effective and loyal members of those particular organizations (Lipkins, 2006; Nuwer, 2001; Van Raalte, Cornelius, Linder, and Brewer, 2007).

While there is existing and ongoing research and insight into the institution of hazing (Campo, et al., 2005; Van Raalte, et al., 2007), much of that research has dealt primarily with those incidents that occur in fraternities and sororities (Jones, 2004; Kimbrough, 2003). There is currently no published scholarly research concerning hazing within HBCU marching bands, and in lieu of the death of Robert Champion, this research study addresses this knowledge gap. Marching band is intended to be a fun, enjoyable, and enriching experience for students, and the benefits of marching band participation have been widely touted (Hindsley, 1930). There should be no reason for a student's life to be placed in jeopardy as a result of band initiation rituals. Instead, marching bands should incorporate *rites of passage*, which consist of fun, engaging, safe, and challenging activities for students to develop camaraderie, team-building skills, tolerance of diversity, and musical proficiency; these activities serve the dual purpose of improving the organization-at-large as well as building and honing key leadership qualities among each individual student (1930). The nature of these types of activities dictate that hazing is therefore unnecessary and, more importantly, that the ends that typical hazing rituals seek to achieve—loyalty, cohesion, and synergy, for example—can instead be accomplished through these safe and legal alternatives (Jones, 2004; Nuwer, 2001). Moreover, there is evidence that

suggests hazing practices in and of themselves do not actually achieve such goals as increased team cohesion (Van Raalte, et al., 2007), which challenges the existing ideologies that speak in favor of hazing.

Despite the fact that anti-hazing movements have been in place for years, this still continues to be a problem, and this research study explores the complex psychosocial processes behind why. Why have measures based on punitive actions against those charged with hazing proven to be relatively ineffective? More importantly, what can be done to address hazing in marching bands or to prevent hazing-based cultures from forming in the first place? Ultimately, it is believed that the best ways to address hazing do involve some small amount of punitive measures, but with a main element of orientation of new members through *viable hazing alternatives* and a *rites of passage* orientation of new members—one that is challenging, arduous, stressful, and rewarding, yet safe and legal—in order to instill in members a sense of pride, exclusivity, group liking, camaraderie among peers, and *esprit de corps* (a common spirit of loyalty, enthusiasm, and devotion to the honor of a group) among the organization as a whole. Preliminary secondary-source research indicates that students have an overwhelming desire to form exclusive groups (Van Raalte, et al., 2007) and that those who undergo a severe or challenging initiation process tend to exhibit more liking for the group and its ideals than those who undergo little or no initiation at all (Aronson and Mills, 1959).

This qualitative, descriptive case study was conducted on the campus of North Carolina A&T State University, and participants were drawn from current and alumni members of the school's marching band, the "Blue and Gold Marching Machine" (BGMM). Being that the BGMM was not always a non-hazing organization—preliminary research shows that there have been reports and hazing allegations in the past—the input of alumni members was particularly

important, especially among those who have subsequently been able to work with other band programs after graduation and have, as a result, broadened their perspectives and shifted their mentalities from their undergraduate days.

### **Research Questions**

Concerning this issue, the research questions pertaining to this study are:

1. How can a leadership-centered approach based on servant-leadership play a role in reducing the threat of hazing?
2. What role does social identity play in HBCU marching bands?
3. How does organizational culture factor into the development of hazing or non-hazing organizations?
4. How can college educators better understand, address, and prevent cultures of hazing within HBCU marching bands?

### **Definition of Key Terms**

*Hazing* is defined as any action taken or situation created intentionally, whether on or off premises, to produce mental or physical discomfort, embarrassment, harassment, or ridicule; it is listed as a crime in 44 states (Van Raalte, et al. 2007). It should be noted that hazing should not be confused with organizational traditions, rites of passage, or selection processes lawfully implemented in good taste in spirit and safety—processes that clearly show practicality and relevance with respect to a direct application to the betterment of the organization.

One of the best ways to understand both leadership and hazing is through the concept of *social influence*, which is the process by which a person's behaviors, actions, or emotions are affected by others (Hovland, Janis, and Kelley, 1953; Tajfel and Turner, 1979) and helps define a person's social identity. Influence then drives the development of an *organizational culture*, the

interpersonal forces that affect group norms and thought processes (Schein, 1990), and *servant-leadership* is a model that places the needs of followers before that of the leader (Greenleaf, 1970). Further terms will be discussed in detail as part of the literature review.

### **Significance of the Study**

While there has been significant legislation concerning hazing on college campuses, it is not enough to dissuade some organizations and individuals from continuing these practices, as evidenced by the fact that hazing is still a problem (Jones, 2004; Lipkins, 2006; Nuwer, 2001). Hazing incidents and deaths continue to still be reported, and even more incidents go undocumented due to fear of repercussions and reprisals (Lipkins, 2006). Whereas typical anti-hazing policies seek to remove any types of activities that can be considered to be hazing, this research takes a different approach of insight. This study explores the extent to which healthy and productive leadership-centered alternatives to hazing can be used—alternatives that are challenging enough to still instill group liking and team cohesion that many hazing practices seek to imbue in their members. By showing that these hazing alternatives are as effective—if not more effective—than hazing, a new paradigm can be developed, which can then be applied to other marching bands, in addition to other campus organizations such as fraternities and sororities. Currently, a knowledge gap exists concerning the application of a servant-leadership approach to preventing hazing in HBCU marching bands. The goal of this research study has been to address that knowledge gap. In the long run, this knowledge can help save lives and enrich campus organizations by helping them to form organic, genuine bonds and camaraderie among their members while performing activities that simulate the stress, challenge, and sense of achievement normally sought by hazing rituals—but without the danger or threat to life or dignity.

## **Delimitations**

A major delimitation in this research was the span of time in which it is conducted. Marching band season typically takes place in the fall semester, so research was conducted beginning in the spring prior to the season. Due to the year-round hectic nature of the marching band performance schedule, it was difficult to schedule interviews and focus groups. Special considerations were made in order to best facilitate this phase of the research by taking advantage of social media and other viable communication technologies. Another delimitation involves the generalizability of the findings as a function of dealing with past incidents. The NC A&T marching band has committed itself to eradicating hazing under the tenure of the current band director, and no significant reports of hazing have been documented during this time period. In addition, it was discovered throughout the course of data collection that NC A&T only keeps records of hazing reports dating back seven years. Therefore, it is likely that there may be some difficulty in applying the findings and recommendations to other organizations that have been historically known to engage in hazing practices; long-standing hazing cultures are much harder to change, especially given the fact that so many individuals have actually voiced support of hazing (Nuwer, 2001).

## **Organization of the Study**

Chapter 2 contains a conceptual framework as well as a review of the literature. Chapter 3 focuses on methodology, Chapter 4 presents the findings of the study, and Chapter 5 offers discussion points derived from the data, followed by recommendations, limitations, and a conclusion.

## **CHAPTER 2**

### **Literature Review**

The previous chapter outlined the focus of the research study, while stating the problem and providing a background, purpose, significance, and organization of the study. This chapter will provide a literature review and conceptual framework. While there is a myriad of research available into the psychological processes that undergird hazing, this research will narrow it down to Social Identity Theory, group liking (as a function of Cognitive Dissonance Theory), groupthink, self-justification, and the concepts of obedience and interactionism. In addition, the linking-pin notion of management, emotional intelligence, and servant-leadership will be discussed. It is proposed that understanding, addressing, preventing hazing will come as a result of a leadership-centered application that satisfies psychosocial and cultural desires through hazing alternatives that are safe, legal, and equally effective. For any given organization, a wide variety of mechanisms can potentially fuel cultures of hazing, but for the sake of parsimony, the aforementioned concepts receive the main focus, as they are greatly relevant to HBCU marching bands.

When it comes to the topic of hazing in Historically Black College bands, there currently exists no literature on this focused topic. As a result, this study builds on existing literature in order to arrive at a new understanding pertaining to the research topic at hand.

#### **Understanding Hazing**

Hazing can be defined as “any activity expected of someone joining or participating in a group that humiliates, degrades, abuses, or endangers them regardless of a person’s willingness to participate” (Allan and Madden, 2008, p. 2). Hazing can range from mild to severe and on

psychological or social levels such that it can cause significant and lasting damage that can traumatize the perpetrator, the victim, or the bystander (Lipkins, 2006). Finkel (2004) points out that medical professionals routinely scan their patients for evidence of child or domestic abuse, and in applying this to hazing, common medical concerns occur as a result of, but not limited to, beating, paddling, whipping, punching, extreme calisthenics, drowning, consumption of nonfood substances, alcohol consumption, psychological abuse, falls, and sexual assault. While hazing may include many of these activities, precise definitions can be difficult based on the sheer variety of organizations that resort to hazing practices (Jones, 2004; Nuwer, 2001)—for example, physical hazing for one organization, such as a chess club, might take on a different connotation than physical hazing for a football team, being that participation in such a sport imparts strenuous activity to begin with. Moreover, in the 44 states in which hazing is considered illegal, various interpretations and definitions exist. In general terms, however, Nuwer (2001) defines hazing as an “activity that requires new members to show subservience to older members of the group, lowering the self-esteem of newcomers” (p. 21). For the purposes of the scope of this study, hazing is defined by the State of North Carolina as follows:

NCGS §14-35. Hazing; Definition and Punishment: It is unlawful for any student in attendance at any university, college, or school in this State to engage in hazing, or to aid or abet any other student in the commission of this offense. For the purpose of this section hazing is defined as follows: “to subject another student to physical injury as part of an initiation, or as a prerequisite to membership, into any organized school group, including any society, athletic team, fraternity or sorority, or other similar group. Any violation of this section shall constitute a Class 2 misdemeanor (North Carolina General Statute, 2007).

In addition, the NC A&T State University policy on hazing, which is derived from the above definition, is also present in the Student Handbook for the “Blue and Gold Marching Machine” (see Appendix C).

Jones (2000, 2004) suggests that the hazing involved in military units has contributed to hazing in colleges on account of military academy dropouts, who have influenced certain practices in civilian settings. In addition, it is also suggested that military academy graduates have played a role in perpetuating hazing practices among the initial entry of new troops. This assertion is corroborated by several sources that cite the military as a major institution in which hazing has been known to occur (Bruno, 1998; Cholbi, 2009;), along with other predominantly-male socializing institutions (Allan and Madden, 2008; Campo, Poulos, and Sipple, 2005; Johnson, 2011; Lipkins, 2006; Nuwer, 2000, 2001) and sports (Van Raalte, Cornelius, Linder, and Brewer, 2007). Despite this, hazing accounts have dated as far back as to the days of Plato (Campo, et al., 2005) and have long since been described in traditional and world cultures (Johnson, 2011). Jones (2000) is keen to point out that “the modern [Black Greek Fraternity (BGF)] pledge process is an operation of historical social import as well as a powerful aspect of black fraternity legend and lore” (p. 112). Further research is then needed to apply this notion to the arena of HBCU marching bands. Marching bands in general owe their heritage to the military units that came to prominence during the Revolutionary War (United States Department of the Army, 2003), and Historically Black College Marching Bands—and many marching bands in general—have been characterized by their physical ability and stamina as a result of this heritage. This knowledge can then be used to explain the similar organizational challenges that many marching bands face by virtue of this heritage and the connections to both the military service and college life. With this foundational knowledge available, discussion can begin

concerning the psychosocial factors that drive hazing in these organizations. Because a knowledge gap exists when discussing hazing within college marching bands—and HBCU bands in particular—further research into this particular area is necessary.

### **Social Identity**

In order to better understand how and why hazing cultures form within organizations, one must first explore the psychology behind the desire for individuals to aggregate into groups. Social Identity Theory (Hovland, Janis, and Kelley, 1953; Karasawa, 1991; Tajfel and Turner, 1979) helps to shed light on what makes campus organizations so popular. Individuals naturally have a desire to maintain or enhance their self-esteem, and the participation in groups is an extension of this self-concept, as there are social and psychological benefits from maintaining healthy and positive relationships (Baumeister and Leary, 1995). As a result, group members evaluate themselves in comparison to other groups in order to create a discernible divide between in-group and out-group individuals while conforming to the norms and standards of that group (McKimmie, Terry, Hogg, Manstead, Spears, and Doosje, 2003). It can then be assumed that individuals will seek to maintain positive images of themselves as seen through the eyes of others; this social identity is a reflection of the groups to which they belong or identify with (1979, p. 40). On college campuses, many individuals possess a natural desire to associate with groups—either formal or informal—who are associated with positive traits, as perceived by the individual as well as through various social contexts (Jones, 2004; Kimbrough, 2003).

Related to social identity is social influence. Within the context of hazing groups, the individual that resorts to hazing has failed as a good and effective leader and has otherwise lost credibility among peers (Kouzes and Posner, 2003; Nuwer, 2001). Social Identity Theory helps

to explain why individuals compete against each other within a group, as well as why leaders emerge based on the influence they wield over others (Hogg, 2001, 2006).

It is likely that “group members may seek positive distinctiveness through direct competition with the out-group” (Tajfel & Turner, 1979) when it comes to the legitimacy of the in-group. This is typically done in society through the use of informal categories such as “Jock” or “Nerd” in addition to the more formal categories of fraternity, sorority, sports team, and band members—this is a process that McKimmie, et al. (2003) refer to as *self-stereotyping*. Thus, competition with other groups is the first type of behavior that is triggered by this social comparison (Trepte, 2006). These groups seek to establish a sense of exclusivity that fulfills the desire for positive self-esteem in return for devotion to the group that is paid in terms of time, money, and social pressures in order to help achieve the goals of the group (Brinthaup, Moreland, and Levine, 1991). Social identity, being “that part of an individual’s self-concept which derives from his knowledge of his membership of a social group (or groups) together with the value and emotional significance attached to that membership” (Tajfel, 1978, p. 63), adds to the college experience for the individual.

However, HBCU life presents a unique challenge. With an African-American population of roughly 80-90% (Wenglinsky, 1999), the typical HBCU student is presented with a wide range of opportunities to participate in campus organizations with other African-American students. It is here that another gap in knowledge exists as it pertains to psychosocial factors that help to better explain life in an HBCU marching band.

Overall, this research into Social Identity Theory (SIT) helps to explain the psychological and social forces that drive the human desire to participate in groups. The social competition aspect of SIT helps to explain why many groups seek to achieve exclusivity and eliteness of

membership through challenging, arduous, and secretive initiation processes. This competition is exacerbated on the campuses of HBCUs due to the high population of African-Americans, especially with respect to Black Greek Fraternities (BGFs) (Jones, 2004). This is also prevalent within the ranks of the HBCU marching band, whose members range upwards of 90% African-Americans, as referenced through anecdotal data. Currently, no academic data concerning HBCU marching band demographics is widely available, and while there is the aforementioned insight into BGFs, research, prior to this study, has largely stayed away from the arena of HBCU marching bands and has only recently become more enticing as a result of the Robert Champion incident.

**Initiation and group liking.** Social Identity Theory helps to explain why certain social groups will seek to initiate members into their ranks rather than simply appointing them, and the group liking minitheory ties into this. In their research, Aronson and Mills (1959) observed that “persons who go through a great deal of trouble or pain to attain something tend to value it more highly than persons who attain the same thing with a minimum of effort” (p. 117). They hypothesized that if a subject is placed in a situation in which they have to undergo some form of severely embarrassing process to become a member of a group, it will increase their liking for that group, more so than another person who undergoes little or no initiation. Later research tied physical stimuli into the initiation process and supported the “suffering-leading-to-liking” hypothesis (Gerard and Mathewson, 1966). The results of these studies were an analog to the idea that group membership is appreciated more if the “price of admission” is greater. While this has long been an ideology held by hazing groups, this study explores the application to HBCU marching bands in greater detail.

**Cognitive dissonance.** The group liking minitheory is also grounded in Cognitive Dissonance Theory (CDT). Through cognitive dissonance, a person tries to justify something they know to be against in order to relieve the psychological discomfort associated with conflicting ideas, beliefs, or emotions (Festinger, 1957). The theory posits that a person will subject themselves to something that they know to be wrong, immoral, or dangerous under the conjured belief that what they are doing is somehow justified or will pay off in the long run. This can be seen as a worthy analog to the Aronson and Mills (1959) experiment, in which the temporary embarrassment as a result of reading embarrassing sexual material was worth the cost of admission into a group that discussed a taboo, yet very relevant, subject matter. Through the insights provided by study respondents, elements of CDT have emerged as applied to HBCU marching bands.

**Self-justification.** When one encounters cognitive dissonance, they enter a state of self-justification in which they make excuses for their behavior (Goethals, 1992). This pertains to those that haze others as well as the individuals that are the victims of hazing (Lipkins, 2006). Self-justification does have its benefits as well as costs, for without self-justification, people would likely be overcome with regret over bad decisions and worry incessantly about almost every decision that is made, no matter how ordinary or colossal the decision (Tavris and Aronson, 2007). Self-justification is then a defense mechanism for the ego and, at the very least, for emotional health and stability (Steele and Liu, 1983, as cited by Aronson, Blanton, Cooper, and Skurnik, 1997). It is an excess of self-justification that tells the hazer that what they are doing is serving a valid purpose; it tells the hazee that the torment they are going through is serving an equally valid purpose; it tells the members of a hazing organization that these activities help to instill a sense of belonging and to create and promote diversity (Oliff, 2002), as

well as to increase group cohesiveness (Campo, et al, 2005). For this very reason, proponents and supporters of hazing vehemently defend their actions (Nuwer, 2001).

While research into campus hazing has focused on sports teams (Johnson, 2011; Van Raalte, et al. 2007) and other male-dominated institutions (Allan and Madden, 2008; Campo, Poulos, and Sipple, 2005; Johnson, 2011; Lipkins, 2006; Nuwer, 2000, 2001)—to include Black Greek Fraternities (Jones, 2000)—there is a dearth of research as it pertains to HBCU marching bands and the application of these psychosocial factors. HBCU marching bands share some commonalities with the aforementioned organizations. Participation is physically demanding, much like those demands of athletes on sports teams. They rely on group cohesion in order to accomplish certain goals, just as do military units. They exist on campus to build bonds of manhood and womanhood (Hindsley, 1930), not unlike fraternities and sororities. In addition, marching bands are bound by the same laws, codes of ethics, and rules imposed by campus administrations and statutes of that state. As such, it stands to reason that many of the psychosocial matters that pertain to other campus organizations would also be relevant to that of the marching band; this study explores this idea in detail in order to fulfill a crucial knowledge gap that is necessary in order to better understand why hazing occurs in some HBCU marching bands.

**Groupthink.** When groups are highly cohesive in nature, those group members tend to align with the status quo and ignore alternative courses of action and thinking (Janis, 1971, 1972, 1983). This means that anyone within the group who expresses a dissenting opinion is shut down in favor of the ideas shared by the group majority and those holding the most political power. As a further manifestation of self-justification, group members as a whole share the illusion that their decisions and actions are without fail, and they will become overly confident

that such a course of action will be successful. In hazing contexts, this means that, even though some group members will point out the inherent danger in hazing, the majority will override such warnings; they convince themselves and those around them that there is no danger of being caught or injuring a hazee. They ignore the morality of these actions and rationalize it through the ongoing narrative that hazing is beneficial, which can lead them to taking even more dangerous risks over time. In other words, groupthink occurs when “concurrence-seeking becomes so dominant in a cohesive [in-group] that it tends to override realistic appraisal of alternative courses of action” (Street and Anthony, 1997, as cited by Parks and Southerland, 2013). While it is understood that groupthink occurs in hazing organizations, this study provides a research-based application to HBCU marching bands.

### **Shaping Organizational Culture through Leadership**

While it is widely understood that good leadership is essential to any organization, further study has focused on the importance of leadership as a means to understanding the concept of organizational culture (Schein, 1990, 2010). Kotter (1996, as cited by Guidroz, Luce, and Denison, 2010) writes that a successful transformation of organizational culture is primarily a leadership function (70 to 90 percent of effort), with the remainder of effort devoted to managerial tasks. In corporate settings, leadership development as a cultural initiative is advantageous to the long-term sustainability and growth of organization, and as such, achieves the overall goal of increasing the congruence of beliefs and values from person to organization as well as broader accountability (Guidroz, et al., 2010). In times of change, organizations must be able to adapt to internal and external stimuli, and in many cases, this type of change is never easy. In his seminal work on organizational culture, Schein (1984) presents a definition centered on:

“the pattern of basic assumptions that a given group has invented, discovered, or developed in learning to cope with its problems of external adaptation and internal integration, and that have worked well enough to be considered valid, and, therefore, to be taught to new members as the correct way to perceive, think, and feel in relation to those problems” (p. 3).

While there exists an ever-growing body of research on the application of organizational culture awareness to the corporate sector (Brown and May, 2012; Guidroz, et al., 2010; Schein, 1984, 1990, 2010; Weick and Quinn, 1999), a knowledge gap exists in the area of specific application to HBCU marching bands. Works exist that explore the culture of African-American women at HBCUs (Kennedy, 2012), the role and niche of HBCU culture in the wider American context (Ashley, 2007; Avery, 2009; Shexnider, 1998), and culture-based diversity issues (Nahal, 2009). In addition, the Center for Creative Leadership (2001) cites organizational culture as a key link to leadership development. While these factors all play a broad role in shaping the subcultures of HBCU marching bands, existing research is cursory in nature and only serves to give a mere overview of the black college band experience as perceived by audiences (Blackistone, 1999; Greenlee, 2012). This study, therefore, explores the organizational culture present in an HBCU marching band in focused detail.

**Peer leader influence on individual behavior.** Because humans are social beings, they grow and change over time as a result of interacting with others who are of the same status or age (Song and Siegel, 2008). This can work in a number of ways, with either positive or negative outcomes. Peers can influence certain behaviors and ways of thinking through modeling and other forms of social learning that are typically seen during the formative years of children (Bandura, 1977). While it is anecdotally understood that many new members in a

marching band (or a hazing organization, for that matter) will adopt the norms and customs of the existing culture, this study applies some of this discussion to the area of HBCU marching bands.

**Obedience.** Milgram (1963) noted that individuals—who may or may not know any better—will readily obey an authority figure who instructs them to act in a manner that conflicts with that person’s beliefs or morals. If a person is in a position where they are unqualified or lack the experience necessary to make decisions in a given context, they will defer to an “expert” authority figure, especially in crisis situations. The subjects in the Milgram experiment acted under this figure of authority with the notion that the authority figure was a subject matter expert and would not steer them in a direction that would cause harm to anyone.

**Interactionism.** Zimbardo, Haney, Banks, and Jaffe (1971) studied the concept of interactionism, whereby people constantly interact with the situations in which they find themselves and assume various roles based on those situations. Commonly known as the “Stanford Prison Experiment,” this study examined the internal roles of “guards” and “prisoners” in a simulated prison using students as test subjects. Throughout the study, each “character” adopted behaviors based on their preconceived notions of roles. In other words, the guards began to exhibit authoritarian measures and eventually subjected the prisoners to psychological torture, while the prisoners passively accepted this abuse and harassed other prisoners who were unwilling to conform. Evidence of this was seen in real life as U.S. Army soldiers committed these same types of abuses toward prisoners at the Abu Ghraib prison during the Iraq War; this phenomenon has come to be known as “the Lucifer effect,” whereby ordinary, average, or good people will become the perpetrators of unusual and aberrant behavior based on their

surroundings and the internalization of roles (Zimbardo, 2008). This study examined the similarities of the guard/prisoner and hazer/hazee relationships.

### **Emotional Intelligence (EI)**

When one is able to monitor his or her own emotions, as well as those of others in an effort to describe and define them and use this information to drive certain behaviors, they are said to exhibit emotional intelligence (Mayer and Salovey, 1997). The ability-based model of EI posits that a person—typically a leader—is able to perceive emotions, use emotions for problem solving, understand emotions, and to manage emotions (1997). The mixed model encompasses such competencies as self-awareness, self-regulation, social skill, empathy, and motivation (Goleman, 2000). Petrides and Furnham (2000, 2001) proposed a trait model of EI that centers on an individual’s self-perceptions of their emotional abilities. While studies have quantitatively and qualitatively linked EI with servant-leadership (Parolini, 2005; Winston and Hartsfield, 2004), there is no current research available on the effects of EI on hazing cultures, particularly in HBCU bands. This study—which did not specifically set out to account for EI—saw distinct EI traits of leadership as expressed through interviews such that this factor should not be ignored.

### **Servant-leadership**

Greenleaf’s (1970, 1977) pioneering insight into servant-leadership established that “leadership was bestowed on a person who was by nature a servant” (Northouse, 2013, p. 385). This concept has been relatively new in terms of academic study, although there have been many historic accounts of this style of leadership in action, from the accounts of Hesse (1956) to the teachings of Jesus and many prior (Sendjaya and Sarros, 2002).

Because servant-leadership has not been uniformly defined, several interpretations exist. For example, Spears (1995) identifies ten characteristics of listening, empathy, healing, awareness, persuasion, conceptualization, foresight, stewardship, commitment to the growth of people, and building community as core competencies. Sipe and Frick (2009), who also derive their interpretations from Greenleaf, note that the good servant-leader is built upon the seven pillars of character, putting people first, skilled communication, compassionate collaboration, foresight, systems thinking, and moral authority. Regardless of the various viewpoints, the spirit of servant-leadership recognizes social responsibility to help others and treat them as equal stakeholders in the longevity of an organization. A central focus is placed on removing injustices and inequalities (Graham, 1991) while relying less on control and authoritative power and shifting it to those who are being led.

As a result, servant-leadership has found a niche in many arenas, to include corporations (Ruschman, 2002; Showkeir, 2002; Zohar, 2002), community engagement (Burkhardt and Spears, 2002; Smith and Farnsworth, 2002), military service (Braye, 2002), and religious communities (Greenleaf, 1977). Moreover, several researchers have cited certain servant-leadership qualities as being integral to effective leadership, regardless of the chosen style. Kouzes and Posner (2003) cite credibility—based on trust, confidence, and character—as a vital component in any leader-member relationship. Mittal and Dorfman (2012) have explored the relationship between servant-leadership and culture, and Bordas (2007) points to a multicultural approach to understanding and communicating leadership, especially across diversity lines. It should be noted that diversity within the ranks is a common shortfall among collegiate marching bands nationwide (Sneiderman, 2000). Allen (2011) places emphasis on recognizing diversity issues as a means to communicate social identity and facilitate meaningful and effective

leadership within an organizational culture. Because servant-leadership is open to many interpretations, it benefits from many contributors—but it is not without criticism.

Whetstone (2002) argues that servant-leadership may seem unrealistic and passive, especially in some organizations marked by bravado, individualism, and a desire for fast results (servant-leadership is an ongoing process that takes time to fully implement), and can threaten “those wielding or seeking power in hierarchical structures” (p. 389). Indeed, many college bands function on a military-based hierarchical structure, which may present a challenge to this model of leadership. Braye (2000, as cited by Williams-Scurlock, 2005) also warns that servant-leadership in military organizations might face a difficult shift in response to the existing cultural climate, in that follower needs can run the risk of taking precedence over a leader’s personal and professional needs at the expense of career advancement. Despite these criticisms, servant-leadership has the potential to influence society in a positive way, develop mature and nurturing organizational cultures, and increase loyalty to the organization and what it stands for (Greenleaf, 1977; Spears, 1995).

A crucial knowledge gap exists pertaining to the direct application of servant-leadership to HBCU marching bands. Analogs exist in the form of military and corporate applications, but more research is required in order to ascertain the degree to which these similarities translate to the current topic of research. This study in particular focuses on that application of servant-leadership to an HBCU band that has adopted a military-based hierarchical structure of leadership.

### **The Linking Pin**

Likert (1961, 1967) advanced the “linking pin” concept of organizational hierarchies as a way to illustrate the notion that a leader should be held accountable on two ends in order to

maintain structure while allowing for increased decentralization and freethinking. The idea behind this was to do away with traditional centralized, authoritative organizational structures without having to do away with the hierarchies that are necessary in some organizations, such as in militaries and corporations. In addition, increased group activity and more inclusion in the managerial decision-making process are goals of this notion. This concept sees a leader as a member of two groups—one in which he/she is the leader, and another in which he/she is the subordinate and must answer to a higher authority. Through membership of both groups, the leader “becomes a key link within the vertical chain of command...the manager-subordinate is the primary conduit for information and facilitates the resolution of conflict when there are differences between the two vertically-connected organizational groups” (Likert, 2006, p. 32). Although there is currently no other research available that applies this concept to HBCU marching bands, this study has begun to address this knowledge gap.

## Conceptual Framework

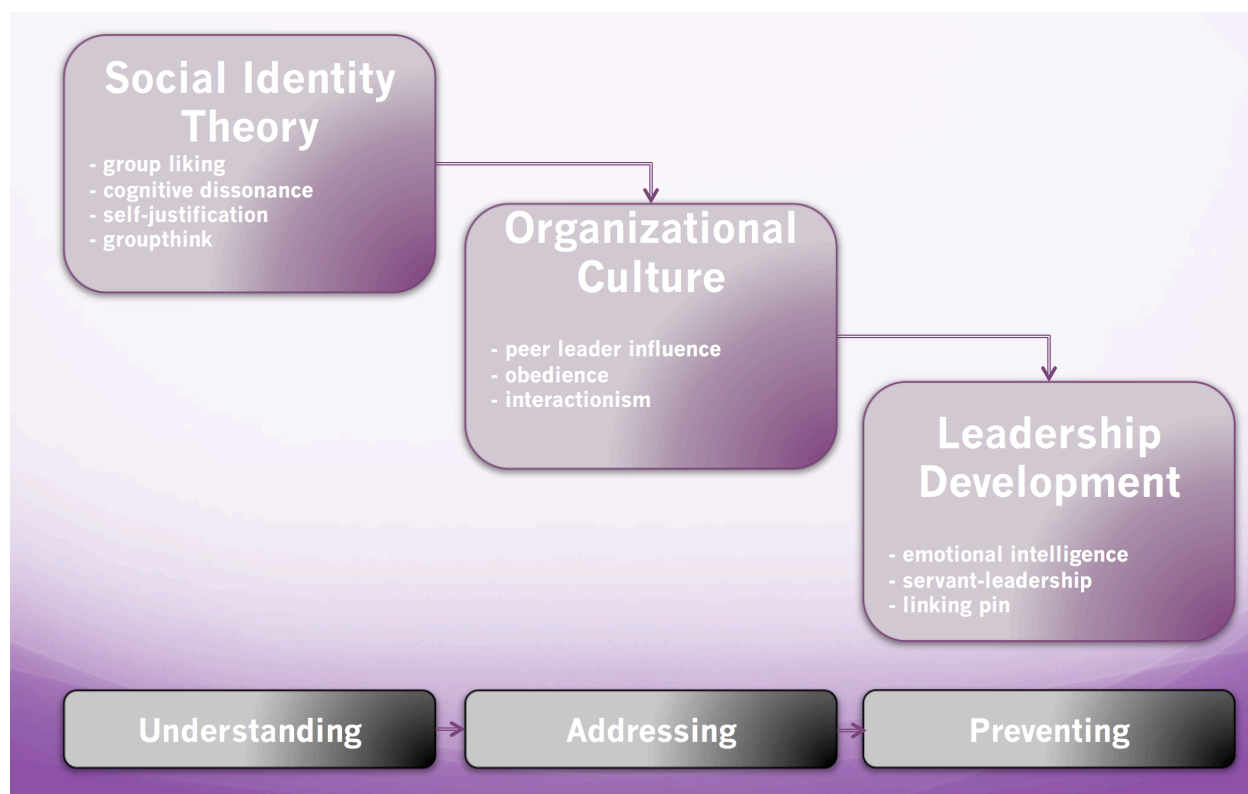


Figure 2. Conceptual Framework.

For this study, understanding, addressing, and preventing hazing will be done through a leadership development context based on a servant-leadership model. With all the research already available on leadership, power, charisma, and other aspects of organizational dynamics, it is reasonable to assume that this knowledge can be tailored in such a way as to efficiently address the problem of hazing that has occurred in campus organizations and bring about change where it is necessary. Social Identity Theory (Tajfel and Turner, 1979) helps to explain why individuals desire to join groups in the first place, as well as to explain why these groups socially compete with each other, especially on HBCU campuses. Rather than try to prevent individuals from joining groups, administrators can first acknowledge that the desire to aggregate into groups cannot be stifled (for many groups that are banned or otherwise sanctioned, they simply take their activities further underground in order to subvert scrutiny by authorities). By

understanding this within an HBCU marching band setting, strong, effective leaders would seek to foster and encourage group membership rather than avoid it. In embracing this inevitability, those leaders can better control new membership processes in order to ensure safety and effectiveness.

Within the concept of group liking, these leaders would understand that it is not enough for a member to simply be appointed to group membership. In many campus organizations, exclusivity and eliteness of membership ensures that a) the group screens for the best and the brightest individuals to join the group, and b) new and current members maintain high standards of excellence in order to be respected, admired, and viewed positively by out-group individuals, peers, and the community. Typical hazing rituals strive to establish this exclusivity through rigorous and challenging activities that seek to impart some sense of accomplishment and achievement upon completion (Nuwer, 2001). Indeed, many of the most coveted accomplishments in life, such as earning a well-paying job or attaining a PhD, are earned through a process of commitment, growth, and determination. If a PhD could suddenly be earned by simply filling out an application, it would cheapen the accomplishment, especially in the eyes of those who have previously earned PhDs through long and arduous journeys over time. Organizational culture dictates that certain norms and conventions be followed as a prerequisite to group membership. Just as the academic community generally agrees that the path to a PhD follows key steps, requirements, and milestones, so too do other social groups, such as marching bands. Thus, administrators should not seek to do away with the process of earning membership into the marching band, but should rather take a critical role in tailoring the membership intake process such that it demands of the new member the same amount of commitment, determination, and growth that traditional hazing practices seek to achieve—all

while implementing activities that are safe, legal, and challenging such that group liking is stimulated in the same manner (Aronson and Mills, 1959) and psychological and cultural needs are achieved. This is the end that the NC A&T band's leadership-centered approach seeks to accomplish.

## CHAPTER 3

### Methodology

The previous chapter provided a literature review and conceptual framework, and this chapter will discuss methodology, to include collection methods, role of the researcher, data collection and analysis, and ethical considerations. Because peer influence and leadership can play a crucial role in shaping the behavior of individuals (Parsons, 1963), the research will focus on the paths that this influence can take within an organization. This influence can be positive (rites of passage) or negative (hazing) depending on the leadership culture that is present within a given organization (mentoring versus intimidation). This study explores the various methods in which leaders can influence band members in order to arrive at an effective deterrent to hazing. As such, study participants were interviewed and asked questions that pertained to their experiences in dealing with influence and leadership within the marching band.

This is a qualitative, descriptive study using the case study approach, and this method was chosen for the advantages it offers: in-depth examination into the human experience, fluidity as opposed to rigidity with respect to data collection, taking into account the emotional aspects of the research topic, and the ability to understand the meaning that individuals and groups ascribe to a social or human problem (Creswell, 2009). The psychological and social factors that shape team culture within the context of peer leadership were explored, and in this regard, the qualitative approach was chosen to be the best fit. In order to conduct this study, the social constructivist worldview was chosen as the lens through which this qualitative research study will be conducted. The case study method was chosen as the approach to inquiry, and data were collected using interviews, focus groups, review of documents and audiovisual materials, and

observations. What follows is a detailed justification of why this particular course of action was chosen.

### **Worldview**

In the social constructivist worldview, individuals “seek understanding of the world in which they live and work” (Creswell, 2009, p. 97). This helps to explain how analysis of artifacts can be used to better understand an organizational culture at its most basic levels; artifacts comprise the constructed environment of an organization, use of technology, dress code, documents, member orientation materials, behavior patterns, and stories (Schein, 1984), all of which are of interest here. The individual develops a subjective meaning of his or her experience, and these meanings are many, such that the research focuses on their views of the situation at hand—namely the notion of developing hazing alternatives through leadership development. The fact that marching bands are contextual and highly social reflections of life at an HBCU dictates that this worldview be employed.

In adopting this worldview, the study participants (marching band students) are not just describing events as they happen, but rather they are actively engaged in the process to shape new paradigms and policies. As it relates to the institution of hazing, they play a crucial role in helping the public to understand that hazing cannot be prevented through punitive measures alone, but rather through *rites of passage* that seek to accomplish the psychosocial and cultural goals normally sought through hazing, but through the employment of safe, legal, and effective activities instead. Under the guidance of the current Director of Bands, the “Blue and Gold Marching Machine” (BGMM) has adopted an approach to building strong musicians, quality students, and effective leaders based on the servant-leadership style pioneered by Greenleaf

(1970, 1977). This research is then an insight into the ways through which individuals construct knowledge of a particular topic that leads to accepted norms, paradigms, and ways of thinking.

An acceptable limitation to this approach involves the fact that study participants are still a greater part of society as a whole, which makes it difficult to isolate their experience within a marching band setting from the other environments in which they participate—college life, family, fraternities and sororities. However, the strongly-bonded nature of HBCU marching band cultures allows the findings to be interpreted within the context of the students' lives as marching band members, irrespective of their lives outside of band. Another limitation involves the inherent reduced objectivity when applying this worldview by virtue of qualitative and subjective data collection methods. Despite this limitation, these findings are presented in a way that makes up for the subjective knowledge presented in this research.

### **Research Strategy**

Because this research explores a program in-depth using multiple individuals, the case study method is employed. The research was bounded by time and activity—namely, the spring prior to the fall marching band season—and detailed information using various methods yielded data that have been collected over a period of time (Creswell, 2009). Specifically, this research employed an individual case study, which keys in on an issue (hazing) and uses a bounded case (the NC A&T marching band during the tenure of the current Director of Bands) in order to illustrate the issue (Creswell, 2013). During this time period, the BGMM has adopted a leadership-centered approach to enriching the lives of students through music, and ostensibly, this is the anti-hazing strategy employed by the students and staff of the marching band under the guidance and supervision by the NC A&T State University Division of Student Affairs and the

Center for Academic Excellence. Focusing on a *rites of passage* process that seeks to build musicianship, knowledge of band/school history, and academic achievement, this program is in its initial stages of implementation and is thus in prime position to benefit from academic research and constructive critique and feedback.

The case study approach involves studying a case or situation within a real-life context and setting (Yin, 2009 as cited by Creswell, 2013). As such, the study of an anti-hazing program within an HBCU marching band calls for such an approach. The intent of the case study method is to illustrate a unique case (the A&T band) and to present an in-depth understanding and description in order to arrive at certain assertions, patterns, or explanations (2013). To limit the scope of the study, this research was bounded by time and place, per the case study method (2013). The researcher focused on a period from the fall of 2003 to the present time, during which the current Director of Bands has held his position. In order to provide a historical context, the interviewing of alumni prior to this time was beneficial. This is important, because antecedents have been important to researchers in order to better understand current contexts and issues, especially when analyzing diverse organizational cultures through case study methods (Alam and Yasin, 2010; Barczak, Lassk, and Mulki, 2010; Biswas and Varma, 2012; Chen, Hwang, and Liu, 2012; De Tienne and Mallette, 2012; Wallace, 2009).

The case study method involves thorough data collection across multiple sources (Creswell, 2013). A cursory review of audiovisual materials and documents shows that the band has been selected for many high profile performances and there have been no documented reports of hazing within the band. In addition, documents are available that outline the BGMM's leadership-centered strategy; some of these documents include information on annual leadership retreats (see Appendix E), leader training materials, and a comprehensive plan of activities

designed to properly acculturate new students to the band, known as the DRIVEN program (see Appendices F and G). Interviews and observations showed that band members were challenged enough through compulsory activities (those activities such as cardiovascular fitness, music memorizing, dance choreography, etc.) alone that any hazing activities would have served to the detriment of the program and were therefore deemed pointless. Also, interviews showed that rites of passage activities (e.g. earning the “Loyalty” sweatshirt for completing a full season of marching band or studying literature that imparts life lessons) helps to build a culture of excellence based on competencies related to the objectives of the overall band program. Some of these competencies include musicianship, discipline, physical stamina, the confidence to conquer stage fright, and of course, leadership, which is a cornerstone of many organizations (Burns, 1978; Greenleaf, 1977; Kouzes and Posner, 2003, 2007). By virtue of the need to constantly improve the band program, informal insight had already been conducted prior to the study, although no academic-level research was currently available at the time.

### **Study Site**

In order to make the best use of the limited time frame in which this study was conducted, a single site was chosen—the Bluford Library on the campus of NC A&T—with the NC A&T band room as the alternate location. Specifically, the individual study rooms were chosen due to the privacy and comfort they afforded the participants. By focusing specifically on the NC A&T marching band, an in-depth and meaningful analysis of the case was derived, which then served as a foundation for potential application to other collegiate marching bands. In addition to time and accessibility constraints, the nature of this very research topic was limited, to begin with—there was currently no academic research pertaining to hazing within HBCU marching bands prior to this study. Because of this, it was necessary to designate a site

that was easily accessible within walking distance and was also familiar to participants. This would ensure that they were less apprehensive and that confidentiality concerns would be minimized.



*Figure 3.* The NC A&T "Blue and Gold Marching Machine" (Campbell, 2012)

### **Collection Methods and Sampling**

**Participants.** The NC A&T marching band is a nationally recognized program. From several high-profile performances—to include the 2012 Macy’s Thanksgiving Parade—to a viral Internet video, the band has generated a high level of recognition among HBCU marching bands. In many ways, the band’s functions are in line with NC A&T’s *Preeminence 2020* strategic plan, which is committed to “advancing learning through interdisciplinary research, exemplary undergraduate and graduate instruction, creative scholarship, and intentional community service and engagement” (Martin, 2011). It is for this reason that the BGMM was chosen as the band to best represent an actionable solution and deterrent to the problem of hazing that threatens many

campuses across the world. This band's focus on leadership development serves as the ideal backdrop for which a new paradigm of organizational rites of passage can be showcased.

**Participant selection.** In order to triangulate data, multiple methods of collection were employed: focus groups, semi-structured interviews, and observations in addition to document and audiovisual material review. The volunteer participants were divided into three categories: Freshmen/New Members, Upperclassmen, and Alumni. The size of the BGMM for the summer/fall 2013 season was approximately 200 members, and 14 Freshmen/New Members, 26 Upperclassmen, and 13 Alumni participated in the study. The majority of participants are from North Carolina, are of African-American decent, and had approximately three to five years of marching band experience prior to their matriculation at A&T. Selection sought to achieve an even female/male distribution ratio, as this reflects the overall population of the band. However, in order to maintain confidentiality, it was deemed that this information was not necessary for data collection purposes. There was no other inclusion criteria. All in all, demographic considerations were not expected to play a key role in the findings, as marching bands—like the military units they derive from—typically require uniformity and adherence to norms and standards irrespective of gender, cultural, racial, ethnic, or other differences (Gall, 1974).

**Access to participants, role of the researcher.** The primary investigator is a current staff member of the NC A&T band and is privy to a high level of accessibility among the students. In addition, the researcher is a fraternity member and an alumnus of an HBCU marching band (at a different school). This created an opportunity to develop a strong rapport and trust among the study participants. It should be noted that some past studies into hazing have fallen short of their full potential due to a lack of rapport and understanding between participants and the research team (Campo, et al., 2005; Nuwer, 2001; Sweet, 1999). Many

researchers do not have firsthand experience of the initiation process into a fraternity or sorority, and participants can perceive this as an unwelcome intrusion upon the traditional secretive and exclusive nature of these organizations (Sweet, 1999). On the other hand, researchers such as Nuwer (2001) and Jones (2004) have firsthand experience in being hazed during fraternity initiation processes, and are able to give a detailed and personal insight that drives their passion for eradicating hazing. In this particular study, the position and experience of the researcher allowed for better connection with respondents in such a way that they appeared to be more forthcoming in expressing their opinions on this charged topic, which is naturally one that students feel apprehensive about (Nuwer, 2001). Lipkins (2006) maintains that “the central issue in breaking the code of silence [when discussing hazing] is overcoming [the] fear and making the choice to create change” (p.87). The nature of hazing dictates that discussions on this matter are very guarded, with a great deal of trepidation among respondents, even though they may not be guilty of any wrongdoing whatsoever (Sweet, 1999). In the aftermath of the Robert Champion tragedy, nervousness was—and still is—at a high level, and many students are wary that the barrage of punitive measures and legal ramifications extends to activities that are even within the scope of the band’s normal duties. In other words, some students may fear that they can be accused of hazing for simple calisthenics such as running laps or performing push-ups, when in fact these activities are beneficial—and even integral—to the success of the band program, as they promote strength, health, and wellness. Having a researcher that is experienced and knowledgeable of this subject matter—from firsthand, personal experience—helped participants to better delineate this ambiguity and respond openly and honestly about their opinions on the subject of hazing with less fear of accusations or reprisals from authorities, which, again, is a major consideration when collecting data on hazing (Jones, 2004; Nuwer, 2001).

**An important note addressing potential bias.** As a staff member providing daily instruction of students, the researcher is in a role of constant observation of this leadership-centered program taking shape over the course of the marching band season. Having been an instructor for the BGMM for over 4 years, the researcher was rather transparent—students saw an instructor first and a researcher second. This significantly reduced the observer-expectancy (or Hawthorne) effect (Landsberger, 1958). Pannucci and Wilkins (2010) point out the many types of study biases and argue that this understanding is key to overcoming bias in both research and practice. As such, the researcher studied and understood this information in order to better recognize and avoid it prior to conducting the study. The most important biases that posed a risk to the validity of this study were confirmation bias and research bias.

***Confirmation bias.*** When a researcher seeks out information that endorses their initial hunches while ignoring relevant, disconfirming information, a threat to validity occurs (Schneider, Gruman, and Coutts, 2012; Wason, 1960). In addition to understanding this type of bias, researchers must remain objective when gathering and reporting data in order to avoid skewing. In order to do this, past research has suggested several strategies. Powell, Hughes-Scholes, and Sharman (2012) point out that simply being a skilled interviewer can help reduce this bias. Their research found that poor interview skills (fewer leading and open-ended questions) led to a significantly higher impact of confirmation bias. Hernandez and Preston (2013) argue that when information is presented in a disfluent format (i.e. paused, repetitious, deliberate and disconnected speech or presentation), it tends to reduce confirmation bias effects. By presenting interview questions in a setup that was less convoluted and easier to process, the potential confirmation bias effects of this study were reduced. Finally, research by Huang, Parolia, and Shih (2010) indicates that counter-argument is an effective method of reducing

confirmation bias. Through counter-argument, evidence opposite to current beliefs is presented and given equal consideration. Through interviews, respondents were asked to provide honest, frank, and sincere opinions concerning their views on hazing without fear of reprisals or other negative consequences. All data were presented with equal emphasis without regard to either negative or positive connotations in order to maintain objectivity.

**Research bias.** Also known as interviewer/observer bias or experimenter effects, certain verbal or nonverbal cues can unintentionally be communicated to study participants in a manner that may affect their responses and possibly affect the outcome of the research study (Rosenthal, 1966). Since the primary researcher in this study is also a staff member of the NC A&T marching band, special care was taken to ensure that participants responded to interview questions honestly and openly and did not alter their responses based on their proximity to the researcher. Traditionally, double-blind experiments tend to reduce his type of bias; however, the nature of hazing discussions may actually dictate that respondents would be more open and honest with a familiar face. Nuwer (2001) lists no fewer than 60 suggestions for students, universities, fraternities, and police to reduce and eliminate hazing, with the vast majority of those suggestions involving punitive and administrative measures. As a result, some students feel a sense of trepidation in coming forward, even if they have done nothing wrong (Lipkins, 2006). Therefore, in order to overcome research bias in this study, only the principal researcher conducted interviews (to reduce potential variation from interviewer to interviewer) and all questions followed a semi-structured format with a necessary balance of leading and open-ended questions so as to better describe participant experiences and probe deeper into the issues at hand without running the risk of the interview devolving into a “completely open and free dialogue between egalitarian partners” (Kvale and Brinkmann, 2009, as cited by Creswell, 2013). In

addition, group interviews were also conducted in order to augment individual interviews in a manner that has been shown to be an effective method of helping to triangulate data (Morgan, 1996). It is the skilled interviewer that is able to keep respondents on track, while gathering the necessary data in an objective manner. Creswell (2009) also admits that, while the interview process is taxing and challenging, several strategies can be used to maintain structure and objectivity, thereby reducing bias, to include the following:

- Ask one or two central questions followed by no more than five to seven sub-questions.
- Relate the central question to the specific qualitative strategy of inquiry.
- Use the words “what” and “how” to convey an emerging design.
- Focus on a single concept.
- Use exploratory verbs.
- Use open-ended questions.
- Specify the participants and research site.

By adhering to this strategy, building on the already-established rapport between participant and researcher (i.e. student and staff member), selecting a private interview site, recording and transcribing interviews, seeking to remain objective while encouraging openness and honesty, and reassuring interviewees that no negative repercussions or reprisals are to come as a result of participation, research bias was significantly controlled.

### **Data Collection and Analysis**

Data were primarily gathered using focus groups, semi-structured interviews, and observations. In addition, an analysis of existing documents and audiovisual materials was also employed per the case study method (Creswell, 2013). This allowed for greater triangulation, richness in interviewee responses, and more authenticity in reporting the findings. For the 53 participants, they were interviewed and asked a series of questions based on their classification

as a Freshman/New Member, Upperclassman, or Alumnus (see Appendix B), followed by a short debriefing. Interviews were recorded and then transcribed for accuracy. As mentioned earlier, some respondents may have felt wary or fearful that their responses may be met with backlash or repercussions. Since the primary researcher is also a staff member of the band, this allowed for greater access to, and rapport with, the study participants, which is key to conducting an effective interview (Creswell, 2013). After reassuring participants that their responses would, in no way, have any negative effect on their lives and/or careers, there may have been some who were still fearful and unsure. To combat this, both a focus group setting and a one-on-one interview option were available. It could very well be that some participants found it easier to speak their minds when in the presence of their peers, while others would rather be alone, based on the expressed sentiments from current and past band members, as well as from the researcher's own personal experience in dealing with the issue of hazing. Therefore, this research accounted for that. Overall, anonymity in final reporting was maintained—each interviewee was given a number, as opposed to using their real names.

The focus group and interview processes looked for themes and commonalities among respondents, and the most prominent of these were presented in the findings, with some consideration being given to outliers. Throughout the study, it was determined that it was more feasible to ask the focus groups questions pertaining to subgroup/cliq ue effectiveness. This is due to the fact that saturation had already been achieved pertaining to one-on-one interview questions. Questioning sought to encourage open discussion and gauge participants' feelings on leadership, mentorship, communication, and group dynamics. In addition, they were asked to expound on the relationships between these competencies and the subjective performance level of the band.

**Limited quantitative measures.** Since this is a qualitative, descriptive study, emphasis was placed on the narrative accounts of the respondents and the review of documents and audiovisual data, while consideration was given to some quantitative data. A major characteristic of qualitative research is emergent design, meaning that the overall plan for the research cannot be tightly prescribed (Creswell, 2013). Learning more about the research focus through interviews and other data collection methods dictates that the collection process should be dynamic and adaptable to changing conditions, as well as sensitive to any critical information that might be discovered or obtained. With this in mind, a descriptive analysis of these data indicated frequencies, number of participants, and demographics (classification as Freshman/New Person, Upperclassman, or Alumni).

### **Ethical Considerations**

The BGMM strives to be a non-hazing organization, and as a reinforcement tool, band members are often reminded of the consequences of hazing, both legal and moral. This, however, does not preclude band members from knowing about hazing instances inside or outside of the band or the university—this information has been made known to the researcher outside of, and prior to, this study through anecdotal accounts and news reports. Moreover, this study recognizes the fact that hazing has occurred in the BGMM in the past and that band members continue to engage in activities that might be perceived as harmless to all parties involved, but *could be considered* hazing if taken out of context. Regardless, every step was taken to ensure anonymity of participants and to ensure they responded truthfully and frankly. It was not expected that participants would report ever being hazed, but because of the strong researcher-participant rapport that had been established, this study benefitted from that expectation not coming to fruition. Participants were open and honest about past activities that

were and could be considered hazing. It was important to note these findings, because it sheds light on the sentiment that, in the absence of healthy and effective hazing alternatives, some students are culturally predisposed to thinking that hazing is the only answer (Nuwer, 2001). Therein lies the value of this research, as this counter-argument is a necessary component of an anti-hazing discussion. Those that speak in favor of hazing—and there are many, according to Nuwer (2001)—claim that hazing is necessary in order to build team cohesion, discipline, and camaraderie, among many other aspects essential to good organizational health, despite evidence that points in the opposing direction (Van Raalte, et al., 2007). It is believed that the application of safe, rigorous, and challenging rites of passage actually rivals or exceeds the perceived effectiveness of those hazing rituals that claim to be beneficial. In addition, it is also believed that the psychosocial and cultural ends that traditional hazing rituals seek to bring about can still be achieved through safe methods if done so through a strong hierarchy of student leadership and peer mentoring. It was important to note these preconceived notions for the sake of reducing confirmation bias. The ethics of this research therefore dictate that all data be collected and presented objectively, even if they go against these notions and personal opinions of the researcher.

Respondents were informed that their participation was optional and that their identities would be kept confidential. Standard procedures were followed in obtaining university permissions through the school's Internal Review Board (IRB), as well as a thorough process of informed consent for each participant prior to the interview process (see Appendix A). Per the discretion of the NC A&T State University Director of Bands, the liaisons within the Division of Student Affairs to which the band falls under, and the highest university officials, it was hoped that the name of the institution and the band would be disclosed in this research. In line with

*Preeminence 2020* (Martin, 2011), the University's strategic plan, the BGMM seeks to develop a world-class organization that is a role model for all collegiate marching bands. In addition, a leadership-centered program based on the servant-leadership style can serve as an actionable anti-hazing model that can benefit many other band programs. It is the expectation that an approach based on beneficial rites of passage will be a viable proactive measure to prevent hazing cultures from arising, which is a proactive measure to address hazing (Johnson, 2011). As such, NC A&T is poised to be a leader in this regard, helping various organizations across the country to faithfully and effectively address this plaguing issue. It was highly anticipated that respondents would remain fair and positive in their reporting during the study, such that the University was painted the most favorable light possible.

Given the timeliness of this research, students, band directors, administrators, and universities have a vested interest in solving the dilemma of hazing within campus organizations (Campo, et al., 2005; Nuwer, 2001). In addition, it behooves these programs to ensure that membership is safe, healthy, and beneficial academically, socially, spiritually, physically, intellectually, and in the case of the university band—musically. On many major HBCU campuses, the marching band is one of the largest student organizations and is a high profile face of the university (Greenlee, 2012)—band students are indeed ambassadors to the university, their communities, and their families. Because marching bands are comprised of members that choose to major in a variety of fields, these programs typically attract students possessing a wide range of backgrounds, talent, and potential. In a university-wide context, this translates to a higher caliber of student entering the university and, thus, a greater likelihood of success for the university as a whole. In an age in which the function, relevance, and overall value of HBCUs is being questioned—some HBCUs have already been shut down or have lost accreditation—a

quality marching band is but one of many possible tools that university presidents can leverage in order to attract the best and brightest students. The NC A&T State University marching band strives to improve upon this goal year after year, and by creating an environment free of hazing, the “Blue and Gold Marching Machine” has helped to fuel the strategies of the *Preeminence 2020* (Martin, 2011) plan by attracting and retaining quality students that are able to give back to the university and their communities through the life lessons imparted as a result of their tenure in the band.

The North Carolina Agricultural and Technical State University and the “Blue and Gold Marching Machine” are poised to provide inspiration and guidance through the creation of the world’s first actionable model for hazing prevention in HBCU marching bands through leadership development. While legal and punitive measures are still important, such provisions alone have not been able to solve the general problem of campus hazing at many other institutions. NC A&T and the BGMM have been able to address this issue in an effective manner, and by documenting and reporting the details of a leadership-centered program, which aims to satisfy the psychosocial and cultural needs of group members through non-hazing methods, a crucial step to dealing with this issue on a wider scale will be taken. Keeping this in mind throughout the course of the study, an objective and fair insight into this organization was conducted that minimized the risk to the students while maximizing the validity of the data collection.

## CHAPTER 4

### Results

The purpose of this study was to shed light on the problem of hazing in HBCU marching bands, and to spotlight the steps that the “Blue and Gold Marching Machine” of NC A&T State University has taken to diminish, and eventually eliminate, cultures of hazing through an approach that focuses on leadership development. The research data analysis and results will be presented in this chapter, to include information on the interviews, focus groups, observations, document reviews, and audiovisual material reviews that were conducted in this study as per standard case study research protocols (Creswell, 2009). To better apply the findings of the study to other organizations, it is argued that administrators must first understand why hazing occurs from a psychosocial perspective, then to address potential hazing within the organization on a cultural level, and finally to prevent hazing by offering a leadership-based approach centered on servant-leadership competencies. The research questions for this study are as follows:

1. How can a leadership-centered approach based on servant-leadership play a role in reducing the threat of hazing?
2. What role does social identity play in HBCU marching bands?
3. How does organizational culture factor into the development of hazing or non-hazing organizations?
4. How can college educators better understand, address, and prevent cultures of hazing within HBCU marching bands?

## **Participants**

For this study, 53 participants were involved, to include 14 freshmen, 26 upperclassmen, and 13 alumni. Each participant contributed to the research in the form of a one-on-one interview, ranging from 10-30 minutes in length, and followed by a debriefing. Each interviewee was given a number corresponding to the interview, and other than classification data (i.e. Freshman/New Person, Upperclassman, or Alumnus), no other identifying information was collected, for confidentiality purposes. Among current band members, students were selected based on availability to participate in a focus group consisting of 3-4 participants; five focus groups were conducted. Again, no identifying information was collected, with only a number given to each focus group for organization/confidentiality purposes. In reporting these data, no gender-specific pronouns will be used, and no instrumental sections will be specifically identified.

## **Analysis**

Each interview was recorded via digital recorder and then transcribed. For the relevant questions that were asked, the responses were coded for common themes. Saturation was reached early on in the study, with themes emerging as the data collection process was still taking place. Being that the purpose of this descriptive case study is to identify and explain specific attributes that better describe the focus of the band, the emphasis of the data collection is presented in a narrative format. Creswell (2009) notes that case study and narrative research overlap when presenting unique situations, and for this study, adopting the narrative approach adds to the richness of the responses, especially given the fact that this is the first research of its kind to present such material.



*Figure 4.* Relative frequencies of themes present among all interviews

**Research Question #1: How can a leadership-centered approach based on servant-leadership play a role in reducing the threat of hazing?**

“[How] has the band helped you grow as a leader?” (0 Freshmen, 25 Upperclassmen, 0 Alumni; N=25)

To underscore the importance of, and focus on, leadership development in the “Blue and Gold Marching Machine” (BGMM), 25 upperclassmen were specifically asked this question. All respondents indicated that their service in the band did indeed help them grow as a leader, and when expounding, various details emerged: overcoming obstacles, accountability, following first, knowing your place, being objective, not taking things personally, stepping up to challenges and taking control, becoming more mature, making better decisions, treating others how they should be treated, respect, working with different personalities, mentoring up-and-coming leaders, being more outspoken, helping others, patience, planning, learning about others, and realizing that everything is not going to go your way. In addition to these responses, leading by

example was the most prominent theme, mentioned either directly or indirectly. For example, one student responded by saying:

“...it really taught me that you don’t have to have a title in to be a leader, and taught me the importance of being a leader just where you are, regardless of what’s in front of or behind your name. It also taught me how to be a servant-leader, so you lead by doing what you’re supposed to do—not necessarily by being in a certain place, but just serving those around you and letting your light shine and hopefully rub off on the next person.”

“What kind of lessons did you learn in the band?” (14F, 26U, 0A; N=40)

Geared toward current band members (freshmen and upperclassmen), they were asked this question. The most prominent theme was time management, which 18 students specifically mentioned as being a lesson learned. In addition, there were 16 mentions of teamwork, to include facets of teamwork, like patience when working with others, communication in groups, dealing with different personality types, trusting group members, and being dependable as a member of a team. Tied to both time management and teamwork was the idea of accountability, which 11 respondents specifically mentioned as a lesson learned. This dealt with making sure schoolwork was completed on time, ensuring music was memorized and ready to perform, and the expectation of working hard before play/having fun. This was underscored in the response:

“You have to be able to understand that work always comes before play, even if you want to do something that is fun for you. You have to understand that you also have goals that have to be met and you can’t be lazy and think that you have to do them because of the things that you want to do.”

Other lessons mentioned were dealing with adversity, being selfless and placing the needs of others first, remaining humble, maintaining respect, and upholding personal discipline.

It should also be noted that these lessons learned in band are framed within a context of life applications. For example, one student reiterated the importance of humility by responding:

“... you're gonna have to learn to hold your tongue, like, when you're in a job, you're gonna have to—if your boss is yelling at you or something, you're gonna have to not yell back. You don't talk back to people who are above you, 'cause it's not your place.”

The importance of accountability and teamwork in the classroom were expressed when another respondent said:

“...it's gonna be some times when, you know, you might feel like you're not ready to do something or you don't want to do something, but sometimes you just gotta do it... When I'm in class sometimes...being a group leader for projects...a lot of times, nobody wants to be the group leader, but now, I feel myself being more comfortable with being a group leader. If nobody wants to help, okay, I just take initiative to do things.”

“What is/was your overall assessment or opinion of the student leadership in the band [when you were marching]?”

All participants were asked this question. For alumni, this question was tailored to specify the time period in which they marched in the band during their undergraduate years.

Among freshmen study participants, sentiments were generally negative. Many of them described a laissez-faire type of leadership among many of the section leaders. One respondent described it as being “loose,” while another criticized the leadership corps as being “unorganized” due to many “who were thrown into leadership, or people who weren’t using their

leadership effectively.” Some of the freshmen felt as if certain leaders were appointed to their positions simply because of their membership in either Kappa Kappa Psi or Tau Beta Sigma, the band fraternity and sorority, respectively. It was noticed that some leaders were not musically proficient on their given instrument, which led to obstacles in teaching key musical passages and leading by example in terms of displaying a high level of musicianship. One student in particular said that it was “a lot of ‘I know what to do and I can tell you how to do it, but I’m not gonna do it. I’m not gonna show you.’” Among these types of section leaders, it was felt that they were not leading by example in terms of musicianship, physical fitness, and academic achievement, altogether. Other leaders were observed by freshmen as showing favoritism to friends—punishing or reprimanding freshmen for doing one thing while allowing a friend to get away with doing that same thing. Overall, it was said that there are some good leaders, but more bad leaders that “bring our good leaders down.” Despite this, some of those good leaders were described as being helpful in assisting students with making it through their freshman year. It was agreed that the corps of student leaders, as a whole, performed admirably, given the hectic and taxing performance schedule of the band, although as a unit, their leadership skills were lacking and showed disunity among fellow leaders. For example, it was observed that section leaders would be offended if another section leader assisted or corrected a member of their section—e.g. a trumpet section leader might take offense if a saxophone section leader reprimanded a trumpet player for showing up to practice late or did not know their music.

Among upperclassmen, some feel as though the quality of leadership has decreased since freshman year. One sophomore pointed out a divide in the band between the leadership styles of the woodwind instruments versus the brass instruments. The contention is that woodwind section leaders are more disciplined and diplomatic in their leadership styles, while brass section

leaders tend to be more authoritative, relying on verbal abuse and physical punishments (laps, push-ups, etc.) in order to take corrective action. Just as with the freshmen, some of the upperclassmen feel as though some leaders are chosen based on their membership in Kappa Kappa Psi or Tau Beta Sigma and that they let friendships get in the way of effective leading. Some respondents pointed out that “they’re very concerned about what their peers think of them.” In addition, some upperclassmen have noticed that some section leaders do not lead by example and do not uphold the musical, physical, and academic standards to which the band, in general, is held. Several students have said that some of the leaders are “too into themselves” or otherwise do not reflect the team nature of the band. Others have noticed that initiative or enthusiasm that has decreased throughout the years. As one student put it:

“They're not going above and beyond what, I feel, a leader should do. They're just acting on what instructions they were given, and once they complete those instructions, they just sit there idle and wait until something else is given. They're not proactive, and they just wait until a command is given.”

However, with sentiments being mixed, some upperclassmen feel that the past season’s leadership corps was “the best group of leaders we have had since I’ve been here,” and that the leaders are on the right track as far as moving forward and improving is concerned. Despite the positives, the general consensus among upperclassmen is that, even though there are good leaders in the band, they are not being utilized to their full potential. Even though the current student leaders of the band may lack some of the expertise and leadership acumen displayed by leaders of the past, many upperclassmen feel that the younger leaders are more mature in terms of better decision-making to do the right thing to avoid hazing. As one student said:

“[Current leaders] know not to make these dumb [hazing-related] mistakes that [were] made in the past. I don’t think, anymore, that they’re doing any physical-type of hazing. I think it’s just more so that they bond with them now.”

Another student discussed the proactive steps that the new leaders are taking to break old “traditions” by coming up with new ways to facilitate bonding among members of a given section—such as Super Bowl parties, end-of-the-year cookouts, playing sports, or just hanging out—that do not require hazing or any displays of animosity toward new band members.

The alumni, when asked to recount their time in the band, painted a different picture of student leadership. In contrast to the opinions held by current band members, alumni had generally positive opinions of the corps of student leaders that were in the band during the times that they marched. Some felt as though the leadership team was not always on one accord and that there were some lazy leaders present. One alumnus replied that:

“there were true leaders, and there were leaders who had ulterior motives. There were leaders who were positive and leaders who were negative.”

Some of the more recent alumni felt as though leadership, as the years progressed, became marked by a decrease in technical knowledge of the craft and an increasing inability to lead by example. For the most part, though, leadership was described as being “on point” and “phenomenal.” They were described as good motivators who showed care while taking a genuine interest in the betterment of those that were led. They led by example both on the field and in the classroom, and the overall theme of selflessness typified the leaders of the time—leaders who were not out for the betterment of themselves, but rather to better the program as a whole. They were role models that people looked up to, and they showed no favoritism—in fact, it was said that many leaders were harder on their friends/fraternity brothers/sorority sisters than

anyone else in the band. Especially among the band fraternity and sorority, members were expected to be the elite bandsmen, and as such, were held accountable to that standard in all facets of college life, academically, musically, and morally. One respondent in particular gave a vivid account of this leadership and the beginning of a downturn:

“When I first came into the band back in 2006, I would say that the student leaders had more of a voice and more of a presence in the band program in terms of the daily operations and actually making the program function and run smoothly. Very rarely do I recall the band directors or any of the staff having to really enforce a lot of discipline or enforce a lot of anything really towards the band, because the leaders made it more of a priority of their own to make sure that stuff got done. And the leaders were also very passionate about the program, and so because of their passion about the program, they found ways to make the band better than it could’ve been by devoting extra time to it that most people wouldn’t do. And then as I matured through the program and I got older, those who [were] coming in after me were less and less passionate about the program and less and less invested—therefore, being less of a leader and more of a follower in terms of, ‘okay, well, the director didn’t tell me to do this,’ or ‘staff didn’t tell me to do this, so I’m not really going to take it upon myself to think outside of the box and do some stuff like that.’”

It is interesting to note that, in the band that existed in the 1960s, one respondent pointed out that there really was not much of a corps of student leaders. There were *de facto* leaders by way of seniority and drum majors who were the field commanders, but the band of those days mimicked the family structures present at the time, whereby a patriarch held supreme authority—in this case, the band director—and exhibited a high power distance structure. In a culture

marked by high power distance, the relationship between bosses and subordinates is one of dependence, whereas in a low power distance structure—which the band gradually moved toward once student leaders were granted more and more authority—they show more of a relationship of interdependence between boss and subordinate.

“What are the traits of good, bad leaders?”

In addition to the leader assessments, all participants were asked to discuss the qualities of good and bad leaders that they had witnessed in the band. Good leaders were described as being passionate, fearless, friendly, selfless, knowledgeable, humble, welcoming, disciplined, confident, patient, respectful, approachable, outspoken, attentive, motivational, articulate, and accountable for their actions. They were seen as being good musicians, strong students academically, good teachers, and good communicators. They were down-to-earth, led by example, took control when needed, placed the band first and their friends second, understood the overall mission and bigger picture of the band program, and were able to be effective situational leaders and tailor their leadership style to the ever-changing dynamics of the band. These strong leaders also possessed good social skills, time management skills, a good work ethic, and a high level of showmanship. It was frequently said that the good leaders were about business. It should then be noted that many of the above traits are reminiscent of the servant-leader style. Those that cited these traits experienced more of a mentoring relationship as opposed to one based off of intimidation and authority.

On the flipside, the least effective leaders over the years displayed higher levels of arrogance, selfishness, bad attitudes, laziness, sloppiness, jealousy, inconsistency, and complacency. They lacked confidence, were not on time for rehearsals or performances,

procrastinated, were not open to feedback, and didn't seem to retain the lessons taught during the annual leadership retreats. Many students labeled these leaders as hypocrites, as they showed favoritism for friends/fraternity brothers/sorority sisters, were blind to their flaws, did not care to get to know people in the band, and were stuck in their comfort zones. As one student put it:

“They put themselves on a pedestal and want to make sure they look good rather than their section look good or the band program look good. Arrogant, cocky, just because they can do something—one category they excel in—they think that that makes them good at everything. Also, they just want to fit in. They're followers, not leaders.”

**Research Question #2: What role does social identity play in HBCU marching bands?**

“What was your expectation of the band prior to joining?” (14F, 25U, 11A; N=50)

In order to arrive at a starting point for assessing the role of social identity in the marching band, 14 freshmen, 25 upperclassmen, and 11 alumni were asked this question. Among the results (not mutually-exclusive), there were 12 mentions of a lack of knowledge prior to joining the band. Some students simply did not know what to expect and only had a passing knowledge of what it takes to be in a collegiate marching band. 11 students mentioned that they had come from a predominately white high school that either marched a corps style band or had no marching band program at all. There were five mentions of the film *Drumline* giving these then-prospective students an idea of what to expect, but for the most part, 20 of the 50 students who were asked this question specifically mentioned that they expected the band to involve some type of hard work. One student replied, “I expected to be worked—worked physically, academically, and musically.” There were five mentions of no real expectations, six mentions that students expected it to be a fun experience, one student mentioned an expectation of travel, one mentioned leadership, and two mentioned that they expected the experience to contain a

family-like atmosphere. It is interesting to note that six upperclassmen specifically mentioned that they expected hazing to be involved, and as such, they prepared themselves mentally and physically to be the victims of hazing. None of the freshmen or alumni mentioned this type of expectation. Some of these students alluded to the expectation of hazing being based off of information provided by certain A&T band alumni, while, in general, some of the respondents mentioned social media as a way of gleaning limited information from the band. One respondent viewed that particular medium of influence in another way:

“I had already knew that hazing went on in the band, so I expected that it was gonna be physical, that we were gonna get hit, and I had seen some pictures on Facebook that I was like, ‘oh, that's what they do, they look rough, we're gonna look like that.’”

When asked to describe the pictures, the respondent mentioned:

“They were lined up, they were all wearing the same clothes. They were in blue and gold. They were in like, they were doing the bus. Like, you know, sitting in the squat. They were sweaty. Hair was tore up. Some of them were wearing crowns, and just different stuff.”

“Did you have any fears or concerns coming into the band?” (14F, 25U, 11A; N=50)

As a follow-up to the previous question, this question was asked. The same 14 freshmen, 25 upperclassmen, and 11 alumni were asked the question. 12 respondents indicated that they had no type of fears or concerns, while another 14 mentioned that they were concerned or fearful of hazing, either through word-of-mouth, information shared from friends in other college band programs, or some other source in the media. For example, some scenes in the film *Drumline* depict activities that *could be considered* hazing, and two respondents pointed this out, as they

had no prior experience in dealing with an HBCU-style band, for they attended a predominately white high school. One freshman and two upperclassmen specifically cited the incident at Florida A&M University as the source for their concern or fear. To put this into perspective, when asked the question, one student indicated that they had concerns “that hazing was going to be bad—like real bad.” Several students mentioned a state of culture shock upon arriving to the band during their freshman year at band camp. Specifically, there were 11 mentions of students feeling as though they might not be able to fit in with the existing band culture, nine mentions of concern or fear about that student’s playing, marching, or dancing abilities and not being able to keep up with such a high standard of performance, and four mentions that students were concerned that they would not physically be able to keep up with the exercise regimens during band camp. Several other students responded that they were concerned about their ability to keep up with schoolwork while marching in the band and/or were unsure that their basic needs of sleep and proper eating would be met.

“Has the band helped you grow as a person?” (0F, 25U, 0A; N=25)

In a spin-off question related to how band has helped the student grow as a leader, all 26 upperclassmen interviewed were asked this question. All respondents replied that, yes, the band has helped them to grow as a person. Some students reported that being in the band helped them grow by compelling them to stay in school, focus on achievement, and/or learn to better tolerate others and exercise patience. Five students cited an increase in maturity and learning about oneself, with another six mentions of honing discipline skills. 12 students stated that the band helped them to become more outgoing, to include more confidence in public speaking, being more vocal about their thoughts, and “coming out of [their] shell.” For example, one student

stated, “I have always been shy and reserved and very conservative, but band brought out the ‘happy me’ that I’ve been wishing to show to other people, and I love that.”

“Did being in the band prepare you for life in the real world?” (0F, 0U, 13A; N=13)

All alumni were asked this question. All 13 respondents responded in the affirmative, and when asked to expound, they indicated that leadership, team-building skills, tolerance of diversity and different personalities, humility, adaptation, time management, and character-building were some of the most useful aspects of band life that were later applied to life after graduation.

“If you could go back and do it all over again, what would you change, if anything?” (0F, 0U, 13A; N=13)

In order to add richness and perspective to the notion of learning lessons through band, the alumni were asked this question. Some wished that they would have been more vocal and less sensitive, especially during their freshman year, with one person indicating that they wished they would have realized “that you don’t have to prove yourself in any ways that you don’t want to prove yourself.” Many of the respondents focused on their freshman year, indicating that they went through activities that—looking back on it today and had they known then what they know now—they would have never subjected themselves or volunteered to partake. Many of them indicated “coming in blind” and being naïve to the upperclassmen above them—“looking up to certain people who were nothing like they portrayed themselves to be.” One alumnus indicated a desire to have been more social with bandmates, and along those same lines, others indicated that they would have tried to be more concerned about the welfare of others. Some alumni expressed

a desire to have been more humble and accepting of authority, while several students in particular said that they should have been more focused on academics. One alumnus summed this up by saying:

“I would have to say school is important. I can’t make band number one—it’s all about academics, period. That’s why I’m at a university. So I wanted to tell myself to really stick to my books, but maintain my extracurricular activities.”

“What advice do you have for a member that is wishing to join the band?” (0F, 20U, 0A; N=20)

In order to get a better idea of the culture of the band and expectations for new members, as dictated by current band members, 20 upperclassmen were asked this question. Among the most commonly mentioned pieces of advice were to come in with an open mind and ready to learn and work. For example:

“Just come in with an open mind, open heart. Times are changing. It's not gonna be what you...what it was in the past. It's not gonna be as rough. You're still gonna have to earn your place and earn your spot, and nothing is just given to you. You're gonna have to earn it. But don't be afraid. Come in there humble and ready to learn.”

Others pointed out that it is prudent to be prepared and know what to expect, while being dedicated, humble, and realizing that school comes first.

“Just being dedicated and wanting to do...be a part of the band because you want to be a part, not just because your friends are doing it, or whatever. I think it really takes dedication. You really have to love the band to do it. It takes love, because you're not

always gonna like being at practice for late hours, you're not always gonna like what you're doing, but if you love it, you'll stay.”

A few students also indicated that it was important to make sure band is what you truly want to do before joining, due to the sheer commitment that is required to be in the band.

“I would say make sure that it’s something that you want to do—that it’s a passion because that’s what’s going to keep you going and that’s what it is to everyone else in the band. So if you don’t have that, there will be a disconnect there.”

**Research Question #3: How does organizational culture factor into the development of hazing or non-hazing organizations?**

“Did you go through any activities that *could be considered* hazing?” (14F, 26U, 13A; N=53)

All participants were eventually asked this question. When framed this way, five of the 14 freshmen interviewed indicated that they experienced some type of hazing, although it should be noted that there is a gray area in terms of defining what hazing actually is. Two respondents indicated that they did receive some physical contact in the form of “tolerable” physical contact that, they felt, did more good than harm. They pointed out that the physical contact (shoving, hitting, roughhousing) was controlled, not reckless in nature, and was meant more to establish the ability to “bump” or “cover” for each other—standing in front or behind that person to protect them—and not to cause pain or damage. Specifically, one of those students indicated, “we had to take a little blows, but it wasn’t too harsh. It was something everybody could withstand. And with that being...it made us stronger,” while the other student stated, “...it was tolerable...it wasn’t too bad...I feel like it helped out.” There was no lingering evidence of extreme physical violence or endangerment (e.g. bruises, swelling, or broken bones), and it was

stated that such physical activity was not harsh enough to hinder the carriage of the instrument, marching, or other required physical band competencies. On the other end of the spectrum, another student that felt that hazing was part of their process of becoming a member of the band stated, “Well, I don’t like to run, so when I was told to run, I feel like that’s hazing, because I didn’t wanna do that.” Another student remarked by saying, “everything is hazing now,” and went on to indicate calisthenics and learning information about the section as some of the tasks they were made to perform, also adding that “it was easy stuff, but it’s kinda like a mental breakdown.” Another student also indicated having to learn information as hazing. In addition, one student was unsure, because that student received text messages “where it said I wasn't really good, or I wasn't doing good enough, or I wasn't good enough at something.”

Among upperclassmen, all but four of the 26 participants stated that they experienced some form of hazing during their freshman year in the band. Of those four, two were unsure of whether or not the activities could actually be considered hazing, because they were tolerable and were not perceived to be severe or extreme in nature—just inconvenient. As such, the majority of students stated learning information (poems, line numbers/names of past section members), calisthenics (push-ups, sit ups, the “chair”), intimidation (in the form of name-calling and yelling), lining up (in height order), and late-night house visits as the most frequently experienced activities. One student mentioned speaking with a friend from another college and discussing that hazing was worse at that particular school. In general, many of the A&T band students have already known that hazing occurs in other band programs—indeed, a simple Google search will reveal news reports of past band hazing incidents at Southern University, Jackson State University, Texas Southern University, and Alabama A&M University, in addition to Florida A&M—and felt that the hazing that they did go through at A&T was nothing

compared to that at other schools who have a documented reputation for hazing, to include the numerous hazing incidents and deaths that have occurred at PWI institutions for decades. Some students also indicated that physical violence was involved, but not to the point of bruising, lingering pain, or a feeling of imminent injury. Others also cited drinking non-alcoholic drink concoctions, being made to perform sexually-suggestive gestures, and having to say funny things on command, as well.

Of the 13 alumni that were asked this question, 10 of them said that they did indeed experience some type of hazing during their first year in the band. The experiences generally were the same as those of the upperclassmen who were asked this question. It should be noted, though, that one respondent also indicated that during the school year, freshmen were still required to wear the band camp practice uniform of blue shorts and a gold t-shirt, while upperclassmen were allowed to wear whatever they wanted. The band has since made this practice uniform mandatory for all band members throughout the entire marching band season. Another respondent indicated that there was no type of hazing during the time he marched in the band and that the only differences for the freshmen was that they were in charge of preparing the field for daily practices and riding on the first bus with the band director at the time. To this day, a small group of freshman males is tasked with preparing the field (laying down yard markers, setting up the public address system, etc.) prior to outdoor rehearsals.

“Did hazing improve bandsmanship/musicianship?” (perceptions of those that got hazed)

Of the students who admitted to having experienced some form of hazing, they were also asked questions related to the relevance of the hazing process. In addition, those that did not experience hazing were asked to refer to those who they knew underwent a hazing-based process

of initiation into the band. It was generally agreed among all participants that the processes of section initiation contained a majority of activities that were not relevant to the actual performance aspects of the band or to academics. They were simply activities meant to build bonds through an arduous process of initiation. The students did, however, see the value in calisthenics in terms of building physical stamina in order to keep up with the performance demands of the band. Moreover, some students also felt that the physical violence portions of the initiation process were productive in increasing toughness, camaraderie, bonding, and trust for their fellow line brothers and sisters, as long as this activity was controlled and that no lingering pain or injury occurred. For some, the notion of learning poems was considered valuable, provided that the deeper meaning of the poems was explained. Otherwise, it was just another reason to be punished if the information was not learned correctly. Despite this, many students, in recounting the events of the initiation processes, felt that the process did little to nothing in terms of making them into a better bandsman or a better musician. Several students did indicate that, if anything, the fear of getting hazed was the only driving force behind learning their music and performing at a high level. When it came to learning information, such as the names and line numbers of past band members, it was indicated that this was a highly irrelevant waste of time and that it was learned by rote. When scrutinized in detail, the students who reported being hazed said that the relevance of the activities was largely dependent on the intent and level of organization displayed by those facilitating the process of initiation. For some sections, there was always a reason explained as to why the activities were taking place. For example, as one upperclassman stated:

“I would say it depends on how your prophytes did your process, because the people who did ours, they always had a reason for what they did. Unnecessary hazing, like just to put

people through things just to say that they went through the most or whatever, like there was no message to be taught—those people end up like they don't know why they were hazed, so they didn't learn anything from it. There was no purpose. So I feel like I learned a lot, because they were doing things with a purpose.”

Because the idea of bandsmanship encompasses so many traits—charisma, swagger, showmanship, marching ability, musicianship, dancing ability, stage presence, confidence, etc.—there was a gray area when thinking about whether or not the hazing-based process showed any correlation to improvement. However, when focusing specifically on music and/or academics, students unanimously agreed that the hazing process did nothing to improve these core competencies. One student pointed out that they became a better musician by virtue of the fact that they *did not* finish the sectional process. What follows is a reflection of some of the other sentiments held by upperclassmen when asked if the hazing process made them—or others they witnessed—into better musicians and/or students:

“A lot of the older, I mean...things have winded down a lot. But, like, a lot of the older years from when I first got here, and before me—it's a lot of people who can't play. But they went through the same thing that I went through, but they still don't know how to play their horns.”

Respondent 10 added:

“I don't see no positive results from hazing. When you put the instrument factor in there, I know for a personal fact—not even being in this band—that getting good on your horn, or even getting decent on your horn where you can perform in front of live audiences like I've done, you have to do that yourself.”

Respondent 24:

“Playing their horns, no, because...I know the...the people that got, you know, hit and hazed like that, they're not even in band anymore. Like, they just kinda stopped going to school I guess, or grades wasn't right, or I feel like a lot of them just came to school anyway just to be in the band, like they didn't come to school to be in school...”

Respondent 28:

“Definitely not a better musician. Better bandsman? In a sense, just because that bond was there and so, like, when you have that bond and you have that love, then it kinda...it kinda like expands to the overall picture, but better musician, no, 'cause it was nothing musical about it. A lot of the older people that came before us obviously said that they had a harder process, which they—I believe that they did, but it doesn't make you a better musician, because if that was the case, then...I feel like if the sectional processes were based off of your ability to play, a lot of people wouldn't have crossed their section, because a lot of people aren't—they're not bad, but they're not that good to where, you know, if that was the standard, then a lot of people wouldn't be what they are.”

Respondent 39:

“No. Because I've seen a lot of the information, a lot of the stuff that they had to do. It was more just learning who did this, who did that. More of history stuff rather than playing your instrument, because they weren't going to stop anybody from crossing the section if they couldn't play their instrument, which I feel like is dumb. If you want somebody to become your section, they need to be able to play their music and everything, but it wasn't about if you could play something, it was more if you could learn this information. Basically, information based, and you got punished if you didn't learn this information, but the information had nothing to do with—well, it had

something to do with marching band, obviously their history—but it had nothing to do with, can you play ‘If I Ever Fall in Love,’ can you play these scales? It’s more of, ‘do you know who crossed in...2008,’ or ‘who was number seven, what was their line name,’ stuff like that.”

Respondent 40:

“I don't think hazing really helps that, because you're not gonna be at—I know this for a fact because nine times out of ten—majority of the time when I hear about hazing, I'm *not* gonna hear, ‘oh, when we were on line, we had to play all 12 major scales forwards and backwards, arpeggios, tongued/slurred,’ so I don't think hazing really helps your playing ability. Now, your overall, like how you are as a bandsman and stuff like that—yeah, it may, like, motivate you to become a better player, but I don't think it really helps your playing ability.”

Respondent 6:

“No, I don't think it helps at all, because they're still slaw. Like, they still do what they wanna do. They're just...they're just going through a process to say that they arrived at something, but it's no purpose behind it. They're just getting beat.”

Respondent 26:

“Like, they improved as an instrumentalist? No, because we don't go through instrumentalist things during the process. 'Cause they don't care about how we sound. They're just trying to haze somebody. They don't care. They ain't even good, themselves.”

It’s important to note here that this particular respondent also went on to explain the role of those musicians that actually were proficient in musicality, as they tended to shy away from hazing:

“They would be like, ‘I’m free, would you like to come practice with me?’ And I’ve seen that done, and they’re nice on their horn. I’m not gonna say that they wasn’t involved in my process, but they wasn’t as active in the hazing aspect. They were more focused on me becoming a better musician.”

As opposed to the lesser-skilled musicians:

“No, they didn’t even come to practice. They was too busy trying to set up for set (initiation ritual). And get people out there.”

The following are sentiments from alumni that were interviewed:

“And come to find out, the ones that did the most damage was the ones that was sorry on their instrument and didn’t come around, and only came around for [homecoming-type] occasions.”

Respondent 50:

“Yeah, I’ve seen people speak upon becoming part of an organization, but there’s still... they really haven’t improved within their musical instrument, or within the scope of their craft. So they haven’t really improved, like I said, so it was like, you’re bragging upon this—is almost like, when I think about it, you’re bragging upon being in jail, like, why are you bragging upon something that’s not really amazing or is positive when you could be out doing something great for the world? And that’s the way I look at it, so it’s like, you’re bragging upon being hazed and going hard and all this, but it’s like, what are you—what is that doing to help the band program grow? The jail is to the hazing as the band program is to the world.”

Some students pointed out that the threat of hazing scared new members into practicing, thereby building musical skills under duress:

“Yeah, it would definitely... 'Cause...it would give them a reason to practice, 'cause they know—‘if I don't practice and they test me on this, I could really get into something...big, and it would just be worse, so why not just take the time to practice, do what they ask, and everything could go smoothly.’ It gave you a reason to do something.”

Questions on dealing with old heads/alumni.

Throughout the interviews with upperclassmen looking back on their freshman year, it became clear that the reason why many students decided to undergo the process of initiation was in order to gain some sort of respect among fellow band members, specifically upperclassmen and alumni. As mentioned earlier, many band members stated being naïve or blind their freshman year, and peer/leader pressure played a heavy role in this, in addition to flat out lies.

As per the sentiments of one upperclassman:

“[The upperclassmen] saying that everybody does it, and I just...I didn't know what I was doing. All the old heads, you know, they went through their process, so I was like, might as well. Not that I'm not doing anything else, but... I think it's, I guess it's a respect thing. Like, they'll respect you more if you go through this for whatever reason.”

For many new people in the band, especially those coming from small towns or from predominately white high schools, they felt even more of a need to belong and be accepted among their fellow band members. As one upperclassman put it:

“I wanted to feel accepted and I wanted to know that I earned it. I wanted to know that I worked hard to become a part of this, because, as a freshman looking in, I saw the passion and the bond that everybody else had. And us, as freshmen, we wanted the same thing because we loved the band, so we wanted to be a part and do what we had to do to get there.”

Attitudes of freshmen were also taken into account:

“I felt like some of my peers that I came in with, they were rude, they were disrespectful, so I kind felt like they *did* need to get yoked up—not necessarily physically, but they needed to have a wake up call to realize, like, you don’t need to be disrespectful like that. So I felt like going through something to humble us would be a good experience, as well as I wanted to fit in.”

After agreeing to undergo the process, many freshmen felt further compelled to submit to hazing activities by “old heads,” who were either former students who had never graduated, upperclassmen, alumni. A common sentiment was that the current line did not pledge as hard or have it as bad as those who underwent the process in the years prior. This then compelled those freshmen to want to prove their worth in the eyes of the old heads by submitting to tougher and tougher hazing rituals. Even though some of the old heads were not respected by the freshmen, those freshmen still submitted to the process for the sake of gaining respect:

“Well, [the old heads] were viewed as \*sshholes. That’s the best way to put it. Nobody pretty much—I mean, they had the respect because they went through a process for the people that was there, but you know, they are telling somebody that came in after them that they had a hard process. You know, we wasn’t really there to say, ‘[you’re right], that was hard.’ We don’t know. So it’s just word of mouth. To the people that came in, they don’t really care. We don’t really care what you went through, we just want to get the respect that you have.”

The overwhelming narrative of the purpose of the process was to “break you down to build you back up,” and this became the justification for hazing.

Looking back on their sectional processes during their freshman year, many upperclassmen and alumni stated that many of the activities that they were made to go through were pointless, especially the physical parts. Some students specifically stated that if they had to do it all over again, they would have decided to not go through the process:

“Honestly, I wouldn’t do it. It was a waste of time. The time and effort that I spent getting hazed, I could’ve put that time and effort into schoolwork, something productive.”

This particular upperclassman went on to indicate that their g.p.a. was a 1.81 during that particular semester. Others also felt that, between learning irrelevant information and not focusing on schoolwork or musicianship, the process was actually detrimental to daily band practice, as one alumnus stated:

“If you come to band practice after being up all night and going to school, you're falling asleep in band. You're not retaining any information, any drill, any music. You're tired. You're cranky. People have to deal with your attitude.”

Others, looking back, stated that all they had to really show for their process was stories:

“The process that we had, the only bond that built was just for storytelling. You know, a couple years later, you can sit down and say, ‘yeah, remember when this happened or that happened,’ just wasn't necessarily the bonding part. That didn't help us bond at all. It was kinda awkward.”

On the other hand, some band members that didn’t undergo a process containing physical hazing felt as though going through such a process might have been beneficial:

“If we were to have that extreme type of process, I think we'd be a lot more stronger, because you'd have something to look back on and to show something that tested your

strength and tested your will power, and showed you that you could make it through some stuff without just giving up on it, whereas...2012, it was basic stuff that you had to do in the old times without the risk of the extremes. I feel like it would have been a lot...the connection and the drive and our mentalities would have been a whole lot different. Like, whenever I speak to older band members that came in during that time, they just have this different mentality about the program...2012 and currently, it's just like...everybody...although we still act as one group, there's still a whole lot of individuality, and...at times, it can just be chaotic, because you just got all these different individuals and they claim they are close and they've been through all of this and all of that. But then when you talk to people that came in 2010 or '09, what they have to compare it to is like, at a 10, where we're at a 2.”

Even those that felt that hazing might have been beneficial agree that things could have been handled in a better way:

“Some of the people I know, I probably would have never talked to if I didn't have to go through that hazing experience, 'cause I know I would have never talked to them, no matter if I was still marching or not. It's just the way that they came off to me when I first met them—I just probably would have never talked to them, but...there definitely is other ways besides hazing that you can get that family bond and camaraderie together, like, you don't have to hit somebody or get a group of people in and just start wailing on them just to make sure people are together and stuff like that.”

And as one alumnus stated:

“Putting your hands on people—I didn't feel like that was necessary for what we were doing. I always feel like it's good to know history on what you are being a part of. Like,

I don't think that should be cut out. It's...like the humility was great. Me, it taught me a lot, because I was a hothead coming in, and you know, I realized that's just not how you have to be... that's not what you need to do in the world. You'll never get anywhere like that."

And another alumnus stated:

"I would prefer, I guess, less physical hazing, but...I guess some people would just see it as if you didn't get hazed, I guess they were being babied or they were weaker than everybody else in the band."

There was one alumnus in particular who, in the past and outside of this study, stated that they would come back and march in the band only if they were allowed to haze (this was before the Robert Champion incident). The individual has since had a change of heart and pointed it out by saying:

You don't have to beat the crap out of everybody. I learned that you don't have to bruise somebody to make somebody else feel better. You don't have to abuse your positions of power—the whole Stanford Prison Experiment thing is kind of—it's so true. You don't have to go through that, but the memories that come from laughing and getting to know people and just the little things—there's so many little things that you can do. You just don't have to take them all crazy, like—keep tradition by giving people names and stuff. Stuff like that matters to people—or having a line number, it matters. It makes you feel like you have accomplished something, and that's a big deal.

Even after the process and crossing into their sections, some students still felt animosity toward those upperclassmen that were hazing them while on line:

“Yeah, I don't like them. I look at her, I be like, ‘why?’ Like, I'm a freshman. These are freshmen coming into the band, and you're old. You got a life, and you just don't—you clearly exemplify that you don't care about your life either by hazing me. You don't know me. I coulda went and told the police on you.”

Much of this resentment was also based on the hazer's demonstrated lack of musical proficiency:

“It just makes me feel confident when I say that hazing is unnecessary, because clearly, you were beat, I wasn't. I can play, you can't. I'm contributing to the overall sound and overall big picture. Meanwhile, you've been hazed and you can't say the same.”

Respondent 47 pointed out the role of mentorship over intimidation:

“Like, a lot of them—like the people who were solid, excellent players, and people who were in student leadership, they were the ones giving us positive feedback and teaching and talking to us. And the other alumni were the ones who we've never heard of, or from what we heard, weren't the best players at all. Those were the ones just yelling and saying how we didn't have it as hard.”

As well as overall bandsmanship and academics:

“[After crossing] I was more mature in the sense of, I wasn't going to just listen to what anybody said and to take it as gold. So I realized after I crossed that [the old heads, hazers] were not people I wanted to look up to. They weren't role models. They were people who were shamming on the field. They were people who couldn't march. They were people who couldn't play. I mean, they were people who were making F's and D's. So I just realized that, ‘why would you let them speak so lowly of you when they aren't even doing anything elite themselves?’”

As far as character, one alumnus echoed the sentiments of many of the upperclassmen and alumni interviewed (as well as through anecdotal conversations outside of the research study):

“Well, in a lot of ways, after listening to [the old heads] and then experiencing more than the sectional process, I kind of look back and I wonder if they actually got a lot of what they were trying to tell us. Because I feel like at some point in time, they were feeding us this information because it might’ve been something that was fed to them.”

Another alumnus also stated:

“I learned that some of the people that go the hardest were really the people who was the softest when they was on [line], and they felt like the little amount of things that was done to them was so major because they were so weak.”

This same individual also noticed a change within the section over the years:

“Now is different, like people get put on front street, like, you know who was nice and who wasn’t nice [on their instrument], who did what and who didn’t do it, who marched this amount of time and who didn’t, that’s a thing we started changing right around 2010-ish. If you only marched one year, you don’t really have no respect, because you didn’t contribute nothing to the [section], or to the band program. So it’s already like a known thing that if I didn’t put in no time, that I can’t come around expecting no love—it’s like a ‘no love system’ now. If you didn’t march two or three years and do something productive for the [section], you’re kind of looked at a different way you come around.”

Conversely, for those who stated that their process was beneficial, they have maintained ties and connections with alumni for both fellowship and networking/professional purposes. Other students pointed out that they have had no further contact or relationship with some of those they resented while on line, and it was also pointed out that, with certain old heads, they were only

seen while the freshmen were on line and never seen or heard from again until it was time to start hazing the next round of freshmen. One alumnus also pointed out that there were still old heads that maintained an old mentality, even after the Robert Champion incident:

“At that point, I felt as though [the old heads] were pretty ignorant because they didn’t understand the changes that were happening, and then the particular one that I was talking to was one that I could play better than. So it was just like, ‘if I’m playing better than you, marching better than you, I’m a better bandsman than you, why are you focused on a physical process that’s not necessary?’”

**Research Question #4: How can college educators better understand, address, and prevent cultures of hazing within HBCU marching bands?**

“What are your thoughts moving forward and looking to the future?”

Looking to the future, all freshmen and upperclassmen indicated that they feel that new people coming into the band should have to go through some sort of process as a prerequisite to full membership. However, they stated that this should be done through a structured process that is relevant to the needs of the band program—to include high levels of leadership, physical fitness, musicianship, academic achievement, and accountability for actions—and built upon team-building activities that produce tangible results without resorting to hazing. The students firmly believe that physical violence is not necessary at all, but there may be other activities, such as calisthenics and late night practices, that are necessary and might be viewed as hazing if taken in the wrong context. They feel that the freshmen should be treated with respect and care, but also stern enough to encourage the building of a strong work ethic and sense of values through humility in order to avoid laziness and apathy. It was mentioned that this new process

should not be easy, but should also not be intimidating and pointless to the extent that those new people do not want to continue serving the band in subsequent years.

When asked how they will treat the freshmen next year, the current band members stated that they would take on more of a mentor/big brother role—being respectful, courteous, doing favors like giving rides or providing food—as opposed to the traditional intimidator role. They stated that, after being treated harshly, they do not want to inflict that same treatment on anyone else. The following are sentiments from several freshmen:

“I would act the way...as a person, who I wanted...what I wasn't getting my freshman year...just being there, supporting them, even when the times were tough, and you wanted to quit. Just being a support system for them.”

Respondent 20:

“Well, I'm not a mean person, I'm not a mean-spirited person, so I won't really yell at them. If they're doing what they're supposed to be doing, then we have no problems.”

Respondent 27 pointed out the essence of the cultural shift taking place:

“It's funny, because all of the freshman this year, we always talk about how we are going to treat them, like, what we didn't like about how we were treated. I don't feel that it's necessary to always have to approach somebody in a negative manner, because a lot of times, people will cuss at you just because you're a freshman or because you don't understand something, and it makes some of us feel bitter towards those people, because it's like, okay, for one, I came in knowing I was a better musician than some people, but they still lorded over me just because I was a freshman. I want to help freshmen learn that being in the band program is not just about you being a good musician—while I do love good musicians, I want to help improve musicianship, but I also want to help them

grow as people and help them understand how to be good leaders because everyone has the potential to be a leader in the band program.”

Among upperclassmen:

“I feel as though—well, me personally—I’ll try to always treat them with respect. That way, we can keep them here. I don’t want to talk down on someone and make them feel as though they’re not welcome. I want to welcome them, but I’m also going to be hard on them because if you are nice and you don’t give them a feeling where something is being expected of them, then they get complacent and they don’t want to get better or they don’t want to put in the effort to get better. So, I’m still going to push them, but I’m going to do it respectfully, if that makes sense, so we can try to keep them and get a good retention rate going.”

Respondent 31:

“I think that they should have a process, but not the traditional [hazing-based] process in the past. That’s what I do believe, because building a bond and that brotherhood—I think it’s just very important.”

Respondent 39:

“I still feel like everybody needs a rites of passage, because freshmen are going to make lots of errors, just because of not being knowledgeable. There’s going to be some freshmen that come late in the morning—to morning workouts like the first day—so you’re going to have to set some type of discipline that is not hazing, because there is always this big divide on what is hazing and what is discipline. But I believe just punishing somebody just with a couple push-ups or punishing the entire band sends the message of what [discipline] is.”

Respondent 40:

“I want to make it tough, but I'm not gonna make it like I'm putting the freshmen down, beating them down, stuff like that, but making them...just giving them a strong foundation while they're in the program, so—first starting good habits...really humble them and show them the ropes as a freshman—the things that they need to do to be successful in the program.”

Respondent 41:

“I'll make sure they know that they can come to me. I don't really care about the whole punishment thing. I'm not in leadership or anything, so I don't push for that. I'm just here to help you, so as far as like punishments and stuff go, I leave that to the captains and stuff. If they need help, they can come to me. If they need someone to talk to, they can come to me if they want to.”

### **Observations**

Above all, many band students value the bonds and family atmosphere that the band provides. In addition, life lessons (dedication, time management, accountability, discipline, etc.) have also been important. Several students mentioned the impacts of the annual leadership retreat as a means to spur growth and maturity in the band. Over the years, the leadership retreat has been helpful in spurring an introspective look at students' past actions when submitting to hazing rituals in order to gain respect and family bonding. In retrospect, those students realized that the process—as it existed at the time—was not beneficial in bettering them as a musician and as a student. Through the years, the band program has placed more of an emphasis on leadership development, accountability for actions and decisions, academic achievement, and musical/technical proficiency. As these challenges increased through the years, students began

to see the irrelevance of certain hazing activities that were not directly beneficial to meeting those challenges, per interview statements. In the face of old heads criticizing the newer members for not being proficient in these irrelevant competencies (learning line names of past members, thinking of funny or degrading greetings and skits, etc.), the competing narrative began to take form—that the newer members were now being required to learn more difficult music, perform more intricate marching maneuvers, uphold increased academic standards, and be expected to be groomed for leadership positions at an early point, as opposed to waiting until appointment to a leadership position to begin honing leadership skills. As a result, there was no longer sufficient time to allow for new members going through the process to learn both the irrelevant and relevant competencies. To put it into perspective, as the 2012 band prepared for the Macy's Thanksgiving Parade, an intense and demanding practice schedule (rehearsing for both the parade and for regular-season band performances) dictated that more time be spent learning music, drill, and dance maneuvers while maintaining good grades and going to class in order to remain eligible for participation in the band, as per new rules instated by the NC A&T Division of Student Affairs. Therefore, what little free time was available was devoted to the band and academics. In fact, an unofficial motto became, “school, band, and everything else,” in which it was reiterated that, in order to be successful in the program, school and band were top priorities, with little consideration for “everything else,” to include partying, drinking, being lazy, playing video games, etc.

In one instrumental section in particular, the focus has been on grooming freshmen for leadership positions as a core competency of the sectional process, in addition to academic and musical achievement, rather than relegating them to a subservient role within the band. This was augmented by a “line leader” program, by which certain individuals, regardless of classification,

were appointed to an assistant section leader-type position, whereby they would gain leadership experience by teaching their lines (corresponding to voice parts within the musical arrangements, e.g., 2<sup>nd</sup>, Alto Saxophone, 3<sup>rd</sup> Clarinet, 4<sup>th</sup> Trombone, etc.) in a small group setting. Each of these lines consists of 2-8 personnel, thus allowing that line leader to proactively gain crucial leadership experience and feedback as he/she matriculates through the band and, ideally, into a section leader position.

### **Focus Groups**

Focus groups were used to elicit an open discussion on the importance of subgroups and cliques within the band, as well as opinions on whether they are detrimental or beneficial to band culture. Opinions were generally divided, as some students feel as though they take away from the band and create a greater deal of individuality and segregation, while others feel as if they promote healthy competition and intergroup rivalry. Some of the sentiments are as follows:

“Yeah, I think competition is okay. I mean, I feel like our band—some sections don't have the same drive. So, therefore, you know, some other sections outshine others. But if everybody had the same drive to be the best, then everybody would kinda be the best and make our band better.”

#### Focus Group 2:

“I think [cliques] can be negative if you're taking away from the progression of what we're trying to achieve that day or achieve that week or that season. I think it kinda goes back to the competition thing, whether competition is good is good or not in band, because I think a lot of learning about the real world--I learned a lot dealing with it in band, because you're up against a whole bunch of different things in band, and now being away from band and seeing different things--things I learned, people going against you,

working in teams—I'm utilizing those things now, and I've had practice using that from band.”

Focus Group 5:

“[Cliques] single themselves out away from other people. So I guess, yeah, it's a little detrimental to the band.”

Focus Group 4:

“[Intergroup competition] helps, though, it really does. Because once we see somebody else working hard, we want to work our section even harder so we can be better than them, to make the production better.”

Focus Group 3:

“The competition that I see is more between individuals within maybe one section, and that's within multiple sections that I have seen. ‘I'm so busy trying to play louder than the person next to me, I'm so busy trying to get it more right than the person next to me,’ but that also hinders because it distorts the sound of everything.”

Focus Group 1:

“I was just thinking about that, because some of the newer Cold Steel drummers in the section, they said themselves that they would have, like, throughout the year, spent more time with more of the wind players in the band, rather than being either with just Golden Delight or themselves, and it seemed like they were kinda forced to be separated from the band.”

## **Document reviews**

**Leadership retreat.** (see Appendix E) Prior to each fall semester, the band holds an annual leadership retreat geared to building and honing the skills of the student leaders who will

be serving during the marching band season. During this 3-4-day event, various team-building and creative exercises are scheduled, in addition to various seminars on leadership, anti-hazing, group cohesion, and marching band competencies. The overall focus of the leadership retreat is accountability, to include being an agent of change, moving the program forward, and treating new members with respect and dignity while achieving and maintaining high levels of bandsmanship and academic achievement.

**The DRIVEN program.** (see Appendices F and G) The DRIVEN program is the BGMM's answer to traditional hazing rituals. In order to redefine the paradigm of new member orientation processes, the students have developed this program that centers on a *rites of passage*, which, for the purposes of the program, is defined as "a ritual event that marks a person's progress from one status to another. It is a universal phenomenon, which can show anthropologists what social hierarchies, values, and beliefs are important in specific cultures." Per the program, the objectives are as follows:

"As student leaders of the Blue and Gold Marching Machine at North Carolina A&T State University, we have designed this document to define the purpose and meaning behind the traditions, actions, and development of A&T freshman band students. In our efforts to evolve with the changing times, this course is designed: to aid in the transition of students from high school to college, assist in the mental and physical development of the students, set and define a standard to become leaders in the world today, not just work to develop the ideal bandsman, but the ideal student, and future citizen, all while re-establishing the tradition of LOYALTY and understanding of AGGIE PRIDE."

The DRIVEN program is comprised of three categories: Academics, Bandsmanship/Musicianship, and General Band Knowledge. It is understood that the traditional

psychosocial and cultural aims of past hazing practices can still be achieved through this program in a manner that does not endanger the welfare of students, is tailored to the needs and tendencies of the current generation of students, and produces tangible results on and off the marching band field, in the classroom, and in life.

**Music analysis.** (see Appendix H) In addition to speaking to former band members outside of this study, and through personal experience as being a staff member of the band, an analysis of musical documents shows that the BGMM currently plays music at a higher level of difficulty in the past. Interviews with current band students (who play a variety of both old and new musical arrangements) agree that the current musical repertoire requires an increased amount of time to learn and master, as compared to older musical arrangements.

### **Audiovisual Material Reviews**

A review of marching band videos available on YouTube will confirm the level of production that the BGMM has been able to achieve in recent years. On average, the band has performed approximately 12-15 performances in a season, to include 7-8 full-length halftime shows. Some of the highlights include performances at the 2012 Macy's Thanksgiving Parade and a championship at the 2014 Honda Battle of the Bands. During interviews, many students reflected on this high operating tempo as being one of the major factors in producing a challenging marching band season.

### **Summary of Findings**

In the NC A&T State University "Blue and Gold Marching Machine," a shift in culture appears to be taking place. More emphasis is being placed on leadership development, supplemented by an annual leadership retreat. The competencies and insight gained through this development has led many band members to move against the traditional hazing culture. Among

the best leaders in the band, they display servant-leader qualities that are also high in emotional intelligence. Because of this, those leaders have focused more on a “culture of relevancy” within the band, through which activities performed by new band members are meant to be challenging and rigorous, but fun and meaningful. The servant-leaders of the band take pride in seeing the growth of new members and will adopt more of a mentoring role, rather than one of intimidation. There are mixed emotions on the current state of student leadership in the band, and it is felt that leaders in the past were more self-motivated to become better leaders, whereas today’s generation of students requires more guided training before being appointed to leadership positions. Even though many of the band members have experienced activities that could be considered hazing, they pale in comparison to those in other collegiate band programs, and as the band moves toward the future, a student-led initiative to employ viable hazing alternatives is already underway, with support from the Director of Bands and the Division of Student Affairs.

Social identity plays a major role in a student matriculating through the band, as band life has helped them to form lifelong bands, become better leaders, engage in personal development activities, and to explore new experiences. The trials and tribulations of the band have developed these students into those who are ambassadors to the University and stewards of the community. Admittedly, the students point out that there are bumps in the road, but through the power of shared experiences and camaraderie among peers, they are able to overcome their adversities together. Intergroup (and to an extent, intragroup) competition plays a role in helping the band to excel—when done correctly. If, say, trumpet players compete among each other to learn their music faster, or if trumpets compete with trombones to march more precisely, this healthy competition helps the overall band. However, if certain cliques choose to rebel against staff or student leaders by leaving practice early or purposely playing wrong notes, this hinders

the band. Focus group participants agreed that, when done correctly, this healthy competition is a vital component of improving the band program, as it breeds the confidence, showmanship, and swagger necessary to overcome stage fright and anxiety during performances. All of these lessons, per the accounts of participants, also have a direct translation to improving academic performance while in school and workplace performance after graduation.

In addition to social identity, the culture of the band plays a prominent role in determining how students think and act inside and outside of the band. Previously, a common narrative was that members had to subject themselves to hazing in order to garner respect from “old heads,” but in lieu of several factors, this culture has slowly begun to shift. These factors include the death of Robert Champion, increased academic accountability as set forth by the Director of Bands and the Division of Student Affairs, increased challenge in field show design (more difficult music, more intricate drill maneuvers and dance maneuvers), a more relevant approach to leadership development that takes into account generational considerations, and increased media presence through social media marketing and high profile performances. Even though there are still vestiges of the old way of thinking, the newer generations of students have become more empowered (by virtue of the upperclassman servant-leaders/mentors above them) to make better decisions and realize that they do not need to submit to hazing in order to gain respect. It is unanimously agreed that traditional hazing processes do nothing to improve musicianship and typically employ activities that are irrelevant to the improvement of the band program. In addition, it is strongly felt that those hazing activities only served to give band members stories to tell about their time in the band, and served little other purpose, especially given the fact that many band members, despite crossing into their sections, were still not able to finish school or attain a respectable level of musical proficiency. Thus, the new narrative in the

band is that excelling in musical and academic competencies is the best way to earn respect among peers, band staff, and alumni.

## CHAPTER 5

### Discussion and Future Research

The previous chapter presented the results of the data collection, to include interviews, focus groups, observations, document reviews, and audiovisual material reviews. This chapter will present a discussion of findings, relationship of those findings to prior research, implications for future research, limitations of the study, and a concluding summary. The purpose of the study is to give a more in-depth insight into the psychosocial and cultural forces that are the root causes of hazing in Historically Black College and University marching bands, as well as many other organizations—either on-campus or professional, PWI and HBCU—in which hazing is involved. Through this insight, methods of new member orientation can be devised that enrich the organization, contribute to excellence, and generate a sense of accomplishment and group cohesiveness while maintaining safety and legality. This descriptive case study relied mainly on interviews and focus groups, but also took into account previous observations by the researcher, document reviews, and the analysis of audiovisual materials. In all, 53 interviews and five focus groups were conducted, followed by a short debriefing after each. The interviews and focus groups were recorded and transcribed for accuracy.

With the November 2011 hazing-related death of Robert Champion at Florida A&M University (FAMU), a spotlight has been placed on HBCU band activities. However, the new anti-hazing regulations and policies have been reactive in nature and do not adequately provide a proactive understanding of why and how HBCU marching band students submit to the temptation of hazing in the first place. Moreover, these punitive measures may deny many students the opportunities to attain group and subgroup membership within the band, thereby compelling them to seek fulfillment of psychosocial and cultural needs through ever-subversive,

“underground” processes, which may actually lead to more severe hazing rituals year after year, as newly-minted initiates try to up the ante for subsequent new members seeking entrance into the in-group. While punitive measures are but one prong of attack, the NC A&T band has begun to address the root causes of hazing and design activities and processes of group membership attainment that are based on safe, legal, and relevant activities that are still challenging, arduous, rigorous, and rewarding enough to satisfy the urges commonly sought by traditional hazing rituals. As a result, a shift in culture is taking place within the “Blue and Gold Marching Machine” (BGMM) that can serve as a model for other band programs that run the risk of hazing involvement.

To put things into perspective, FAMU students, as part of the school’s anti-hazing initiative, have been required to sign an anti-hazing pledge to comply with their policies (see Appendix D), but despite this—and even with the death of Champion 10 months earlier—another campus organization had been suspended for hazing (CNN Wire Staff, 2012). It should be clear that these simple measures alone do little to dissuade those who seek to achieve membership in campus organizations through a “trial-by-fire” initiation. Since the Robert Champion incident, there have been several hazing reports in the news, to include the hazing-related deaths of two men at Virginia State University on April 20, 2013 (Duran, 2013). Rules alone seem to do little to break these traditions of hazing. Instead, campus officials should first understand why groups haze in the first place from a psychosocial standpoint. Second, hazing cultures (and cultures susceptible to hazing) should be addressed through a better understanding of the dynamic forces that undergird organizational culture. Finally, hazing cultures can be prevented through the proliferation of certain leadership styles—such as servant-leadership—through which leaders place the needs and welfare of subordinates before their own.

## Protecting Our History

The marching bands of today owe their heritage to the bands of the Colonial era militias, which were used to regulate daily life (bugle calls would signal when to wake up, eat, go to bed, salute the flag, etc.) and to relay battlefield orders over long distances. In addition, the bands served to boost the morale of battle-weary troops. As such, many commands and traditions are still present in today's marching bands, to the point where many bands have come to be known and revered for their abilities to display discipline, precision, *esprit de corps*, and high levels of pageantry and showmanship during their performances. Many of the pioneering HBCU band directors of the 20<sup>th</sup> century were influenced by, or received their training at the Big 10 colleges—such as Michigan, Michigan State, Ohio State, and Purdue—who were among the first marching bands to be showcased during collegiate football games. Those future HBCU directors—now formally trained in the fundamentals of the marching musical arts—would begin to infuse these fundamentals with the prominence of dance moves, drum beats, and call-and-response elements that typified the cultural arts of the diaspora. The result was a high-energy visual and auditory treat, as HBCU bands evolved to perform a wide range of musical genres—from jazz and rock, to the R&B and hip-hop of today—thus gaining wide acceptance and accolades for this unique and distinctive style. However, this popularity would come at a price.

It will never be known how and when hazing in HBCU bands began, but the “why” can be seen in the hazing incidents of today. Take, for example, the case of Florida A&M, in which a long-standing culture of hazing eventually resulted in the death of a student. Widely regarded as the one of the world's most-renowned HBCU bands, the “Marching 100” had garnered great fame and recognition, to include several Super Bowl performances, television appearances, international concerts, and the coveted Sudler Trophy, which was given to the NCAA's top

marching band (to include PWI and HBCU bands) each year. This reputation created a standard of excellence that was to be upheld at all costs, and those freshmen setting foot into FAMU's band for the first time knew all-too-well about this reputation. Achieving such a high standard requires long hours of musical practice, high levels of physical stamina, uncanny mental fortitude, and an unwavering spirit to defy the odds—qualities of character also required of the military units of yesteryear and the elite fighting forces of the world today. Needless to say, the connection of HBCU marching bands to military units goes deeper than drill commands alone.

At some point, it became that doing the basic duties of the marching band was not enough. As other HBCU bands began to rise in prominence, the bands at the top needed an edge. It was no longer respectable to simply be in the band. Robert Champion had achieved the pinnacle of HBCU band success—rising to the rank of Drum Major in one of the best bands in the land, seen by tens of thousands each weekend in a display of marching skill—but this was not enough. Among his peers—fellow band members, brothers, sisters—the organizational culture of this particular band dictated that, in order to truly gain respect, Champion would have to do more. He would have to earn the respect of the percussion section—the most unruly and tough section of the band—by “crossing” their bus, Bus C. As he made his way to the back of the bus—with fellow students punching, slapping, and kicking him all over his body, the cognitive dissonance mechanism was in full effect. To Champion, and presumably many others before him, the pain he would have to endure was worth the amount of respect gained. Indeed, several band members who had previously crossed Bus C attested to this. While some assert that Champion submitted to this hazing ritual under his own volition—and this is certainly true when looking from a given perspective—peer and leader influence was so strong that he may have felt that this was his only choice for earning respect. In the end, it cost him his life, but the tragedy

of it all extends far beyond this incident. Even with the national coverage of Champion's death, many supporters of the Marching 100 openly protested FAMU's decision to suspend the band for the 2012 season. #FreeThe100 became the slogan for this battle, evident of a self-justification process through which many may have felt that putting the band back on the field was more important than solving the hazing problem at its root cause. It could very well be that hazing is something that is engrained within the very cultural fabric of the FAMU band. This hubristic attitude could ultimately undermine efforts of FAMU to address the problem of hazing, as those measures have only been reactive in nature and do not address the root causes of hazing within the Marching 100. As of this writing, several band members involved in the death of Robert Champion are awaiting trial, as reports of hazing at other institutions continue to emerge. In response to the 2011 incident, FAMU created a webpage, [www.StopHazingatFAMU.com](http://www.StopHazingatFAMU.com), that provides videos and text to define hazing, states university policies on hazing, and provides an online incident reporting form in addition to the aforementioned anti-hazing pledge that must be signed as a prerequisite for registering for classes (this may lead one to wonder, though, if students will only sign the pledge just so that they can register). In order to truly preserve the history of HBCU bands, administrators, band directors, and students must remember the purpose of why these bands came into existence and never forget the lessons learned by Robert Champion's sacrifice.

### **Preserving the Craft**

In some ways, the paths of both the FAMU and NC A&T bands show similarities. The "Blue and Gold Marching Machine" owes its heritage to the first military bands as well as the Big 10 collegiate bands, most notably Ohio State. The BGMM, too, has pioneered the HBCU style over the years and continues to do so to this day, and while the band has yet to win the

Sudler Trophy, appearances in the Macy's Thanksgiving Parade, NASCAR events, and the annual Honda Battle of the Bands ensure that it is only a matter of time, provided the band stays on its current trajectory. As such, the *potential* for hazing cultures to arise within the BGMM will likely always be present, especially if the lines between hazing, tough love, and harmless horseplay remain blurred, as will likely be the case. Furthermore, the sheer number of advocates that continue to speak in favor of hazing assures that this will be a charged topic for generations to come.

It would be a disservice to the spirit of research to assume that hazing has never been an issue in the BGMM. While NC A&T's Office of the Dean of Students only keeps hazing reports for seven years, many band staff and alumni alike are aware of past instances and allegations of hazing, to include a 2002 arrest of a student who struck two students with closed fists. In addition, many of the alumni and current students interviewed admitted to undergoing activities that *could be considered* hazing, although this pales in comparison to what FAMU band students have been said to have endured over the years. A common theme expressed by participants throughout this study was that of a need to preserve tradition, although it must be pointed out that hazing only seemed to surface in the 1990's and is said to have been nonexistent in the earlier eras, such as the 1960s, while in the FAMU band, hazing was said to have begun as early as the 1950s (Parks and Southerland, 2013).

While the A&T band has steadily been moving to change the culture of hazing—this culture seems to be consistent among many college campus organizations, to include fraternities and sororities—the major catalyst for change took place in 2012 in the wake of the Robert Champion incident. The NC A&T Division of Student Affairs worked with the BGMM to establish stricter guidelines of accountability for students and staff—to include a g.p.a.

requirement for participation in the band and a renewed focus on leadership training. In addition to anti-hazing policies already in place and awareness training, many students, as stated through interviews, began to see the pointlessness of hazing activities, especially those that can potentially cause serious injury or death, such as was the case at FAMU. 2012 also saw the BGMM perform in the Macy's Thanksgiving Parade, which saw a renewed focus on marching band basics and competencies. Related to this, the fact that the band's halftime shows saw an increase in level of difficulty (more new shows per week, more difficult music, more intricate drill formations) meant that any activities outside of regular band rehearsal needed to be focused on improvement in this area. As a result, many traditional hazing activities were seen as irrelevant to making the band better in terms of the end product. Finally, the 2012 season saw a vast improvement in the capabilities of the BGMM Media Team, which published high-quality videos of performances to the Internet for marketing and recruitment purposes; the fruits of these efforts were seen in the form of national recognition by CNN/Headline News, as a show by the BGMM was selected as the winner of an online battle of the bands in which all college bands were eligible to participate. Any one of these factors could have laid the groundwork for change, but such a factor may have been overcome in time due to certain competing narratives that are difficult to change. However, the combination of all of these factors in concert throughout the 2012 season imbued students with a sense of knowing that greatness was not determined by the amount of hazing a band undergoes, whereas members in other band programs feel that hazing is indeed necessary. The BGMM proved that great bands do not need to engage in hazing, and this idea was reiterated in the 2013 season, as the band routinely rose to the occasion and proved excellence, culminating in being selected as the winner of the January 2014 Honda Battle of the Bands. The future challenge comes in maintaining this change throughout the years, as there is

still the underlying belief among many students in the HBCU band community that hazing is beneficial. However, there is room for a compromise that will satisfy both sides of the argument.

**Rules alone cannot adequately address hazing.** Even though smoking is prohibited on airlines, ashtrays are still present in the lavatories of all airplanes, as mandated by federal law. The Federal Aviation Administration eventually realized that, despite any rules and warnings that are in place, and regardless of the threat of legal action against perpetrators, there are some individuals that will still decide to smoke on a flight and try their best to not get caught. In 1973, Varig Flight 820 made an emergency landing after a fire broke out in a lavatory due to a lit cigarette being tossed in a waste bin. Even though the crew managed to land the plane, it was too late—the fire resulted in the deaths of 123 of the 134 people aboard, many due to smoke inhalation. Despite all the rules and anti-hazing policies set in place by the FAMU band, hazing continued to be an issue. Parks and Southerland (2013) have documented the severe hazing incidents that were the warning signs that something was wrong in the Marching 100. In 1998, clarinet player Ivery Luckey was placed in the hospital after being paddled nearly 300 times. This resulted in the suspension of approximately 20 band members and an out-of-court settlement by the Luckey family. In 2001, Markus Parker suffered kidney damage and renal failure as a result of intense hazing (paddling and beating) and eventually won a lawsuit for \$1.8 million. Five band members were held liable. In November of 2011, just weeks before the death of Champion, Bria Hunter—yet another clarinet player, in addition to Champion—was beaten so badly that she could hardly walk. Upon admission to the hospital, it was determined that she had suffered a broken thighbone and blood clots in her legs. Three band members were charged. It would appear that, despite all these signs that something was not well, the culture of hazing in the FAMU band did not subside prior to Champion's death. Instead of moving to make a

fundamental change, the students of the band devoted their energy to making sure they would not get caught. Aside from the hazing, the Marching 100 upheld a culture of hubris that resulted in run-ins with the law and violations of university policy. In 2006, members of the band stole pillows and other linens from a Detroit hotel, and the next week, approximately 65 students were removed from the band for “various reasons” (Walker, 2006). All the rules, regulations, and signed anti-hazing pledges did little to address the underlying culture of hazing and deviant behavior within this band. Just as with the cigarette smoker on the airplane, those who wanted to commit the acts were undaunted by the threat of getting in trouble and took measures to further hide their activities from authorities, which only made the problem worse. By the time the smoke had led to the discovery of the fire, lives were lost. Regardless of whatever punitive measures are in place, those who genuinely feel that hazing is necessary will somehow find a way to haze. They will typically take their activities further “underground” in order to subvert the authorities and administration, in which case the hazing rituals become more and more severe as a result of decreased scrutiny. At this point, it becomes a no holds barred setting, where the hazers will push the envelope further and further. Signing an anti-hazing pledge is merely a copout by the university in an attempt to absolve the school of any wrongdoing and to place the blame solely on the hazee for submitting to the hazing process, despite the signing of the pledge. Without a concerted effort to address the root causes of why individuals adopt hazing to fulfill psychosocial and cultural urges, a rules-based anti-hazing policy is doomed to fail. Sadly, the experience and connection of this researcher to the HBCU band community indicates that extreme hazing is supported and still takes place in other bands, and it may be only a matter of time before another student meets the same fate as Robert Champion.

## **Relationship of the Findings to Prior Research**

The key component in an effective anti-hazing policy is not regulations, rules, or punitive measures, but rather leadership development, most notably servant-leadership. Through a servant-leadership-centered culture, in which leaders put the needs of others first and help them to develop and perform at the highest possible levels, cultures of hazing can be eliminated without having to do away with the psychosocial desire to attain group membership through challenging and rigorous activities. For administrators, an effective anti-hazing policy will be holistic in nature, retaining policies and regulations but beginning with understanding the root causes of hazing from a psychosocial perspective.

**Social identity.** In a natural attempt to enhance self-image, SIT states that those in the in-group will discriminate against the out-group (Tajfel and Turner, 1979), and within a marching band, this occurs in a subtle, but profound manner. The biggest example of this is seen in the distinction between freshmen (out-group) and upperclassmen (in-group). Obviously, this distinction is unavoidable—there will always be freshmen and upperclassmen. Even if freshmen band members were to be seen as equals, they would still fall short by virtue of the fact that they have not yet gained the necessary experience from participating in the band for at least one season. In a larger context, they have not yet acclimated to college life in general and many come to campus naïve, blind, and lacking an experience-based knowledge of what to expect. This is no different than the experiences of a new recruit in the military, a new hire on the job, or even a person attending a social gathering full of strangers. Freshmen coming into the A&T band experience a similar “fish out of water” scenario, from those who have never marched in a high-stepping band, to even those whose high school band directors have given advice on what to expect. To address the need to preserve the longevity of the band culture and subcultures,

upperclassmen will begin to guide and shape the experience of freshmen and recruit them into their ranks. Freshmen, not knowing any better, see the upperclassmen as respectable and having achieved a high level of status compared to other freshmen. The upperclassmen are generally in better physical shape, are more familiar with the band's musical repertoire, and are better acclimated to college life, if nothing else, by virtue of having already marched in the band for at least one season. As the upperclassmen further matriculate through the ranks of the band, college, and life, they gain crucial wisdom and experience that freshmen simply do not possess. As such, many freshmen are in a vulnerable position and can be easily manipulated for either good or negative purposes. This usually takes place during "sectional processes," whereby freshmen undergo orientation into their given instrumental section. While the younger BGMM students admit that sectional membership alone does not define their self-worth, they do see the benefit of in-group membership as it relates to learning life lessons and other "soft skills," such as tolerance of others, patience, team-building, humility, character development, and being more outgoing and assertive in band, college, and real-world contexts. Thus, many of them see some relevance in seeking group/subgroup membership through initiation processes.

**Group liking.** When individuals undergo a severe or challenging initiation process, they tend to exhibit more liking for the group and its ideals than those who undergo little or no initiation at all (Aronson and Mills, 1959). This helps to explain why band members readily submit to dangerous hazing rituals, as they feel that it is worth the price of admission into the in-group. In campus organizations, especially in Black Greek-letter organizations (BGLOs), it is seen as disrespectful and taboo to be seen as a "skater" or as "paper" (i.e. appointed to group membership on paper only), so there is a desire to ensure that freshmen earn their spot in the band. Even though they feel that band members should not have to be hazed in order to attain

membership in the band, upperclassmen unanimously agree that there should be some form of orientation into the band that allows new members to earn the right to be called a member of the “Blue and Gold Marching Machine,” rather than membership simply being handed to them. When students undergo this challenging initiation process (it should be noted here that initiation does not necessarily equate to hazing), they develop a better understanding of the band’s mission and commitment to excellence. They align with the musical, academic, and life-preparation goals of the band and will strive to uphold those values more than they would through “paper” membership alone. In addition, this creates a greater sense of accountability among band members—now that they have been accepted into the in-group, they are expected to uphold the image of the band by maintaining academic, musical, and moral standards while constantly developing their leadership styles to better serve the band. Failure to do so could result in official or unofficial expulsion from the in-group. For example, those not maintaining academic standards are no longer allowed to march in the band as mandated by the Division of Student Affairs and the Director of Bands. Informally, members who have only participated in the band for one or two years are typically ostracized by members who have served the band for many years, both directly as an undergrad and indirectly as an alumnus. In the HBCU band community-at-large, it is understood that it is a common occurrence for a student to enroll in a school—or nearby community college—simply to march in the band, with no intention of ever completing a degree program. These students simply want the prestige of having marched in that particular band, and this has happened at both FAMU and A&T in the past. At A&T, the recent culture shift has dictated that those who joined for these reasons and do not actively contribute to the furthering of the band’s legacy are no longer welcome, especially when it comes to mentoring freshmen through their orientation process.

When it comes to musicianship, the cultural shift within the band has also taken this into regard. Those that are not proficient in their given competencies (hornline, drumline, or danceline) tend to be less respected by both freshmen and upperclassmen alike. In fact, among students that choose not to undergo the sectional process during their first year in the band, they cite the fact that their levels of musicianship were much higher than those of many upperclassmen in their sections, which turned them away from that particular in-group. The bigger picture here is that SIT hinges on the in-group being held in higher regard and esteem than out-group members, and those in the in-group who are a detriment to this standard run the risk of ruining that image. Through the concept of group liking, out-group members (who wish to be part of the in-group) have entered into a kind of “contract” in which they will submit to the challenging initiation process in exchange for the boost in social identity that in-group membership affords them. However, this is predicated on the notion that the in-group is coveted and desirable to begin with. If the in-group has been sullied and tainted by members who do not uphold the standards of that contract, the in-group will be seen as less attractive and less desirable, in which case the legitimacy of that group will also suffer. To make up for this—the lack of academic, musical, and moral standards among some members—in-group members will turn to hazing activities that are more severe in frequency and intensity. The idea is that “pledging hard” is held in higher regard than that of the aforementioned standards. This can explain why both HBCU band and BGLO hazing has become more violent over the years. As freshmen become smarter about college life and what to expect, and in the wake of the Robert Champion incident, the allure of pledging hard has decreased. For some bands, prerequisites for membership are determined not by one’s morals, musicianship, or grades, but rather by the amount of hazing they can endure. Students at A&T have seen the fallacy of this and have

consistently frowned upon those who brag about pledging hard, especially when seeing that those who brag about such things are also the ones not graduating on time (if at all) due to poor grades, are barely able to play the challenging music that has become the standard in the BGMM, and are being regarded as poor team players and leaders.

*Cognitive dissonance.* Through cognitive dissonance, a person tries to justify something they know to be against in order to relieve the psychological discomfort associated with conflicting ideas, beliefs, or emotions (Festinger, 1957). When subjected to hazing, the student tells himself that the ends justify the means. Based on observations of the in-group and the high levels of esteem to which they are regarded, out-group members justify hazing by saying that the reward is worth the risk. Among those in-group members who perpetuate the hazing, a common theme is that the process is meant to “break you down in order to build you back up again.” It is here that a peculiar thing occurs. Most traditional hazing processes are so focused on “breaking down” that by the time the process is completed, little to no “building up” has actually taken place. In other words, these new members are hazed up until the point at which they cross, and the in-group members—upperclassmen who were hazing the new members the night before—are suddenly friends, brothers, and sisters of those who have just crossed. While this may seem like an accomplishment to many of those freshmen—who are now part of the coveted in-group—it leaves a sour taste in the mouths of others. Another function of the narrative centers on “weeding out the weak.” However, given the fact that hazing processes do little to improve musicianship and leadership abilities, it turns out, ironically, that the best musicians and strongest potential leaders are the ones that end up being weeded out, leaving behind those who are weak of mind and whose only requirement to membership is to submit to being hazed. Yet another part of the narrative holds many older band members and alumni in a status of reverence

and a source of wisdom and guidance. On the contrary, some upperclassmen, old heads (those who have previously crossed but did not finish school and are no longer in the band), and alumni show up simply to haze the freshmen when they are being initiated, and are rarely seen since. They serve only to inject negativity into the process and are not there for support or any type of uplift or encouragement. Among the freshmen who just crossed, this makes for an awkward situation, and given the fact that the process they endured did not improve their musicianship or academics (many students tend to get lower grades during this time), they now question whether or not the process was really worth it at all.

***Self-justification.*** With that notion, they enter a state of self-justification in which they make excuses for their behavior (Goethals, 1992). They convince themselves that the acts of being hazed are what made them into stronger, more disciplined individuals. Those that complete the process tell themselves that they have earned respect in the eyes of their peers; respect is one of the main reasons that freshmen choose to undergo the process in the first place. Because of this, many students (in many college and university organizations, to include Greek-letter organizations) will stand by their decision to submit to hazing and will even speak out in favor of hazing as a means to preserve the standards of a particular organization. Some of the A&T students that admitted to being hazed in the past noted that the process did indeed increase bandsmanship attributes (team cohesion, assertiveness, stage presence, and confidence), but also conceded that this could have been done through non-hazing methods. In various interactions with students several years prior to this study, some students spoke in favor of hazing as a means to improve the band. However, when interviewed, those students had a change of heart, pointing out that they had been misguided during their undergrad years and, only after experiencing life in the “real world,” saw that hazing was ultimately unnecessary and that certain subgroup

affiliations had no direct bearing on the ability to land a good job and be successful in life.

Regardless of the organization—hazing or not—people would like to think that the effort or pain they experienced to become a part of an organization was worth it. One of the main reasons why hazing continues to be a problem is because students will place an inflated value on what they achieved through their processes. Every year seems to have it easier than the last, and “you didn’t have it as hard as we did” is an all-too-common phrase drilled into the heads of new members undergoing the process. In addition, many of those students that were seen as the weakest link while on line tend to be some of the biggest hazers after crossing. For them, what may have seemed to others as a light and tolerable amount of hazing was multiplied by this weakness, such that the individual perceives this experience as being much tougher than it really was. Running a mile may seem like a light challenge to a person in good cardiovascular health, but to a person who is overweight and out of shape, this would be seen as a monumental feat. To that out of shape person, going through such a harrowing experience for no achievement or reward would be stupid. As such, a delusion of grandeur is concocted in which that person justifies and elevates himself or herself far beyond what had actually occurred while on line. After all, the next line of incoming freshmen knows no better than to simply trust the word of that individual, for they were not privy to the truth behind the events that took place the previous year. For many BGMM students that admitted to being hazed in the past, they recalled instances in which certain individuals were tougher-than-usual hazers, only to find out after crossing that those individuals were weaker-than-usual hazzees while they were on line.

***Groupthink.*** Band students experience groupthink in a variety of ways, most notably within each section in the band. In a positive sense, groupthink can be leveraged to persuade group members to align to qualities such as discipline, punctuality, and loyalty among “rock

star” sections that set an example for the rest of the band. Even though members within that particular section may wish to deviate from those ideals (show up late, not stand at attention, skip academic study sessions, etc.), the other section members will compel the individual to comply, in most cases, diplomatically, but in some cases, forcefully. In the negative sense, which is far more common in bands that have adopted hazing cultures, groupthink will prevent section members from speaking out against hazing for fear of being seen as a troublemaker and a rabble-rouser. Some members of the A&T band have admitted to attending hazing sessions in the past, but not actively engaging in any activities; they were merely there for “moral support” and to not be seen as uncooperative and antisocial. When groups are highly cohesive in nature, those group members tend to align with the status quo and ignore alternative courses of action and thinking (Janis, 1971, 1972, 1983), and this was evidenced by the fact that band members chose to follow certain traditions because it was the way things have always been done.

**Shaping organizational culture through leadership.** The team of student leaders in the BGMM is highly influential, and those leaders have played a crucial role in defining the culture of the band throughout the years. Fortunately, the BGMM has taken an active role in leadership development in the form of an annual leadership retreat. During this retreat, students attend seminars and workshops aimed at honing key leadership competencies in a practical setting in preparation for the upcoming marching band season. In the BGMM, visible leadership behaviors are the cornerstone of communicating the values of the band. The most respected student leaders are those seen as effective role models, mentors, and coaches. Leadership by example is a central theme, and the most effective student leaders in the BGMM rely on mentorship as opposed to intimidation.

**Peer leader influence.** The least effective leaders show favoritism to their friends, sorority sisters, and fraternity brothers, while the most effective leaders focus on the bigger picture and hold all their peers accountable, regardless of status, classification, or affiliation. The effective leaders are fair and impartial in their treatment of others, and while it is understood that new band members should be driven to work harder in order to come up to par with the standards and ways of the band, this is done in a manner that encourages new people to strive for achievement in order to please the leader in a sense of respect and acceptance. On the other hand, less effective leaders rely on intimidation tactics to coerce their subordinates—and especially new members—into compliance. What results is a freshman who will show up to practice on time or learn new music during personal hours not because he or she chooses to add to the band's excellence, but rather to avoid confrontation from student leaders and upperclassmen through psychological berating or physical punishment. After crossing into the section or upon completion of the first year of band, that student then reverts to those detrimental ways; BGMM members have observed this on several occasions. In a sense, this nullifies the significance of everything the sectional process is said to have stood for.

**Obedience.** Being that freshman come to college largely unaware of the experiences that are to take place, they are more susceptible to influence by leaders than other non-traditional new members—transfer students or upperclassmen—would. Those non-traditional new members have the advantage of having already experienced college and/or band life and are more cognizant of the tactics that some upperclassmen may use to take advantage of new members. Many of these students are less willing to agree to hazing processes, and even though they may be proficient musicians and good students academically, they are still relegated to out-group status if they do not agree to partake in the sectional process. For those freshmen that are naïve

to this, many of them are at the beck and call of upperclassmen—especially those in positions of authority within the band. Much like in the Milgram (1963) experiment, freshmen will more readily perform tasks that may harm themselves or others if urged by a leader who is seen as an expert and assures safety. BGMM members have experienced this in both positive and negative aspects. Those that experienced hazing were told to do things that they felt uncomfortable doing, but after the reassurance of a leader or other credible and respected individual, they decided to go through with the act. In many cases, this turned out to be a bad idea and served no purpose or relevance within the band program. In other cases, freshmen were motivated to perform certain activities that, while the new band member did not understand the goal at the time, ultimately served a greater purpose and taught valuable life lessons.

***Interactionism.*** Just as those in the Zimbardo, et al. (1971) experiment internalized the roles of guards and prisoners, so too did hazers and hazingees. Even though they knew better, hazers sought to keep up the appearance and “stay in character” when dealing with freshmen, and there was a distinct “us versus them” delineation between the freshmen in the out-group and the upperclassmen in the in-group. Some upperclassmen have gone so far as to ignore freshmen, send them disparaging text messages, and intimidate them daily in practice, while the freshmen readily accept this treatment as the norm. Due to the prevailing cultural assumption in the HBCU band community that freshmen are meant to be treated like dirt, those freshmen accept it as a way of life and may even sacrifice some of their basic human rights. Those that might attempt to speak out against this are silenced by both upperclassmen and freshman peers alike. The upperclassmen remind them to know their place and role in the band, while fellow freshmen plead with them to not cause any trouble that might result in increased punishment for the entire group.

**Emotional intelligence.** While EI was not a specific topic of focus at the outset of the study, several key themes began to emerge. The most respected leaders of the A&T band showed care for others, regardless of rank, classification, or status. Those leaders exhibited a passion for the intrinsic values of the program—teamwork, musical and academic excellence, brotherhood/sisterhood, etc.—and were characterized by selfless service, approachability, adaptability, confidence, optimism, emotional control, and being down-to-earth. They did not get “all in their feelings” or become flustered when times were rough. These leaders very rarely—if ever—displayed any negative or emotional outbursts, and as a result, were highly sociable, pleasant to be around, and easy to talk to both during and outside of band. Most importantly, these effective leaders showed high levels of empathy and were adept at motivating others to accomplish the on- and off-field goals of the band. These traits are consistent with descriptions of emotional intelligence (Mayer and Salovey, 1997) and warrant mention due to their correlation with servant-leadership traits.

**Servant-leadership.** In some high-performance organizations, servant-leadership can get a bad rap due to common misconceptions. People may think that the idea of “serving” means to be subservient to others or having to stoop low in order to achieve goals. In actuality, the servant-leader achieves power and greatness by helping others to achieve power and greatness. Plato (trans. 2009) stated that “no one in any position of rule, insofar as he is a ruler, seeks or orders what is advantageous to himself, but what is advantageous to his subjects.” Matthew 20:28 (NIV) states that “...just as the Son of Man did not come to be served, but to serve, and to give his life as a ransom for many.” For Greenleaf (1970, 1977), reward comes from serving others, and the servant-leader places the welfare of others first while making sure that the highest-priority needs of subordinates are being met. The true test comes when asking if those

served grow as persons; if they become healthier, wiser, freer, and more autonomous; and whether they are likely to become servants, themselves. In this sense, the servant-leadership model employed by the BGMM is based on teamwork and involvement in decision-making processes in order to avoid groupthink. Ethical and caring behaviors are emphasized, and personal growth of students is just as important as improving the quality of the band as a whole. The most effective student leaders in the BGMM are those who have sacrificed their self-interests for the greater good, lead by example, maintain a commitment to growth, and motivate followers by virtue of them completing tasks they have an intrinsic desire to get done, as opposed to being mandated, forced, or coerced to do it. The ultimate goal of this style of leadership is to achieve greatness for the entire band rather than personal gain. Spears (1995) defines ten core factors of servant-leadership:

***Listening.*** For both subordinates and leaders alike, active listening and dialogue are key to assessing the needs and feelings of others. The stronger leaders of the BGMM engage in active listening to those around them in order to better address concerns and to solicit creative ideas.

***Empathy.*** A concept shared with emotional intelligence, empathic leaders understand the feelings and perspectives of others. As with many bands, students come from all walks of life and are faced with unique personal, musical, generational, and academic struggles that guarantee that no two students will be alike. BGMM leaders have been trained to better account for this, and the best of these leaders are able to effectively cope with this.

***Healing.*** Servant-leaders help to maintain the emotional and spiritual health of those they lead. The family environment of the band dictates cultural norms that band members stick together and look out for each other, especially in times of need, struggle, or bereavement.

***Awareness.*** Also related to EI, servant-leaders perceive their own values, feelings, strengths, and weaknesses. Band life teaches a student leader to be humble, less emotionally-charged, and more objective. Student leaders in the BGMM are expected to step up as leaders, and step out of themselves and into the team; they must constantly be aware of the effectiveness of their contribution to the program.

***Persuasion.*** Student leaders benefit from the power of peer leadership and influence, but it is only the best and most creative that are able to govern this power effectively. During the exhausting marching band season, student leaders in the band must maintain high levels of motivation—another EI quality—in order to ensure that the band’s goals are consistently being met throughout the season.

***Conceptualization.*** Servant-leaders take into account present realities and future possibilities. Many BGMM students have already realized the futility of hazing as being the unsustainable model that it is. At the same time, they also realize that change cannot occur overnight, or even within the span of one or two seasons, especially given the perception among African-American cultures that physical violence equates to conformity through discipline (for example, the acceptability of spanking as an effective form of child rearing).

***Foresight.*** Strong servant-leaders are those that are aware that a change will and must be made. They have high levels of intuition to connect past, present, and future. In a band program connected by current students, future members, and alumni, the strongest leaders are able to bridge these gaps.

***Stewardship.*** Servant-leaders are trusted with the recourses of an organization and are expected to use them for the greater good. In the BGMM, new membership is one of the more important resources—just as it is in many other organizations. In order to ensure continuity and

retention, good leaders realize the importance of these new members and are able to challenge them without scaring them away from the program.

***Commitment to the growth of people.*** For many band members, they credit the band for helping them grow as a person. Good servant-leaders help to foster and shape this growth through the course of a student's matriculation through the band and college in general.

***Building community.*** A servant-leader strives to foster a sense of belonging and camaraderie among people. This is extremely important in a marching band, where students spend upwards of 6-8 hours a day rehearsing and practicing with each other. Team cohesion and chemistry are vital to a good performance, and the student leaders of the BGMM seek to achieve optimum results.

These ten characteristics do not constitute a complete list of servant-leader qualities, and some may be more relevant than others, depending on the type of organization and its mission. As with any situational leadership style, servant-leaders adapt to changing conditions and seek solutions to new problems that may arise—leadership in this sense is not rigid and unwavering, but rather, fluid, dynamic, and flexible. Servant-leadership in the band takes on a holistic approach that varies from person to person and section to section.

**The linking pin.** One of the biggest concerns about leadership is that members of the BGMM feel that some leaders have not been adequately prepared or groomed for leadership positions. The old way of thinking teaches new band members to follow orders and discourages freethinking and dialogue. This has the detrimental effect of training those band members to adopt subservient roles of obedience, much like the prisoners in the Stanford Prison Experiment (Zimbardo, et al., 1971) who internalized their roles and acted accordingly. Even after crossing, new members have still not been taught core leadership competencies as they relate to the band.

Instead, they are expected to somehow gain experience through observing and modeling current leaders in action. However, they are not afforded an opportunity to put these skills to the test in a practical context. Eventually, a time may come that those new members are in a position to succeed the current leadership. Those leaders, with either natural leader traits or traits that have been honed elsewhere, are able to answer the call of leadership and perform admirably.

However, for others, this may not be the case. After years of being accustomed to following orders, they are now thrust into a position in which they must give orders, lead others, and think outside the box. Unable to do this, they will relinquish some of their power to informal leaders within the band and the instrumental section. Unfortunately, some of these informal leaders may not have the best interests of the band in mind (which is likely why they were not selected for a leadership position in the first place) and will default to methods of hazing in order to assure control and conformity throughout the section and especially among new members. The official leader, unable to lead through more diplomatic methods, “goes with the flow” so as to not incite discord within the ranks.

To combat this, the BGMM began a pilot program several years prior to this study, which employs “line leaders” (see Appendix I) as a quasi-formal leadership-in-training position for members deemed to be worthy of future leadership. These line leaders serve as a linking pin between subordinates and section leaders, are able to voice concerns and assist in resolving conflict, and gain the crucial small-group leadership experience that is necessary in order to better lead the larger group in the future if appointed to a section leader or drum major position—a much-needed responsibility in any hierarchical organization (Likert, 1961). Because this role is open to all members, regardless of classification or status, younger leaders have the potential to hone their leadership styles and improve upon their competencies through feedback

from peers, leaders, and staff. With anywhere from one to five line leaders per section, those leaders-in-training also benefit from the shared experiences of other line leaders, as well as from advice and encouragement for improvement. By the time that student is eligible for promotion to a section leader or drum major position, they will have already gained at least a season's worth of experience in leading their fellow band members. Bolstered by the lessons learned in the annual leadership retreat, that student is now able to reflect upon past experiences and further shape his or her leadership style in preparation for the upcoming marching band season. In addition, the BGMM has also employed a program called DRIVEN, which seeks to become a viable alternative to hazing.

### **Implications for Future Practice/Leadership, Research, and Policy/Theory**

Even though a single case study cannot speak for the entire idea of addressing hazing through leadership development, this study suggests that, in HBCU marching bands, servant-leadership can play a positive role in preventing the proliferation of hazing cultures while still safely and legally achieving the psychosocial desires that traditional hazing methods seek to bring about. By supporting a new member orientation process that is transparent, challenging, vigorous, and effective, administrators and band directors can take a proactive role in shaping band cultures from one that feels that hazing is necessary to one in which musicianship, academic achievement, and morality play a central role in establishing respect and reverence among fellow band members.

**Comparisons to BGLOs and Greek life.** Many of the objectives of the BGMM are in line with NC A&T's acceptance of Greek life as being beneficial to the University, as it provides a mechanism for students to develop leadership skills through involvement in a variety of programs and activities, encourages and fosters team building and group cohesion, strives for

academic excellence, and contributes to the quality of campus life in the form of volunteer service on campus and in the community. In many ways, the goals and operations of BGLOs and HBCU bands are aligned, so it is no wonder that many of the processes and prerequisites for membership are similar. As such, these factors cannot be ignored, but should be cultivated, understood, and better regulated by administrators. More research is necessary in order to determine the extent to which HBCU bands and BGLOs are related, especially given the anecdotal evidence that band hazing has historically derived from the practices of Greek-letter organizations.

**Further insight into emotional intelligence.** As stated earlier, this study did not seek to factor in emotional intelligence as it relates to preventing hazing. However, through the course of the study, it became apparent that those who speak against hazing generally exhibit higher levels of EI. Quantitative research can then look at measured levels of EI (through questionnaires and other EI tests) compared to hazing alignments and attitudes.

**Military comparisons.** Being that the researcher is also a soldier in the U.S. Army Reserve, some of the experiences of basic training are similar to those in the marching band. It is said that there was a time when Army drill sergeants were allowed to strike new recruits during basic training, but that practice has long since been done away with. Further research can compare marching band and basic training experiences, especially given the fact that drill sergeants must use creative methods in order to motivate and mold new soldiers without having to resort to physical violence. Findings of this research could prove useful, especially given that physical hazing is one of the most common forms of hazing in HBCU bands.

**Childhood corporal punishment.** Another area ripe for study involves the effect of childhood corporal punishment on future hazing orientations and acceptance. Especially within

African-American cultures, it is believed that spanking and other forms of corporal punishment instill values of respect and discipline in children. However, it is also believed that children experiencing physical violence at a young age grow up thinking that physical violence is necessary in order to instill values of respect and discipline in their peers. This could be a cultural explanation for the proliferation of physical violence in African-American campus organizations.

**Beyond this study.** By no means is this research a compendium of information on hazing in HBCU bands, much less that of the NC A&T band. Not only can this study be expanded upon in terms of a greater focus on servant-leader qualities, the scope of the research should eventually expand to explore similarities or differences in other marching bands, to include HBCU and PWI bands. In addition, future research involving the “Blue and Gold Marching Machine” should explore the efficacy of the DRIVEN program as it relates to academic performance, musicianship, relevance to the band program, attendance, retention, perceptions of hazing, and the overall effectiveness of leadership development.

### **Limitations of the Study**

**Study participants.** This study centered on the interviews and focus group responses of 53 individuals, to include 14 freshmen, 26 upperclassmen, and 13 alumni. Being that the A&T band has existed for close to a century and that it currently marches approximately 200 members, it may be difficult to ascertain a generalizable opinion of band life. It could very well be that some potential respondents were wary of participation in the study for fear of reprisals, while others—who may have been able to provide worthy input—were unavailable due to distance or schedule conflicts. When interviewing students, there is the potential for untrue responses to be given in order to appease the researcher or avoid negative backlash. Despite these limitations,

every effort was made to provide informed consent and to assure students of confidentiality and no negative repercussions.

**Lack of documentation.** Because North Carolina A&T only keeps hazing reports dating back seven years, it was difficult to find any evidence of past allegations in order to establish a baseline regarding the level of hazing in the band in past years. The only report found was a small online blurb of an arrest made in 2002. It is assumed that no charges were formally filed. In addition, the A&T band has only recently begun to track grade and attendance reports for trending purposes. While this documentation was not integral to the completion of the study, future research—such as research showing the effectiveness of the DRIVEN program when correlated to grade reports—will be beneficial and necessary.

**Lack of prior research.** As stated, there has been a wealth of knowledge presented concerning hazing in college organizations—mainly sports teams and Greek-letter organizations. However, this study is the first to explore HBCU marching band hazing in detail. Even though the levels of hazing in the BGMM have been low compared to other bands, it is not known the extent to which this disparity exists, other than by comparing news reports of bands like the Marching 100 of FAMU, who have made national headlines.

**Longitudinal effects.** While the topic of HBCU hazing has been present for decades, this research was limited in the time it was conducted. When analyzing patterns of organizational change, months and years of periodic data are needed in order to truly quantify the amount of change. However, the study does suggest that the present culture of the BGMM is different than in the past, although this limitation means that the extent to which that change has occurred cannot be measured at the current time. In addition, the sustainability of a servant-

leadership-centered model of hazing in HBCU bands cannot currently be ascertained—only estimated and assumed.

### **Conclusion**

An effective anti-hazing model for HBCU marching bands should be centered on accountability and structure in order to understand, address, and prevent hazing cultures. Academics and leadership development should be the key focus of the band program, unlike in the FAMU band program, where the priority seemed to be on crafting a good band program at all costs, with less consideration given to academics and leadership. Administrators should begin by outlining requirements for band participation and continued membership, along with a no-tolerance policy for hazing, to include legal and punitive members for violators. Even though this course of action goes without saying, it is not enough.

**Understanding.** The psychosocial forces at work within hazing cultures suggest that students generally do not want to haze, but rather satisfy certain needs. Students want to feel a sense of belonging and be part of an in-group for the safety and comfort it affords. Band students see the organization as a family, and in the BGMM, family, brotherhood/sisterhood, and lifelong bonds are among the most highly-espoused values. If administrators enact policies that deny this bond-building process, students will eventually subvert these policies in order to find alternate methods of forming these relationships. Group liking, cognitive dissonance, self-justification, and groupthink are strong psychosocial forces that should not be avoided, but rather nurtured, regulated, and steered so as to achieve positive and constructive ends.

In addition, for campus organizations such as the marching band, a context-based definition of hazing is necessary in order to better delineate the difference between what *could be considered* hazing, and what actually is hazing. For example, the NC A&T Student Handbook

(and the BGMM Handbook that uses it as a reference) lists “silence periods” and “expecting certain items to always be in one’s possession” as subtle hazing. If taken in the wrong context, a student could potentially claim that standing at attention, or carrying his/her instrument mouthpiece, music book, or drumsticks as being hazing. Sleep deprivation could be considered as harassment hazing as per University policy, however, the high-tempo performance nature of the band demands that all students (not just freshmen) will not always get a full eight hours of sleep if they are to keep up with both the travel and performance demands of the band and those of everyday classwork. Although rare, even the participation in calisthenics could be considered violent hazing if taken out of context. However, in the case of a marching band, inadequate cardiovascular training can result in a liability during a performance in full uniform and in hot weather. Just as a wide-receiver on the football team must exercise to increase his endurance and stamina, so too must every band member, especially the freshmen, who are new to the collegiate band experience and may not yet be on par with their upperclassman counterparts.

Despite this, it should be understood that all of these things—and other similar activities—are meant to improve the band when done in moderation. It is not hazing for a freshman student to be made to do push-ups, sit-ups, or running laps as long as purpose, moderation, and equality are present. Each exercise, punishment, or activity should have a purpose in preparing that student to meet the performance demands of the band. It should be done in moderation in order to minimize the threat of injury while still being challenging enough for that student to bear without breaking. Finally, each activity should be treated with equality—freshmen should not be made to do anything that those already in the band have not had to do before, and in the case of punishments, all students should be held accountable for proper discipline, and not just freshmen. Participation in the band, especially as a freshman, will and

should present a tolerable amount of stress in the lives of students—physically, mentally, academically, and musically. When students are stressed on the practice field and in study hall, they will excel when on the performance stage and in the classroom. Thus, this serves as a metaphor for life, as life in the “real world” is also stressful and challenging. The lessons learned in the band and while a student at NC A&T can prove useful in preparing those students to cope with the hazards and pitfalls of life after graduation. In this sense, administrators should seek to balance the effect of stress and challenge, rather than eliminate it. If mere membership in the band is already stressful and challenging enough, subgroups will not have to resort to devising alternate initiation rituals in order to achieve a desired level of stress and challenge. When more is expected and demanded of students by staff and administrators—academically, musically, and morally—there will be less time and reason for hazing cultures to arise. It is said that a dose of adversity is often as necessary as a dose of medicine, and being able to adequately deal with adversity in life and mitigate the myriad of challenges present in the world after college are among the most important keys to becoming successful. There are many team-building, physical, mental, musical, and academic activities available that are safe and legal, but are also just as effective and challenging—if not more so—than traditional hazing rituals. These activities should be actively sought out, examined, and approved by administrators so as to not create a vacuum that the culture may eventually seek to fill through unapproved and potentially dangerous activities. This type of fundamental understanding and mindset is proactive in nature and serves to fulfill the psychosocial needs of students before a culture can ever consider adopting hazing as the norm.

**Addressing.** Within the BGMM, students admit to having previously participated in activities that could be considered hazing. However, these activities pale in comparison to those

experienced in the FAMU band and other organizations that have been met with hazing allegations and legal action. Peer leader influence is a powerful tool, and within any organization, it can be used for either positive or nefarious purposes. A common narrative previously experienced by band students during their freshman year was that submitting to a hazing process was a means of earning respect among peers and that hazing was beneficial to the band. Knowing no better at the time, those students maintained obedience to the upperclassmen while engaging in interactionism that manifested itself in the adoption of hazer/hazee roles as the cultural norm.

Despite these effects, through increased accountability efforts in the wake of the death of Robert Champion, a more challenging focus on academics and musicianship, and the increased legitimacy of the band through quality performances on the national stage, the culture of the BGMM experienced a drastic change in 2012. Students now believe that respect is earned by staying in school and maintaining grades, being proficient on one's instrument, and setting the example for discipline and morality at all times. The new narrative of the band centers on relevance—only activities that are directly relevant to band and school are looked upon favorably. Administrators can then use this example as a means to use peer leader influence, obedience, and interactionism in a positive manner.

Participation in an HBCU marching band is tough. Because of the very nature of the band, students are expected to maintain high levels of musicianship and physical agility, and this can only be accomplished through activities that might be considered hazing if taken in the wrong context. What might be considered hazing for a member of the chess club may seem like a normal day of practice for a member of the football team. Chess club members should not be required to run laps upon making a mistake, but this is a common and beneficial form of

discipline for the football team because of the sheer fact that it is relevant to maintaining standards of excellence for that particular program. In the marching band, push-ups and other related exercises are necessary in order to carry a horn or drum in the proper manner while minimizing the risk of injury. Core exercises, such as sit-ups, are important for maintaining volume of sound among wind instrument players, proper posture among drummers, and visual appeal for dancers. Cardiovascular workouts, such as running and other forms of aerobics, are necessary to maintain the high level of energy during performances that HBCU bands have come to be revered for, without risk of passing out on the field due to heat exhaustion.

In this study, a student mentioned that they were made to run laps and that it was perceived as hazing simply because it was something they did not want to do. However, as the band prepares for a performance in Orlando, FL this year, on-field temperatures are predicted to reach or exceed 140 degrees. In addition, the band is required by contract to dress in full uniform, and will still be expected to perform at a high level. Therefore, improper preparation through cardiovascular exercises actually places the student at risk for a heat-related injury and could paint the band and the University in a negative light. This is why a context-based definition of hazing is crucial. Even such activities as learning skits, greetings, or performing funny tasks can be seen as beneficial if done properly. The BGMM has been successful, if for no other reason, due to the creativity of the students and staff when designing each performance. This outside-the-box way of thinking is honed, in part, due to the team-building and creative activities that compel new members to think critically within a team/group setting. In other words, the same processes that are used by new members to design a skit or greeting are the same processes later used to design field shows, dance routines, and drumline features. With this in mind, these activities should be regulated—in order to prevent excess—instead of stifled.

Even the learning of history and poetry should be encouraged and regulated. While it is unnecessary for new members to waste valuable time learning line names and numbers of past members—time that could be better spent studying for class or practicing for band rehearsal—it should be encouraged to actively reach out to alumni in order to form bonds that transcend time and distance from the program. When alumni share a stronger bond with the current band program, this results in increased mentorship, the sharing of experiences, and an overall growth in the form of giving back to the band and the University—both morally and monetarily. In an age in which HBCU alumni giving is at a low, the band program and school can benefit by establishing these genuine connections that compel alumni give back because they want to—not because they have to.

Learning band history is important as well, as learning about the past helps to build foundations for better judgment and decision-making in the future, as well as inspiration to change society for the better, which is a central goal of NC A&T—“Embracing our past, creating our future” (Martin, 2011). Indeed, the struggles of those in the civil rights era—such as the A&T Four—as well as the ongoing struggle for equality serve as a metaphor for band life, in that anything worth having is worth fighting for, and nothing worth having comes easy. The poem “Invictus” by William E. Henley, is a common learning tool for many BGMM students, other band students, and BLGO members alike. In addition, it was a poem that gave Nelson Mandela hope during his imprisonment. However, in some sections of the BGMM, new members are only taught to learn these poems by rote, with little to no discussion into the deeper meanings and associated life applications. With this in mind, administrators can play a role in selecting learnable material (poems, short stories, etc.) that can impart life lessons more effectively. Being more experienced and knowledgeable, administrators are then able to shape and mentor student

leaders by bestowing upon them knowledge that can then be passed down to new members, much in the same way that African communities have passed knowledge from generation to generation. These life lessons can then be applied to life outside of band, and while traditional hazing practices also seek to impart these lessons, the wayward nature of many undergrad students (namely, those who choose to haze) indicates that these lessons would be better governed and directed by more qualified and experienced administrators. Through all these factors, a process of new member orientation can be created that is transparent, regulated by administration, and still fulfills the psychosocial needs of band students, past, present, and future.

The BGMM's DRIVEN program seeks to achieve these ends by focusing on academic achievement, musicianship/bandsmanship, and the learning of poetry/history in order to impart life lessons. However, as is the case with all new programs, it can be tailored and improved over time to where it is more readily adopted and implemented by band members. As it stands now, the DRIVEN program has been successful in some sections, but feedback through this study indicates that the program can be "overwhelming" to others. Granted, there are some growing pains associated with this program, but it is a big step in the right direction.

**Preventing.** Ultimately, preventing hazing cultures must occur through leadership development. Because of the long-term bonds that are built among and between band members, servant-leadership is the optimum approach to building effective leaders within a band program. With high levels of emotional intelligence, servant leaders are attuned to the feelings of those around them and act more diplomatically and less authoritatively. Servant-leaders place the needs of others before their own and hold the development of those they lead in high regard. The most effective leaders in the BGMM exhibit qualities commonly associated with servant-leadership, and among these leaders, well-developed critical thinking and reasoning skills lead to

those leaders distancing themselves from the traditional hazing cultures and actively seeking out alternate—but effective—methods of new member orientation. These leaders value mentorship over intimidation and express a genuine care for the welfare and growth of new members. Just as a coach is proud of his or her players for winning, the servant-leader is proud to see those they lead succeed, whether it is on the marching band field, in the classroom, or in life. Servant-leaders do not feel the need to domineer over new band members or “get their rocks off” by being a hazer. For the servant-leader, leadership by example is key, and they would rather spend more time honing their craft and helping others to hone the craft than engaging in irrelevant and ineffective activities.

Because servant-leaders actively seek to train new leaders (Greenleaf, 1977), they take advantage of the linking pin notion. Administrators and band directors should employ some sort of structured line leader hierarchy that allows leaders to train and mentor up-and-coming leaders in order to groom them for future leadership. This ensures that, by the time those students are finally selected to a position of leadership, they are more effective at conducting business and less susceptible to relying on hazing as a means of establishing control and conformity. Above all else, each and every activity performed as a prerequisite to full band membership should have a specific purpose, benefit, and relevance to band, academics, and soft skills. The process should be transparent to the point that it can be filmed, documented, and presented to parents, administrators, the Internet and HBCU band communities, and future members without fear of offense or concern for the well-being of the students depicted.

Probably most importantly, the process of new member orientation should be rigorous, challenging, arduous, and grueling for the student. The student must realize that in band—just as in life—they will have to work for achievements and nothing will be handed to them. The

process should teach them the value of teamwork, how to mitigate stress, the need for mental and physical toughness, the importance of stepping out of one's comfort zone, the meaning of facing fears and challenges head-on, the purpose of perseverance when times are tough, and to never give up. This is the crucial component in designing an alternative to hazing. If this factor is ignored, the culture will revert back to hazing as a means to satisfy psychosocial urges, but if the process remains structured and unchanging year after year, new band members, who come into the college scene naïve and fragile, can be shaped and molded into the leaders that society needs in order to advance and overcome the challenges of tomorrow. If new members are treated like they will make a difference, they *will* make a difference.

### **Summary**

This study, conducted on the campus of North Carolina Agricultural and Technical State University, was focused on the school's marching band program, the "Blue and Gold Marching Machine." For several years, the band has taken steps to focus on leadership development, academic achievement, musical excellence, and imbuing students with crucial life lessons. In the aftermath following the death of Robert Champion, a band student at Florida A&M University in 2011, a spotlight has been placed on the threat of hazing in Historically Black College and University marching bands, but despite this, hazing still continues to occur in some campus organizations around the country. The NC A&T band, under the guidance of the Director of Bands and the Division of Student Affairs, has taken the lead to deal with hazing by first understanding why hazing occurs from a psychosocial perspective, to address potential hazing cultures by implementing a program that seeks to address cultural needs through activities that are challenging but safe, and to prevent hazing cultures from forming through a renewed focus on leadership that centers on a servant-leadership model. While more research is necessary to

determine the generalizability and feasibility of this approach to other marching bands and campus organizations, this proactive approach is favorable when compared to traditional anti-hazing initiatives that are based on regulations and policies alone. Through this knowledge, the sacrifice of Robert Champion—and the sacrifices of the many other untold victims of band hazing—will not have been made in vain.

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*Appendix A*  
Informed Consent Form



NORTH CAROLINA AGRICULTURAL AND TECHNICAL STATE UNIVERSITY

**INFORMED CONSENT TO PARTICIPATE  
IN A RESEARCH STUDY**

**Study Title:** The Role of a Servant-Leadership-Centered Approach on Preventing Hazing: A Focus on One Historically-Black University Marching Band

**Principal Investigator:** Thomas L. Jones, Jr.

**Purpose of the Study**

You have been asked to participate as a subject in a research study about the role of leadership in preventing hazing in marching bands. The purpose of this research is to develop an actionable and sustainable model for anti-hazing programs based on cultural and psychological awareness and leadership development. You have been asked because you, as a current or former student/staff member of the NC A&T “Blue & Gold Marching Machine,” have key knowledge of the day-to-day processes of preparing the band for a season of performances and other events.

**Procedures**

If you choose to participate in this study, you will be asked to answer questions based on your personal experiences in the band and your interactions with fellow students/staff. In addition, you will be asked questions pertaining to leadership development processes in which you and your peers have participated. You will have the option of participating in a one-on-one interview, a focus group with your peers, or both. Your interviews and/or focus groups will be audio recorded and transcribed for accuracy by the principal investigator, with no access to any other band members or staff. Furthermore, the study will involve a review of the audiovisual materials of past band performances, and will also reflect on observations throughout the course of the marching band season, as made by the principal investigator. Finally, documents pertaining to band functions (e.g. leadership retreats, performance itineraries) and any legal documents (e.g. hazing reports/allegations, disciplinary measures) will also be reviewed.

**Risks and Discomforts**

The Institutional Review Board at North Carolina A&T State University has determined that participation in this study poses minimal risk to participants. This means the risk of harm or discomfort that may happen as a result of taking part in this research study is not expected to be more than in daily life or from routine physical or psychological examinations or tests. The nature of hazing discussions is a sensitive issue, and as such, there will be no reprisals, repercussions, or any other negative consequences of

you divulging any hazing-related information. This study will rely on openness and honesty, and as such, the highest efforts will be made to ensure that you and your peers do not incur any legal risks regarding the information you provide.

### **Benefits**

This is the first study of its kind and it has the potential to impart groundbreaking research on the academic community, as well as to have a positive effect on college life in general. Your participation will help pave the way for stronger anti-hazing programs, which could potentially save many lives.

### **Compensation or Costs to Study Participants**

There will be no specific compensation provided. However, refreshments will be provided upon request.

### **Audio Recording**

The Principal Investigator will be using an audio recorder in order to accurately capture what is said. The recordings will be transcribed, but your name will not be included in the transcription. The audio recordings and transcription will be kept on a password-protected computer. The recordings will be transcribed immediately and destroyed/deleted after the collection of the data. Transcripts will be held for a period of at least three (3) years following the conclusion of the study. Reports of study findings will not include any identifying information.

### **Confidentiality**

All information collected in this study will be kept completely confidential to the extent permitted by law. All information will be collected anonymously. For coding/anonymity purposes, you will receive a roster number, and all data will be kept on a password-protected computer, which is accessible only by the principal investigator. As a condition of participating in the study, those wishing to participate in focus groups will be asked to keep what is talked about confidential, but this cannot be assured.

### **Questions About the Study**

If you have any questions about your involvement in this project, you may contact me at (718) 288-7223 or by email at [tljmedia@gmail.com](mailto:tljmedia@gmail.com). If you have any study-related concerns or any questions about your rights as a research study participant, you may contact the Office of Research Compliance and Ethics at North Carolina A&T State University at 336-334-7995.

### **Voluntary Participation/Withdrawal**

Your participation is voluntary, and you may end your participation at any time. Refusing to participate or leaving the study at a later time will not result in any penalty or loss of benefits to which you are entitled. **For current NC A&T students:** Your grade, record, academic standing, or relationship with the University will not be affected if you choose not to participate or withdraw.

**Statement of Consent**

I have read the above information and have received answers to any questions I had. I am at least 18 years of age or older and voluntarily consent to take part in this research study and have my interview/focus group responses audio recorded.

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Signature

---

Date

Using language that is understandable and appropriate, I have discussed this project and the items above with the subject and/or authorized representatives.

---

Signature of Principal Investigator

---

Date

*Appendix B*  
Interview/Focus Group Questions

Focus Groups (current band students only):

1. What are the goals for your section and the band?
2. How would you say the band helped you to think calmly under pressure? Make decisions? Work in teams? Motivate people?
3. Explain the importance of subgroups or cliques within the band. Are they beneficial to the culture of the band, and if so, in which ways?
4. Does grouping help or hinder the band? Culturally? With respect to the band's main focus?

Freshmen (one season complete):

1. What was your expectation of the band prior to joining?
2. What fears or concerns did you have?
3. What lessons did you learn during your first year?
4. Do you think that those lessons can be applied to academics and life? How?

Upperclassmen

1. What do you value the most in the band?
2. What advice do you have for members wishing to join the band?
3. What lessons have you learned, and can they apply to life outside of band?
4. Has the band helped you grow as a person? As a leader?

Alumni (at least one year after graduation)

1. Did being in the band prepare you for life in the real world? If so, how?
2. If you could go back and do it all over again, what advice would you give yourself?
3. Do you wish you could have done anything different?
4. What qualities, if any, did band life instill in you?

Follow-on Questions

1. What is your assessment of the student leadership of the band (during the time that you marched)
  - a. Where there good leaders? Bad leaders?
  - b. What were the qualities of the good leaders? The bad leaders?
2. What advice do you have for someone seeking membership in the band?
3. Think about your freshman year in the band. Did you undergo any activities that could be considered hazing?
  - a. (If yes) What types of activities?
  - b. (If physical hazing was involved) Was it painful or was it tolerable?

- c. Was there a purpose explained as to why you were going through these activities?
  - d. Could these lessons have been taught through non-hazing methods?
  - e. Do you think these activities made you a better bandsman/musician?
  - f. Did you have experience with old heads coming back and saying, “you guys are soft, you didn’t have it as hard as we did,” etc.?
  - g. The people that you knew that “pledged hard,” did you see them improve bandsman-wise? Musician-wise? No change?
  - h. Is there a correlation between getting hazed and getting better as a bandsman? As a musician?
  - i. After crossing, what was your relationship with the old heads?
4. Do you think that new people should have to go through something in order to become part of the band?
  5. If you were to design a sectional process, what types of things would be the priority for the new people to learn (or be able to do)?
  6. How will you, personally, treat the new people when they get here next season?
  7. Anything else you would like to add concerning hazing, new people, old heads, leadership, etc.?

*Appendix C*  
 “Blue and Gold Marching Machine”/NC A&T Hazing Policy

## HAZING

### HAZING (Taken from North Carolina General Statutes, Article 9)

**Hazing:** definition and punishment. It shall be unlawful for any student in any college or school in this state to engage in what is known as hazing, or to aid or abet any other student in the commission of this offense. For purposes of this section hazing is defined as follows: “to annoy any student by playing abusive or ridiculous tricks upon him, to frighten, scold, beat or harass him, or to subject him to personal indignity.” Any violation of this section shall constitute a misdemeanor punishable by a fine not to exceed five hundred dollars (\$500.00), imprisonment for not more than six months, or both. (1913.C169.ss.1,2,3,4: C.S.,s.4217; 1969,c1224,s.1)

Expulsion from school: duty of faculty to expel. Upon conviction of any student of offense of hazing, or of aiding or abetting in the commission of this offense, he shall, in addition to any punishment imposed by the court, be expelled from the college or school he is attending. The faculty or governing board of any college or school charged with the duty of expulsions of student for proper cause shall, upon such conviction at once expel the offender, and a failure to do so shall be a misdemeanor. (1913. c.169.ss.5, 6: C.S., 4218.)

Witnesses in hazing trials – no indictment to be found on self-incriminating testimony. In all trials for the offense of hazing any student or other person subpoenaed as a witness in behalf of the State shall be required to testify if called upon to do so; provided, however, that no student or other person so testifying shall be amenable or subject to indictment on account of, or by reason of, such testimony. (1913.C.169.s.8: C.S.,s.4220.)

### UNIVERSITY POLICY ON HAZING

#### Preamble

Fraternalities and Sororities are an integral part of campus life at North Carolina A&T State University. They contribute significantly to the quality of life in a number of ways, such as (a) providing a mechanism for students to develop leadership skills through involvement in a variety of programs and activities, (b) encouraging and fostering team building and group cohesion and (c) striving for academic excellence.

Since these outcomes parallel several University objectives, A&T welcomes the presence of these groups with the clear expectation that they will abide by all applicable university policies and regulations governing their on-campus behavior.

To the extent that the activities of fraternities and sororities conform to University expectations, they will continue to enjoy all privileges and courtesies extended to their campus organizations.

However, due to past destructive activities of several fraternities and sororities during the Intake Membership Process, the University is setting forth these hazing penalties and restrictions governing the intake process.

1. Criminal prosecution in the court for individual students involved
2. University disciplinary action through the University Judicial Tribunal
3. Sanctions against the organization
  - First Offense: One-year suspension
  - Second Offense: Two-year suspension
  - Third Offense: Four-year suspension
  - Fourth Offense: Revocation of Chapter's Charter

### **Elements of Hazing**

- Action that recklessly or intentionally endangers the physical safety of students.
- Forced or required consumption of any food, liquor, drugs, or any other substance.
- Forced or required participation in physical activities such as calisthenics, exercises, or other so-called games.
- Exposure to severe weather.
- Excessive fatigue resulting from sleep deprivation, physical activities, or exercises.
- Assignment of activities that would be illegal (e.g., shoplifting) or unlawful or might be morally offensive to individual initiates.
- Physical brutality, including paddling, striking with fists, or objects.
- Verbal abuse, including berating of individuals.
- Forced or required conduct that could embarrass or adversely affect the dignity of the individual.
- The intentional creation of cleanup work or labor for new initiates by other members or alumni.

### ***...as it applies to the University Band***

**Hazing will not be tolerated by any member of the band. The Hazing Contract that each member is required to sign will be executed if any complaint or knowledge of hazing presents itself.**

Band members should treat each other with respect and should not be degraded, humiliated or harmed physically, emotionally, or psychologically for their mistakes.

Freshmen should be informed and encouraged, not put down. Freshmen should be encouraged to speak their minds and share ideas.

Only a section leader or assistant section leader should conduct sectional practices.

There should be no disrespect among band members and more communication between band sections.

Band members should be aware of the definition of hazing including the policy for reporting violations and repercussions for violating the hazing policy. (See attached hazing definitions and guidelines as excerpted from the Student Handbook)

**Policy for Reporting Hazing Violations**

If you become knowledgeable of a hazing incident, in which you are either directly or indirectly involved, please follow these outlined procedures:

Report the incident to the band director or staff member. You may elect to report the incident by completing a Hazing Incident Report Form to be found in the Marching Band Office. Forms are confidential.

If band director or staff are not available, students may report the incident to their section leader or drum major. The section leader or drum major is then responsible for reporting the information to the appropriate personnel.

All incidences of hazing may be reported to University Police.

All hazing incidences will be investigated, reviewed by the Director of Bands, and then immediately submitted to the **Dean of Students** for University disciplinary processing.

*Appendix D*  
Florida A&M Hazing Policy

**FLORIDA A&M UNIVERSITY – REGULATION**

**6C3-2.028 Anti-hazing.**

(1) It is the policy of Florida Agricultural and Mechanical University that any student(s), group(s) of students, or student organization(s) affiliated with the Florida Agricultural and Mechanical University are prohibited from engaging in any form(s) of hazing activities.

(2) The term hazing shall include, but not be limited to, pressuring or coercing the student into violating state or federal law, any brutality of a physical nature, such as striking in any manner, whipping, beating, branding, exposure to the elements, forced consumption of food, liquor, drugs, or other substances, or other forced physical activities that would adversely affect the health or safety of the student and also includes any activity that would subject the student to extreme mental stress, such as sleep deprivation, forced exclusion from social contacts, forced conduct that would be demeaning or results in extreme embarrassment or any other forced activity that could adversely affect the mental health or dignity of the student. Hazing does not include customary athletic events or other similar contests or competitions or any activity or conduct that furthers a legal and legitimate objective. For purposes of this section, any activity as described above, or any action or situation that recklessly or intentionally endangers the mental or physical health or safety of a student for purposes, including, but not limited to, initiation or admission into or affiliation with a university sanctioned organization, shall be presumed to be hazing and a "forced" activity, the willingness or consent of an individual to participate in such activity notwithstanding.

(3) Penalties – Any student(s), student group(s), or student organization(s) which are affiliated with the Florida Agricultural and Mechanical University, on campus or off-campus, that are found responsible for hazing will be subject to appropriate sanctions by the university, which may include the imposition of fines; withholding of grade(s), transcripts and/or diplomas pending payment of fines or pending compliance with the current Student Code of Conduct, Regulation 6C3-2.012, F.A.C., of which this Regulation becomes a part of; the imposition of counseling, probation, suspension, dismissal or expulsion of said person(s) or organization(s), and/or the rescission of permission for the University sanctioned organization(s) to operate on the Florida A&M University campus or to otherwise operate under the sanction of the University.

(4) All penalties imposed by the University do not absolve the student(s), group(s) of students, or student organization(s) from any penalty imposed for violation of criminal laws of the State of Florida, including but not limited to such criminal penalties prescribed in s. 1006.63, Florida Statutes, for penalties imposed in civil proceedings or for violation of any other university Regulation(s) to which the violator(s) may be subject. It shall not be a defense that the consent of the victim to participate was obtained, the conduct or activity that resulted in the death or injury of the person was not part of an official university organizational event or was not otherwise sanctioned or approved by the university organization or the conduct or activity that resulted in death or injury of the person was not done as a condition of membership to a university organization.

(5) All existing university sanctioned organizations are required to amend their existing by-laws to include an anti-hazing section, and all future university sanctioned organizations must include the same in their by-laws. A copy of the by-laws shall be kept on file in the Office of Student Activities. Advisors and each member of a university sanctioned organization must attend one Fall semester and one Spring semester hazing workshop each academic year.

*Specific Authority 1001.74(4) FS. Law Implemented 1001.74(10)(d), (e), 1006.60, 1006.61, 1006.62, 1006.63 FS. History—New 4-3-83, Formerly 6C3-2.28, Amended 1-26-04.*

*Appendix E*  
Previous Leadership Retreat Itineraries



**2013 University Band Leadership Retreat**  
 "The greatest use of life is to spend it on something that will outlast it." [William James](#)  
**"Understanding the Legacy"**  
**Learning from the past to build a brighter future**  
 bequest, devise, estate, gift, heirloom, inheritance, birthright, endowment,  
 heritage, inheritance, patrimony, throwback, tradition  
**July 19 -22, 2012**

|   |  |
|---|--|
| <p>To laugh often and much; to win the respect of intelligent people and the affection of children; to earn the appreciation of honest critics and endure the betrayal of false friends; to appreciate beauty, to find the best in others; to leave the world a bit better, whether by a healthy child, a garden patch or a redeemed social condition; to know even one life has breathed easier because you lived. This is to have succeeded." - <a href="#">Ralph Waldo Emerson</a></p> | <p>You are not here merely to make a living. You are here to enable the world to live more amply, with greater vision, and with a finer spirit of hope and achievement. You are here to enrich the world. You impoverish yourself if you forget this errand." - <a href="#">Woodrow Wilson</a></p> |
| <b>19th - Friday</b>  | <b>20th - Saturday</b>   |
| <p>"Do not let loyalty and faithfulness forsake you; bind them around your neck, write them on the tablet of your heart"</p>  |  |
| 8:00 <b>Breakfast</b>   | 8:00   |
| :15   | :15  |
| :30   | :30  |
| :45 <b>Team Building Exercise/Ice Breaker</b>   | :45  |
| 9:00  | 9:00 <b>Breakfast</b>  |
| :15 <b>Session #1 - True Colors (Students)</b>  | :15  |
| :30 Presenter: Zeb Talley III, Career Counselor, NC A&T   | :30 <b>Team Building Exercise/Ice Breaker</b>  |
| :45 <b>Generation on a Tight Rope (Staff)</b>   | :45  |
| 10:00 Presenters: Tiffany Brown   | 10:00 <b>Session #5 - One Band / One Sound</b>   |
| :15 Wanda Legrand   | :15 <b>Lessons of LOYALTY</b>  |
| :30   | :30 Presenters: Tiffany Brown  |
| :45   | :45 Wanda Legrand  |
| 11:00 <b>Session #2 - True Colors (Staff)</b>   | 11:00 Thomas Jones   |
| :15 Presenter: Zeb Talley III, Career Counselor, NC A&T   | :15 Kenneth Ruff   |
| :30 <b>Student Work Session</b>   | :30  |
| :45   | :45  |
| 12:00   | 12:00  |
| :15   | :15 <b>Lunch</b>   |
| :30 <b>Lunch</b>  | :30  |
| :45   | :45  |
| 1:00  | 1:00 <b>Session #6 - Instrument Maintenance - Woodwind</b>   |
| :15   | :15 <b>Kognition – Staff</b>   |
| :30 <b>Session #3 - Center For Academic Excellence</b>  | :30 <b>Session #7 - Instrument Maintenance - Brass</b>   |
| :45 Presenter: Latoya Harris, CAE, NC A&T   | :45 <b>Crowd Management Training - Staff</b>   |
| 2:00  | 2:00   |
| :15   | :15 <b>Session #8 - The Rites of Passage</b>   |
| :30   | :30 Presenters: Kenneth Ruff   |
| :45   | :45  |
| 3:00  | 3:00   |
| :15   | :15  |
| :30 <b>Session #4 - Leadership Basics I</b>   | :30 <b>Session #9 - Leadership Basics II</b>   |
| :45 <b>Understanding the Foundation</b>   | :45 <b>Situational Leadership</b>  |
| 4:00 Presenters: Tiffany Brown  | 4:00 <b>Problem Solving</b>  |
| :15 Thomas Jones  | :15 Presenters: Wanda Legrand  |
| :30   | :30 Tiffany Brown  |
| :45   | :45  |
| 5:00  | 5:00   |
| :15   | :15  |
| :30   | :30  |
| :45   | :45  |
| 6:00 <b>Dinner</b>  | 6:00 <b>Dinner - 2012 Season Highlights Discussion</b>   |
| :15   | :15 Presenters: Ron Rogers   |
| :30   | :30 Thomas Jones   |
| :45   | :45  |
| 7:00  | 7:00   |
| :15   | :15  |
| :30 <b>Dismissal</b>  | :30 <b>Dismissal</b>   |
| :45   | :45  |
| 8:00  | 8:00   |

|  |  |
|--|--|
| "The choices we make about the lives we live determine the kinds of legacies we leave." — Tavis Smiley |  |
| <b>21<sup>st</sup> - Sunday</b>  |  |
| <b>You've got to give loyalty down, if you want loyalty up.</b>  |  |
| 8:00   |  |
| :15  |  |
| :30  |  |
| :45  |  |
| 9:00   |  |
| :15  |  |
| :30  |  |
| :45  |  |
| 10:00  |  |
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| :30  |  |
| :45  |  |
| 11:00  |  |
| :15  |  |
| :30  |  |
| :45  |  |
| 12:00  |  |
| :15  |  |
| :30  |  |
| :45  | <b>Lunch –</b>                             |
| 1:00   |  |
| :15  | <b>Team Building Exercise/Ice Breaker</b>  |
| :30  |  |
| :45  | <b>Session #10 - Leadership Basics III</b> |
| 2:00   | <b>Basic Techniques of Teaching Others</b> |
| :15  | Presenters: Thomas Jones                   |
| :30  | Tiffany Brown                              |
| :45  |  |
| 3:00   |  |
| :15  |  |
| :30  | <b>Session #11 - History Presentation</b>  |
| :45  |  |
| 4:00   |  |
| :15  |  |
| :30  |  |
| :45  |  |
| 5:00   | <b>Session #12 -</b>                       |
| :15  |  |
| :30  |  |
| :45  |  |
| 6:00   | <b>Dinner</b>                              |
| :15  |  |
| :30  |  |
| :45  |  |
| 7:00   | <b>Dismissal</b>                           |
| :15  |  |
| :30  |  |
| :45  |  |
| 8:00   |  |

## University Band Leadership Retreat July 16 -19, 2009

| <b>“LEAD”</b>  | <b>“FOLLOW”</b>                       | <b>“GET OUT OF THE WAY”</b>       |
|--|---------------------------------------|-----------------------------------|
| <b>16<sup>th</sup> - Thursday</b>                    | <b>17<sup>th</sup> - Friday</b>       | <b>18<sup>th</sup> - Saturday</b> |
|  |                                       |                                   |
| 7:00   | 6:15 <b>Exercise Techniques</b>       | 6:15 <b>Exercise Techniques</b>   |
| 8:00 <b>Meet at Bandroom</b>                         | 8:00 <b>Breakfast</b>                 | 8:00 <b>Breakfast</b>             |
| :15 <b>Leave for Columbia, SC</b>                    | :15                                   | :15                               |
| :30  | :30                                   | :30                               |
| :45  | :45                                   | :45                               |
| 9:00   | 9:00 <b>Session #4</b>                | 9:00 <b>Session #9</b>            |
| :15  | :15 Developing the team: "Eddie"      | :15 "Sister Act II"               |
| :30  | :30                                   | :30 Self Discovery Activity       |
| :45  | :45                                   | :45                               |
| 10:00  | 10:00                                 | 10:00                             |
| :15  | :15                                   | :15                               |
| :30  | :30                                   | :30                               |
| :45  | :45 Self Discovery Activity:          | :45                               |
| 11:00  | 11:00 <b>Session #5</b>               | 11:00 <b>Session #10</b>          |
| :15  | :15 Situational Leadership            | :15 Action Planning               |
| :30  | :30                                   | :30                               |
| :45 <b>Session #1</b>                                | :45                                   | :45                               |
| 12:00 <b>Why Retreat – He can't be talking to me</b> | 12:00                                 | 12:00                             |
| :15 <b>Lunch &amp; A Movie</b>                       | :15                                   | :15                               |
| :30 "Any Given Sunday"                               | :30 <b>Lunch</b>                      | :30 <b>Lunch</b>                  |
| :45  | :45                                   | :45                               |
| 1:00   | 1:00                                  | 1:00                              |
| :15  | :15                                   | :15                               |
| :30  | :30 <b>Session #6</b>                 | :30 <b>Session #11</b>            |
| :45  | :45 Knowing Your Role on the Team     | :45 Hazing – Part 2               |
| 2:00   | 2:00                                  | 2:00                              |
| :15  | :15                                   | :15                               |
| :30  | :30 <b>Session #7</b>                 | :30                               |
| :45  | :45 Accountability/ "The Big Picture" | :45                               |
| 3:00 <b>Session #2</b>                               | 3:00                                  | 3:00 <b>Session #12</b>           |
| :15 Leadership Styles                                | :15                                   | :15 Action Planning               |
| :30 Introduction                                     | :30                                   | :30                               |
| :45 K. Ruff  | :45                                   | :45                               |
| 4:00 Personal/Individual                             | 4:00                                  | 4:00                              |
| :15  | :15 <b>Session #8</b>                 | :15                               |
| :30  | :30 Hazing – Part 1                   | :30 <b>Session #13</b>            |
| :45  | :45                                   | :45 Action Planning               |
| 5:00   | 5:00                                  | 5:00                              |
| :15  | :15                                   | :15                               |
| :30  | :30                                   | :30                               |
| :45  | :45                                   | :45                               |
| 6:00 <b>Dinner</b>                                   | 6:00 <b>Dinner</b>                    | 6:00 <b>Dinner</b>                |
| :15  | :15                                   | :15                               |
| :30  | :30                                   | :30                               |
| :45 <b>Session #3</b>                                | :45                                   | :45                               |
| 7:00 Team Bonding Activity                           | 7:00 The Ultimate Halftime Show       | 7:00 The Ultimate Halftime Show   |
| :15 Staff vs. Students                               | :15 Planning Meeting                  | :15 Presentation                  |
| :30  | :30                                   | :30                               |
| :45  | :45                                   | :45                               |
| 8:00 The Ultimate Halftime Show                      | 8:00                                  | 8:00                              |
| :15 Planning Meeting                                 | :15                                   | :15                               |
| :30  | :30                                   | :30                               |
| :45  | :45                                   | :45                               |

|                                 |                              |
|---------------------------------|------------------------------|
| <b>19<sup>th</sup> - Sunday</b> |                              |
|                                 |                              |
| <b>8:00</b>                     | <b>Breakfast</b>             |
| :15                             |                              |
| :30                             |                              |
| :45                             |                              |
| <b>9:00</b>                     | <b>Checkout and Load Bus</b> |
| :15                             |                              |
| :30                             |                              |
| :45                             |                              |
| <b>10:00</b>                    |                              |
| :15                             |                              |
| :30                             |                              |
| :45                             |                              |
| <b>11:00</b>                    |                              |
| :15                             |                              |
| :30                             |                              |
| :45                             |                              |
| <b>12:00</b>                    |                              |
| :15                             |                              |
| :30                             |                              |
| :45                             |                              |
| <b>1:00</b>                     |                              |
| :15                             |                              |
| :30                             |                              |
| :45                             |                              |
| <b>2:00</b>                     |                              |
| :15                             |                              |
| :30                             |                              |
| :45                             |                              |
| <b>3:00</b>                     |                              |
| :15                             |                              |
| :30                             |                              |
| :45                             |                              |
| <b>4:00</b>                     |                              |
| :15                             |                              |
| :30                             |                              |
| :45                             |                              |
| <b>5:00</b>                     |                              |
| :15                             |                              |
| :30                             |                              |
| :45                             |                              |
| <b>6:00</b>                     |                              |
| :15                             |                              |
| :30                             |                              |
| :45                             |                              |
| <b>7:00</b>                     |                              |
| :15                             |                              |
| :30                             |                              |
| :45                             |                              |
| <b>8:00</b>                     |                              |
| :15                             |                              |
| :30                             |                              |
| :45                             |                              |

**University Band Leadership Retreat  
June 24-28, 2006**

| Habit #1 – Be Proactive<br>Habit #2 – Begin With End in Mind<br>Habit #3 – Put First Things First | Habit #4 – Think Win-Win<br>Habit #5 – Seek First to Understand,<br>Then Be Understood | Habit #6 – Synergize<br>Habit #7 – Sharpen the Saw           |
|---|--|--|
| <b>24<sup>th</sup> - Saturday</b><br><b>“Unwritten”</b>   | <b>25<sup>th</sup> - Sunday</b><br><b>“Our Deepest Fear”</b>                           | <b>26<sup>th</sup> - Monday</b><br><b>“No Day But Today”</b> |
| 6:00 <b>Leave for Charleston</b>  | 6:15 <b>Exercise Techniques</b>  | 6:15 <b>Exercise Techniques</b>                              |
| 8:00  | 8:00 <b>Breakfast</b>  | 8:00 <b>Breakfast</b>  |
| :15   | :15  | :15  |
| :30   | :30  | :30  |
| :45   | :45  | :45  |
| 9:00  | 9:00 <b>Session #5</b>   | 9:00 <b>Session #9</b>                                       |
| :15   | :15 5 Key Practices of Leaders   | :15 The Academic Monitoring Program                          |
| :30   | :30 General Characteristic/Personality   | :30 Handbook Addition  |
| :45   | :45 Humanmetrics   | :45  |
| 10:00   | 10:00 Change Style Indication  | 10:00  |
| :15   | :15  | :15 <b>Session #10</b>                                       |
| :30   | :30  | :30 Reading Show Charts/ Read it, Teach it                   |
| :45   | :45  | :45 Brainstorming: Show Concepts                             |
| 11:00   | 11:00  | 11:00  |
| :15   | :15  | :15  |
| :30   | :30 <b>Session #6</b>  | :30  |
| :45   | :45 The Great Discovery  | :45  |
| 12:00   | 12:00 Mission Statement Development  | 12:00  |
| :15 <b>Lunch</b>  | :15  | :15  |
| :30   | :30  | :30  |
| :45   | :45  | :45  |
| 1:00 <b>Session #1</b>  | 1:00   | 1:00   |
| :15 Purpose / Review / Past Retreats  | :15  | :15  |
| :30 Analysis of Band Program  | :30 <b>Lunch</b>   | :30 <b>Lunch</b>   |
| :45 Leading By Example  | :45  | :45  |
| 2:00 Develop “Wall of Fame”   | 2:00   | 2:00   |
| :15   | :15  | :15  |
| :30   | :30  | :30  |
| :45   | :45  | :45  |
| 3:00 <b>Session #2</b>  | 3:00 <b>Session #7</b>   | 3:00 <b>Session #11</b>                                      |
| :15 Gathering Web Information   | :15 “Seasons of Love”  | :15 Assessing Sound Quality                                  |
| :30   | :30 Learning to Critique   | :30 Brainstorming: Music Selections                          |
| :45   | :45 Receiving Feedback   | :45  |
| 4:00  | 4:00 “A Moment”  | 4:00   |
| :15   | :15  | :15  |
| :30 <b>Session #3</b>   | :30  | :30 <b>Session #12</b>                                       |
| :45 Band Handbook Revisions   | :45  | :45 “I Want it Now”  |
| 5:00  | 5:00   | 5:00 - The Fifth Quarter                                     |
| :15   | :15  | :15 - Facebook   |
| :30   | :30  | :30 - Property of NC A&T                                     |
| :45   | :45  | :45  |
| 6:00 <b>Dinner</b>  | 6:00 <b>Dinner</b>   | 6:00 <b>Dinner</b>   |
| :15   | :15 <b>Session #8</b>  | :15 Road Trip: Burke High School                             |
| :30   | :30 Movie: “Coach Carter”  | :30  |
| :45   | :45  | :45  |
| 7:00 <b>Session #4</b>  | 7:00   | 7:00   |
| :15 James Island County Park  | :15  | :15  |
| :30   | :30  | :30  |
| :45   | :45  | :45  |
| 8:00  | 8:00   | 8:00   |
| :15   | :15  | :15  |
| :30   | :30  | :30  |
| :45   | :45  | :45  |

| <b>The Seven Habits of Highly Effective<br/>Teens</b> |                                  |                                    |                              |
|---|----------------------------------|------------------------------------|------------------------------|
| <b>27<sup>th</sup> - Tuesday</b>                      |                                  | <b>28<sup>th</sup> - Wednesday</b> |                              |
| <b>“It Couldn’t be Done”</b>                          |                                  |                                    |                              |
| 6:15  | <b>Exercise Techniques</b>       | 6:15                               | <b>Exercise Techniques</b>   |
| 8:00  | <b>Breakfast</b>                 | 8:00                               | <b>Breakfast</b>             |
| :15   |                                  | :15                                |                              |
| :30   |                                  | :30                                |                              |
| :45   |                                  | :45                                |                              |
| 9:00  | <b>Session 13</b>                | 9:00                               |                              |
| :15   | Defining The Marching Style      | :15                                |                              |
| :30   |                                  | :30                                | <b>Checkout and Load Bus</b> |
| :45   |                                  | :45                                |                              |
| 10:00   |                                  | 10:00                              |                              |
| :15   |                                  | :15                                |                              |
| :30   |                                  | :30                                |                              |
| :45   |                                  | :45                                |                              |
| 11:00   |                                  | 11:00                              |                              |
| :15   |                                  | :15                                |                              |
| :30   | <b>Session 14</b>                | :30                                |                              |
| :45   | Goal Setting                     | :45                                |                              |
| 12:00   | - Personal                       | 12:00                              |                              |
| :15   | - Leadership                     | :15                                |                              |
| :30   | - Sectional                      | :30                                |                              |
| :45   |                                  | :45                                |                              |
| 1:00  |                                  | 1:00                               |                              |
| :15   |                                  | :15                                |                              |
| :30   | <b>Lunch</b>                     | :30                                |                              |
| :45   |                                  | :45                                |                              |
| 2:00  |                                  | 2:00                               |                              |
| :15   |                                  | :15                                |                              |
| :30   |                                  | :30                                |                              |
| :45   |                                  | :45                                |                              |
| 3:00  | <b>Session 15</b>                | 3:00                               |                              |
| :15   | Defining the Machine             | :15                                |                              |
| :30   | - Setting the Goals for 2006     | :30                                |                              |
| :45   | - Incentives/Awards/Celebrations | :45                                |                              |
| 4:00  |                                  | 4:00                               |                              |
| :15   |                                  | :15                                |                              |
| :30   |                                  | :30                                |                              |
| :45   |                                  | :45                                |                              |
| 5:00  |                                  | 5:00                               |                              |
| :15   |                                  | :15                                |                              |
| :30   |                                  | :30                                |                              |
| :45   |                                  | :45                                |                              |
| 6:00  | <b>Dinner</b>                    | 6:00                               |                              |
| :15   |                                  | :15                                |                              |
| :30   |                                  | :30                                |                              |
| :45   |                                  | :45                                |                              |
| 7:00  |                                  | 7:00                               |                              |
| :15   |                                  | :15                                |                              |
| :30   |                                  | :30                                |                              |
| :45   |                                  | :45                                |                              |
| 8:00  |                                  | 8:00                               |                              |
| :15   |                                  | :15                                |                              |
| :30   |                                  | :30                                |                              |
| :45   |                                  | :45                                |                              |

## Appendix F DRIVEN Program Overview



### What is a Rites of Passage?

A **rite of passage** is a ritual event that marks a person's progress from one status to another. It is a universal phenomenon which can show anthropologists what social hierarchies, values and beliefs are important in specific cultures.



### Objective

As student leaders of the Blue and Gold Marching Machine at North Carolina A&T State University, we have designed this document to define the purpose and meaning behind the traditions, actions, and development of A&T freshman band students. In our efforts to evolve with the changing times, this course is designed: To aid in the transition of students from high school to college, assist in the mental and physical development of the students, set and define a standard to become leaders in the world today, not just work to develop the ideal bandsman, but the ideal student, and future citizen, all while re-establishing the tradition of LOYALTY and understanding of AGGIE PRIDE.

### Ambassadors

- As members of the Blue and Gold Marching Machine, we have to realize that we are all ambassadors of North Carolina A&T State University. We directly represent the university, and, therefore, we must excel academically, in band, and maintain an overall positive image.




### Marching to Success


- Coordinator: Latoya Harris
- Division of Student Affairs & Center for Academic Excellence
- Serves as an academic support system
- Objective: 90% of band members in good standing, decrease freshmen probation rate by 20%, and promote positive progress towards graduation (all members)
- Services: Assigned Academic Coaches, University tutors, Peer mentoring by Honors Coaches
- Target: all members, specifically incoming freshmen and academic probation students


### Focus Group

- This rites of passage is directed to freshmen as well as new members to the band program. If you are new to the band program, understand that you must complete the DRIVEN program. We also understand that this program will work along with the "Marching to Success" program.

## Categories


Academics 

Bandsmen/  
Musicianship 

General Band  
Knowledge 

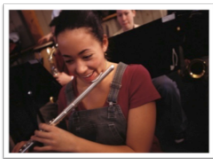
## Academics

- Prepares you for the real world
- Sub-categories:
  - Progress Report
  - Study Session
  - Register with Career/Counseling Services
  - Two Hours of Community Service




## Bandsmen/Musicianship

- Be the best you can be to make the Machine the best it can be!
- Sub-categories:
  - Scales/Rudiments
  - Know Your Music
  - Be On Time
  - Take Care of Individual Horn
  - Give 100%/Calisthenics
  - Know Fellow Freshmen
  - 5 S's
  - Spring Ensemble
  - Positive Image
  - No Walking through Grass



## General Band Knowledge

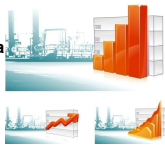
- Allows growth as a bandsmen & gives you your foundation
- Sub-categories:
  - Band History
  - Vision Statement
  - 8 Rules of Loyalty
  - History of Craft
  - Weekly Sectional Meetings
  - Inspirational Poem



# REASONING

## Progress Report

- Maintains student's performance
- Shows there is a relationship between student and professor/band director
- **DETAILS:**
  - Bi-weekly starting September 1<sup>st</sup>
  - Attendance (Class/Band)
  - Give Grade/Rate Student's Performance
  - Visit Office Hour
    - Must see professor or TA
  - Advisor Signatures
    - Sig 1: Within first two weeks
    - Sig 2: Within one week after midterms
    - Sig 3: Early Registration



### Study Session

- Promotes Planning
- Assist in Study Habits
- Fellowship with peers
- Allows time to work (possible influence)
- Leaders monitor (verify effectiveness)
- **DETAILS:**
  - Location → Library
  - At least 1 hour, 1 night
  - Time & Day Varies based on section



### Register with Career/Counseling Services

- Exposes individual to both Career and Counseling Services
- Assists with Career Opportunities
- **DETAILS:**
  - Must be registered before career fair



### Community Service

- Provides a jump start on required CASE hours
- Assists with the community, which helps the Machine maintain their positive image
- **DETAILS:**
  - Completed before homecoming



### Scales/Rudiments

- Basic requirement of the BGMM
- Assists with musicianship
- **DETAILS:**
  - 12 Scales (Horns), 13 Rudiments (Percussion)
  - Must show improvement, if they aren't known
  - Monitored by the section leader or staff



### Know Your Music

- Assists with the effectiveness of the Machine
  - Hard to move forward efficiently and musically if everyone doesn't know their music
- **DETAILS:**
  - As assigned



### Be On Time

- Helps develop time management skills
- Assists with the effective functioning of the band program
  - Being on time allows the practice to run as scheduled
- **DETAILS:**
  - 15 minutes early



## Take Care of Your Instrument

- Teaches Responsibility
- Cleanliness will effect the visual quality positively
- Reduce funds put out for repairs
- **DETAILS:**
  - Posses anything needed to properly play and maintain instrument at all times
  - Brass must clean instruments every Friday night/Saturday morning (if before Sat. performance)



## Give 100%/Callsthenics

- Prepares you for the rigorous season
- Who: EVERYONE
- What: Push ups (arms/chest), squats (legs), 6 inches (core)
- When: Throughout season, within practice
- Where: Where the director has band
- Why: To condition for season
- How: Directed by staff or student leader
- **DETAILS:**
  - Push yourself to your potential



## Know Fellow Freshmen

- Know your family in order to move forward, together
- Promotes teamwork
- **DETAILS:**
  - First/Last Name
  - Dorm/Hometown
  - Major
  - Completed by end of freshmen camp



## Five S's

- To maintain physical fitness and health. Not of age to participate in alcohol/smoking. Maintains discipline.
- **DETAILS:**
  - No Sweets
  - No Sodas
  - No Sipping
  - No Smoking
  - No Swearing
  - Effective until completion of passage



## Spring Ensemble

- Basic Band Requirements
- **DETAILS:**
  - Participate in at least one
    - Flute Choir
    - Clarinet Choir
    - Saxophone Choir
    - Pep Band
    - Concert/Symphonic Band



## Maintain a Positive Image

- Realize that you are an AMBASSADOR for the UNIVERSITY.



## No Walking Through Grass

- Beautify Campus
- Teaches Integrity
- No short cuts in life
- **DETAILS:**
  - Effective until completion of passage



## Band History

- Know your purpose
- Will assist with Alumni communication
  - i.e. If you wanted to know how the experience at the Honda Battle of the Bands is, it would be beneficial to have a general understanding of what year the band performed.
- **DETAILS:**
  - When the band was founded/Important Dates
  - Directors
  - Transitions of the band
  - Given as homework during camp; done by end

## Vision Statement

- Everyone is on one accord
- Know and understand the common goal
- **DETAILS:**
  - Band Camp homework; known by end



## 8 Rules of Loyalty

- Motivation to be better
- Life lessons
- Maintain good traditions
- **DETAILS:**
  1. Keep your mouth shut
  2. Go the extra mile
  3. Never speak out of line
  4. Respect the chain of command
  5. Put actions behind your words
  6. Take the fall for the team
  7. Be consistent
  8. Stick around when times get tough
- Homework during band camp; known by end.



## History of Craft

- Builds musicianship and understand of the purpose/role of your perspective instrument
- **DETAILS:**
  - Discretion of section leader (approved by staff)
  - Due date varies



## Weekly Sectional Meetings

- Promotes Bonding
- Makes sure everyone is on one accord



## Inspirational Poems

- Builds pride and creates motivation
- Brings freshman experience full circle
- **DETAILS:**
  - **Varies per section (Approved by Staff)**
  - **Discretion of Section Leader for Completion**



## Appendix G DRIVEN Program Outline

### 2012 Blue and Gold Marching Machine “DRIVEN” Program Outline

**Program’s Objective:** To aid in the transition from high school to college, help build a great bandsman and student, set a standard to become leaders in the world today, and to reestablish the tradition of LOYALTY and understanding of AGGIE PRIDE!

**Focus Group:** Freshmen/New Member Class

**Coordinator:** Rajah J. Jackson

| Activity                                 | Time Frame   | Resources Needed                                      | Objectives/Content   | How It Will Be Delivered   | Purpose   |
|--|--|---|--|--|---|
| Progress Report                          | Biweekly starting Sept 1 <sup>st</sup> . 3 total advisor signatures. | Report form. Relationship w/ teacher and director.    | Teacher/Director must give attendance, grade, verify office visit.   | Form handed directly to student.   | Track student’s performance. Build relationships.             |
| Study Session                            | 1 night, 1 hr/week (varies per section). Duration of fall semester.  | Library. Study Materials.                             | Promote Planning. Receive help from peers. Assist with study habits. | Leader will inform the student of their library day at the beginning of season | To enhance student’s academic progress.                       |
| Register with Career/Counseling Services | Completed by Career Fair.  | Location of career/counseling services. Date of fair. | Provide exposure to both on campus services.                         | Student will be informed verbally by first day of camp.                        | Assist with Career Opportunities                              |
| 2 Hours of Community Service             | Completed by October 27 <sup>th</sup> .                              | List of CASE approved locations                       | Provide a jump start on required CASE hours                          | Student will be informed verbally by first day of camp.                        | Assist the community. Help maintain Machine’s positive image. |
| 12 Scales/13 Rudiments                   | Completed by October 27 <sup>th</sup> . Must show improvement.       | Scales/Rudiments written out (insures no confusion).  | Assist with musicianship   | Student is informed during audition. Monitored by section leader/staff.        | Basic requirement of the Blue and Gold Marching Machine.      |
| Know All Music                           | Duration of Marching Band Season.                                    | Sheet music. Leader assistance if necessary           | Assist with musicianship   | Leadership will directly inform students of the mandatory songs.               | Move the Machine forward musically.                           |
|  |  |   |  |  |   |

| Activity                              | Time Frame                                   | Resources Needed  | Objectives/Content  | How It Will Be Delivered  | Purpose  |
|---------------------------------------|--|---|---|---|--|
| Be On Time                            | Duration of Marching Band Season.            | Source of time.   | Develop time management skills  | Leadership will directly inform student of report times.  | Assist with effective functionality of the Machine. Practice as scheduled.           |
| Take Care of Your Instrument          | Duration of Marching Band Season.            | How to properly manage an instrument (instruction, book, etc) | Instill Responsibility  | Student will be informed of the importance and how to maintain instrument at the start of camp. | Cleanliness of the band. Reduce money spent on repairs.                              |
| Give 100%/Calisthenics                | Duration of Marching Band Season.            | Knowing self.   | Completed by everyone. (i.e. pushups – arms/chest, squats – legs, 6 inches – core).                   | Only directed by section leader or staff.   | Prepares you for rigorous season.  |
| Know Fellow Freshmen (within section) | Completed by Aug 4 <sup>th</sup> .           | Information from peers  | Enhance communication skills. Build network. First/Last name. Dorm/Hometown. Major.                   | Student will be informed verbally by first day of camp.   | Promotes teamwork. Know your family in order to move forward, together.              |
| Five S's                              | Duration of the DRIVEN Program.              | Knowledge of the Five S's.                                    | Instill Discipline and Integrity. No Sipping (alcohol), No Smoking, No Sodas, No Sweets, No Swearing. | Student will be informed verbally by first day of camp.   | Maintain physical fitness and health. Not of age to participate in smoking/drinking. |
| Spring Ensemble                       | Verify enrollment during early registration. | Early registration pin. Course code.                          | Participate in at least one: Flute choir, sax choir, clarinet choir, pep band, symphonic band.        | Student will be informed verbally by first day of camp.   | Basic Band requirement.  |

| Activity  | Time Frame                             | Resources Needed                  | Objectives/Content   | How It Will Be Delivered   | Purpose   |
|---|--|-----------------------------------|--|--|---|
| Refrain from walking through grass                    | Duration of Marching Band Season.      | None                              | Teach Integrity.   | Student will be informed verbally by first day of camp.                      | Help beautify the campus. Teach that there are no short cuts in life.                 |
| Knowledge of Band History                             | Completed by August 12 <sup>th</sup> . | Details of Band History           | Ensure understanding of where the band came from and meaning of LOYALTY. | Student will be given the band history, written, by first day of camp.       | Know your purpose as a member of the Marching Machine.                                |
| Vision Statement                                      | Completed by August 12 <sup>th</sup> . | Details of Vision Statement.      | Make sure everyone is on one accord.                                     | Student will be given the vision statement, written, by first day of camp.   | Know and Understand the common goal.  |
| 8 Rules of Loyalty                                    | Completed by August 12 <sup>th</sup> . | Details of the 8 Rules of Loyalty | Maintain the positive tradition of LOYALTY.                              | Student will be given the 8 Rules of Loyalty, written, by first day of camp. | Instill the life lessons within the rules. Motivate class to work to its ability.     |
| History of Craft                                      | Varies per Section.                    | Details of History                | Build musicianship and a feeling of pride                                | Student will be given the History of Craft, written, by first day of camp.   | To understand the purpose/role of your perspective instrument as it fits in the band. |
| Weekly Sectional Meeting (usually at end of practice) | Weekly, duration of the fall semester. | Location.                         | Update any goals. Promote sectional bonding.                             | Student will be informed of meeting at least a hour in advance.              | Make sure that all hearts and minds are clear. Ensure section is on one accord.       |
| Inspirational Poem                                    | Varies per Section.                    | Details on individual poems.      | Build a sense of pride. Motivation.                                      | Student will be given the poems, written, by first day of camp.              | Teach life-long lessons. Bring freshmen experience full circle.                       |

Appendix H  
Current Musical Repertoire Example

# LATELY

Written by Stevie Wonder  
Performed by Stevie Wonder; Jodeci  
Arr. Thomas L. Jones, Jr

Piccolo

$\text{♩} = 68$

8 *p* **A** **B** *ff* *mp*

24 **C** *mf*

31 **D** *ff*

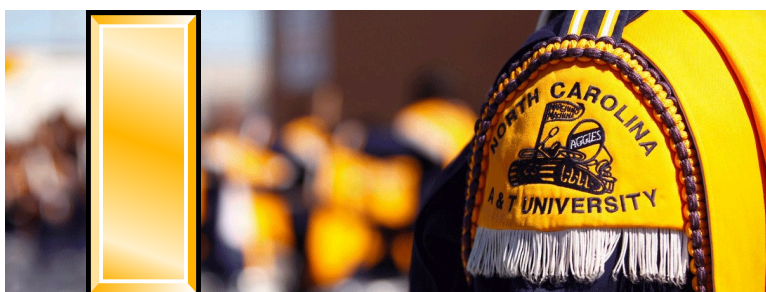
38 **E**

46 **F** *mp* *ff*

*Appendix I*  
Line Leaders Concept White Paper

# On the Concept of Line Leaders

21 July 2013



Leadership Development  
is the focus.

Sometimes, a Section Leader may be appointed without the necessary training/experience in order to feel comfortable in this role.

The Line Leader is an informal leadership position based on the lines of the staff in the instrumental score, corresponding to each individual part, e.g. Trumpet 3, Baritone 2, etc.

Line Leaders assist the Section Leader in daily tasks, while building leadership and instruction skills in preparation for potential promotion to Section Leader.

**Area of Improvement:** Section Leaders may sometimes become overwhelmed by the scope of their duties during the course of the marching band season, resulting in decreased effectiveness.

**Potential Solution:** The concept of Line Leaders allows Section Leaders to leverage the talents and loyalty of selected band members in order to aid in performing daily Section Leader tasks. In addition, this concept promotes leadership development, more efficient communication and teaching, and more effective implementation of the DRIVEN program, which aims to improve academic performance, bandsmanship/musicianship, and band/section knowledge of all members of the North Carolina A&T State University “Blue & Gold Marching Machine.”



Think of Line Leaders as assistant Section Leaders and future Section Leaders in training.

“Every one of you will learn the job of the man over you and every one of you will teach the man under you your job.”

- LTC Hal Moore, as depicted in the film *We Were Soldiers*

**How it Works:** Section Leaders will designate one Line Leader corresponding to each line (part) within their section, e.g. Trumpet 3, Flugelhorn 4, etc. The number of Line Leaders per section are as follows: Piccolo (1), Clarinet (3), Alto Sax (4), Tenor Sax (1), Mellophone (3), Flugelhorn (4), Trumpet (5), Trombone (4), Baritone (3), Euphonium (3), Sousaphone (2). Each Line Leader acts as an assistant Section Leader, aiding in various daily tasks such as teaching/rehearsing music, instrument/equipment maintenance, accountability (attendance)/communication in and amongst section members, and providing feedback for the good of the section.

**Qualifications:** The Line Leader position is open to all members of the section, regardless of classification, and selection will be based on, but not limited to: playing/marching ability, knowledge of band/section history, interviews to assess leadership ability and attitude, and conducting skills. The Section Leader should keep in mind that the Line Leader is a Section Leader in training, and may be called on to assume Section Leader duties if the Section Leader is not present or is otherwise unavailable, incapacitated, or relieved of duty.

**Responsibilities:** Line Leaders will run line rehearsals during sectionals as dictated by the Section Leader. While the Section Leader is responsible for the teaching of material to the section, the Line Leader should be expected to quickly learn key tasks and transition from student to teacher so that the Section Leader can devote energy toward other priorities. Primary focus will be on harmony parts and difficult passages, with an emphasis on fundamentals and repetition. Line Leaders will assist Section Leaders by ensuring that section members show up to practice on time and in correct uniform (gold shirt, blue shorts, proper footwear, gloves, etc.). Discrepancies will be reported to the Section Leader immediately and documented accordingly. Line Leaders will ensure that all instruments are wiped clean after every rehearsal, and that every instrument is accounted for, in proper working order, and free of damage. In addition, Line Leaders will maintain accountability of instruments while loading/unloading buses, as well as before and after performances. Line Leaders will maintain phone and email communication with section members in preparation for early-morning practices/performances, distribution of electronic copies of music/sound files, and any other necessary requirements as deemed by the Section Leader. Prior to all performances, Line Leaders will ensure accountability of all members and will conduct preliminary uniform/equipment checks. Finally, and most important, Line Leaders will assist in ensuring that members are attending classes, study halls, and other academic enrichment events as dictated by the DRIVEN program. They will keep a copy of each student’s class/work schedule, communicate with that student on all academic matters, and work closely with students in order to ensure that they maintain academic compliance. Overall, the Line Leader seeks to learn multiple jobs in order to quickly fill in for any necessary leadership roles as they become available.



With Line Leaders, Section Leaders don't have to do it alone.

**Research:** Likert (1961) posited the “linking pin” concept of organizational hierarchies as a way to illustrate the notion that a leader should be held accountable on two ends in order to maintain structure while allowing for increased decentralization and free-thinking. This concept sees a leader as a member of two groups—one in which he/she is the leader, and another in which he/she is the subordinate and must answer to a higher authority. The Line Leader is in charge of a small group (usually 2 to 8 personnel) and therefore exacts leadership actions on these subordinates. At the same time, the Line Leader is subordinate to, and must answer to, the Section Leader in all matters. Research has shown this type of structure to be beneficial in maintaining accountability, facilitating better communication, and resolving conflicts. The Line Leader then becomes the key link in carrying out the objectives of the section while making sure the Section Leader remains on point, thereby bettering the band as a whole. In this sense, the Line Leader evaluates, and is evaluated by, the Section Leader.

**Bottom Line:** The implementation of Line Leaders is based on the linking pin notion of management, this and will aid in the functioning of the BGMM such that Section Leaders will be more effective while efficiently implementing the DRIVEN program in order to ensure academic performance, bandsmanship/musicianship, and the learning of band/section knowledge and history.

**References:**

Davey, B. (Producer), & Wallace, R. (Director). (2002). *We were soldiers* [Motion picture]. United States: Paramount Pictures.

Likert R. (1961). *New patterns of management*. Thousand Oaks,

**The Line Leader evaluates, and is evaluated by, the Section Leader.**