GENERAL BUSINESS MUSICIANS: AN INVESTIGATION OF INITIAL BAND FORMATION

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Dedication

I dedicate this dissertation to my late Mother, Jane. Ma, they were all for you, but this one most of all. I dedicate this dissertation also to my late father, George, and to my brother, Matt. The baby has slid into home plate. Here’s to common sense, and good hearts. Last but not least, this dissertation is dedicated to my son, Aegis. May you embrace the gift of learning, and the gift of thinking for yourself, throughout life. My love to you all.
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ABSTRACT

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This dissertation explores the initial formation process of bands of General Business (GB) musicians. GB musicians are professional instrumentalists and vocalists with a substantial repertoire of popular songs spanning various time periods, genres and styles, whose primary work includes weddings, banquets, corporate events, and other forms of function work. This exploratory, qualitative study observed and recorded the rehearsals or showcase of four GB bands within the first four months of existence, and the 25 band members were interviewed. Data was analyzed using thematic analysis. Analysis of the observational data revealed three emergent themes, and analysis of the interview data revealed six emergent themes. All emergent themes relate to being a GB musician, leadership, norms, comfort, interdependence, expectations, and anxiety. Further analysis revealed four key findings. The first key finding indicates that during initial formation, GB band members enjoy their work, are invested in the success of their GB band, and become more comfortable in sharing their ideas with members of their GB band the more they play together. The second key finding showed that during initial GB band formation, members expect to be paid well, but members discuss not being paid well during initial GB band formation since the focus is on members being able to work effectively together.
Third, participants perceive the formal GB band leadership as the initiators of directing behaviors and defining norms during initial formation. The fourth and final key finding suggests that members perceive two different types of norms within their GB band during initial formation, which include band-specific ways of working together, as well as rules of GB band etiquette that apply to being a part of a GB band in general.

These results show that what plays out in a GB band during initial formation is very consistent with the literature on initial group formation, and that GB bands can serve as rich examples of the initial group formation process. Since it is rare for group studies to include video observation, this study provides an example of the benefits of doing so. The findings of this study suggest implications for GB band leadership to consider, and these include group member expectations, direction-setting considerations, and the establishment of norms. It is hoped that future research will make use of this study to expand the research on initial GB band formation and initial group formation.

Keywords: groups, formation, musicians, bands, GB, general business, music
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Chapter 1 - Introduction

This study investigated the initial formation process of groups of working musicians. Berklee College of Music (n.d.) discusses a wide range of career opportunities for working musicians. One of these opportunities is called the general business (GB) musician, characterized as one who “maintains a diverse portfolio of musical material, granting them the ability to perform in virtually any situation, from weddings to private and corporate events” (Berklee College of Music, n.d., para. 4). It is very common for more permanent bands of GB musicians to form, in which members are very consistent from season to season. Often, these GB bands work with a booking agency and have members who are hired on a more permanent basis to make sure that the promotional items match the actual product of the band.

Professional musicians undergo hundreds of hours of practice to accomplish a level of proficiency with their given talent (Phillips & Strachan, 2016). The best GB musicians are flexible enough to work with stable projects or to operate in more temporary, randomly-assembled units for specific events or purposes. GB musicians are typically paid well and often are responsible for customizing their material—which is often material of popular recording artists but can include original music as well—in accordance with the needs of their client (Berklee College of Music, n.d.). For example, a bride and groom might request a band of GB musicians perform their first dance song in a style that is differs from the popular recorded version. This would require the musicians to take their existing knowledge of a given song and make changes so that it complies with the client’s request. Thus, GB musicians have extensive opportunities to innovate, play variations on existing themes, and make decisions about how the elements
of a song can best fit the context in which it will be performed. These decisions are typically guided by one or more of the GB musicians making up a given band. Due to the numerous ways in which songs can be interpreted, there are a great many possibilities of how to approach this work. The influence of group members on each other will help determine a given direction.

Professional musicians are expected to innovate and be creative at all times, even when first playing with a group or sitting in with another band (Phillips & Strachan, 2016). The emphasis on technical skill development requires an ability to not only learn the given material but to be prepared to make changes at any time. What Smith and Berg (1987) refer to as the paradox of creativity applies here in that bodies of work (i.e., songs) exist as a result of the original author’s decision to not destroy the basic structure and format of a given song. From experience, songs can undergo substantial change in terms of delivery from band to band, but the basic structure of a song serves as common point of reference for all band members. Client requests can bring about the need for creativity from the group of GB musicians; this creativity can come from the need to make adjustments to the key, tempo, style, length, or format associated with a given song.

Overall, being a GB musician requires a great deal of technical proficiency, and GB members are required to work together to find creative ways of accomplishing client demands. The following sections will present a justification for research, the research question, and a discussion of the conceptual frame of this study.
Justification for Research

Multi-purpose bands of professional musicians—referred to as general business (GB) bands—are assembled on a regular basis. These bands must learn how to work together toward a common performance goal (i.e., meeting client demands), often with members who do not know each other (Berklee College of Music, n.d.). When beginning a new project, GB musicians are expected to use creativity both to work together as a group and to construct arrangements of songs requested by a given client. The structured creative process that these bands utilize could potentially provide insight into how GB bands can organize in innovative ways during their initial formation.

Past research supports the idea that the early part of a team’s life can determine its future performance and potential (Tuckman, 1965; Wheelan, 2009). This dissertation research will examine how GB bands work together during their initial formation. Examining how a group or team begins its life together can be of great importance, (Fiske, Cuddy, & Glick, 2007). GB musicians likely require a substantial amount of expertise and experience to be prepared for the initial formation of a band. However, this has not been studied extensively.

Organizations are becoming increasingly concerned with ways in which to assemble project teams as quickly and efficiently as possible to meet the demands of an ever-changing world (Valentine & Edmondson, 2015). Organizations are also concerned with ways to help increase their project teams’ overall creativity and adaptiveness in response to environments fraught with rapid change (Wilson & Doz, 2011). In this way, GB bands and organizational work teams are similar.
The overall goals of this dissertation research are to 1.) Understand how GB bands initially form; 2.) Provide some insights on how GB bands organize themselves; 3.) Introduce research that can potentially assist with educating the individual GB musician as well as the GB band as a whole; and 4.) Add to the research on the initial formation of groups in general.

Research on GB bands, their formation processes, and how band members learn to work together quickly does not currently exist. As such, the intent of this research is to provide insights on GB bands’ initial formation processes. Often, a new approach or perspective in one area of study can help to inform other areas of study. For example, academic management courses regularly make use of team sports as applied examples aimed at helping the learner better understand how team processes play out in organizational settings (Grehaigne, 1989).

The intent of this study is to examine the initial formation of GB bands. The following sections will outline the research question and conceptual frame.

**Research Question**

For this study, the following research question was explored:

How do members perceive the initial formation of their GB band?

**Conceptual Frame**

The following section will give an overview of the conceptual frame of this study. The overview includes a brief overview of the literature reviewed, the methodology, researcher assumptions, and positionality of the researcher.
Literature

This section will review the literature that examines the initial group development process (Tuckman, 1965; Bennis & Shepard, 1974; Wheelan, 2014). Tuckman (1965) defines the initial stage of the group process as the ‘Forming’ stage, when group members orient themselves and exhibit testing and dependence motives and behaviors. Similarly, Bennis and Shepard (1974) purport that, within the initial phase of group development, referred to as Dependence–Power Relations, group members experience anxiety. Wheelan (2014) refers to the initial phase of group development as Dependency and Inclusion, which is consistent with the first two theories. The idea of a group working together to create a safe environment where members feel free to contribute and express ideas is noted by Edmondson (1999). Although there have been studies focusing on musicians within groups (Phillips & Strachan, 2016), research focusing on the initial start-up of a group of GB musicians does not exist. Analysis of the literature on initial group formation revealed some important themes. Group member anxiety appears to influence many aspects of a group’s initial formation (Bion, 1961; Bennis & Shepard, 1974; Wheelan, 2014). The same is true for expectations (Modlin & Faris, 1956; Tuckman, 1965; Gersick, 1988) as well as inclusion and exclusion (Ellemers, 1993; Ellemers, Wilke, & Van Knippenberg, 1993; Ellemers, De Gilder, & Haslam, 2004; Levine & Kerr, 2007). These themes will be explored in more detail in chapter 2. Lastly, an examination of two documentary films will be presented to provide an illustration of the concepts related to group development noted above.
Methodology

This is an exploratory, qualitative dissertation. A qualitative approach was selected to look for themes that may emerge from the data obtained (Ravitch & Carl, 2016). The meetings of newly-formed GB bands (i.e., within four months of existence) were recorded via video and were observed by the researcher, and each group member was interviewed individually through the use of semi-structured interviews (Wengraf, 2001). Triangulation occurred by analyzing the video, observation, and interview data to make every effort to provide an accurate account of what emerged from the data (Patton, 2005). The sample consisted of four GB bands of six to seven GB musicians per band, with a total of 25 participants. Once all data was analyzed, emergent themes were identified. Chapter 3 presents a thorough review of the research methodology. Findings as well as any implications will be discussed in detail during Chapter 4.

Assumptions

GB musicians operate under a code of conduct that is generally accepted across all forms of musical performance. This enables groups of GB musicians to have a general set of expectations when assembling in temporary or more permanent bands. Bednar, Melnick, and Kaul (1974) discuss how an emphasis on shared group experiences that can come from risk-taking and disclosure of group members during the initial stages of group formation can significantly add to the group’s level of cohesion. Theodorson (1953) examined eight experimental groups over the course of fifteen weeks and found that, in the initial stages of the group, the more aggressive individuals—referred to as initiators—are typically viewed and treated as leaders by other group members due to
their activity. Other group members might be taking the time they are afforded via the initiators to learn and evaluate the initiators.

The first assumption is that there are a set of group norms within GB groups that universally apply to all GB groups. The second assumption being made is that more group cohesion makes way for more creative risk-taking among group members. Third, GB musicians prefer to work in cohesive groups. The fourth assumption is that “Initiators” will serve as leaders in the initial stages of group organization. The final assumption is that the group as a whole will be the source of inclusion and exclusion among group members (i.e., as opposed to individual group members). These assumptions are based upon the review of literature on initial group formation, and also from personal experience. The results of this study largely supported the aforementioned assumptions, with the exception of the second and fifth which were not present.

Positionality

Positionality refers to the conditions under which a position arises (Ravitch & Carl, 2016). I have been involved in the GB music scene for almost a decade and have become much more involved over the last six years. Due to this close involvement, I have developed a personal interest in understanding the dynamics of GB bands in order to both be more effective in my roles as well as to develop a cogent understanding of the way GB bands function from a researcher’s perspective. The aforementioned assumptions come directly from my significant experience within this area. In identifying as a multiracial male and United States citizen, I am aware that my various identities have shaped my experiences within the GB band industry. Often, people of color do not hold leadership roles within GB bands, and they typically occupy other roles.
Due to this, I am aware that my role as a band leader is not typical, and this can impact the way in which my leadership style is perceived. Also, in being a U.S. citizen, I am aware that I am in the majority with regard to those who have leadership positions within GB bands, as all of the bands on the agency roster are led by U.S. citizens. Based on these roles, my overall positionality is one of an insider to the GB band industry and also one of a supervisory nature. Although I am a member of one of the agencies with whom I worked to obtain the sample for the dissertation, my work role focuses specifically on the GB bands that I manage and of which I am a part. In contrast, I do not have any involvement with any of the GB bands that I chose for my sample in this dissertation.

**Conclusion**

The overall goals of this dissertation research are to better understand how GB bands initially form, to provide insights about GB musicians in order to help GB bands function more effectively and to add to the literature on the initial formation of groups in general. Through investigating the perceptions of members of their GB band during initial formation, the hope is that what emerges will be useful as applied examples of group dynamics and development.
Chapter 2 - Literature Review

The review of literature for this dissertation focuses on four main areas. The first includes an overview of the general business (GB) musician. The second area consists of a two-part focus on the ‘stages’ of group development, with emphasis on the initial formation stages of groups (Tuckman, 1965; Bennis & Shepard, 1974; Wheelan, 2014), which is followed by a section on the criticisms of the aforementioned group development models (Fisher, 1970; Smith & Berg, 1987; Gersick, 1988; Gersick & Hackman, 1990). Third, there were some themes that came to the forefront while reviewing the literature on the initial formation of groups that align with the purposes of this study. For example, one theme focused on how group member anxiety appears to influence many aspects of a group’s initial formation (Bion, 1961; Bennis & Shepard, 1974; Wheelan, 2014). The same is true for expectations (Modlin & Faris, 1956; Tuckman, 1965; Gersick, 1988) and for inclusion and exclusion (Ellemers, 1993; Ellemers et al., 1993; Ellemers et al., 2004; Levine & Kerr, 2007). These themes will be explored in more detail in separate sections of this literature review. In the fourth and final area, two documentary films will provide an illustration of the concepts related to group development noted above.

Overview of the GB Musician

According to the Bureau of Labor Statistics (n.d.), there are approximately 173,000 active working professional musicians in the United States. Although this industry requires a high degree of technical expertise, formal education is not required, thereby placing the emphasis on the professional musician’s ability to perform effectively
in multiple styles as opposed to formal credentialing that might be required in other industries.

The music industry is currently on the brink of major changes in an era where lower royalties are generated from recording, putting an emphasis on live performances as a main source of income (Phillips & Strachan, 2016). As such, professional musicians are in demand now more than ever, as they are experts at their craft and have the experience to consistently deliver on live performances (Phillips & Strachan, 2016). Many of these professional musicians also work in some capacity as general business (GB) musicians. GB musicians develop abilities to perform in almost any type of situation and develop methods to learn popular songs quickly and efficiently (Berklee College of Music, n.d.).

Due to the fast-paced nature of the music industry, it is quite common for GB musicians to form groups or bands, both on temporary as well as more permanent terms. For example, a horn player might score an opportunity to tour with a famous recording artist, and work with a GB band or bands in between. GB bands are most often professional bands of the highest caliber, composed of members who are often at the peak of technical ability (Phillips & Strachan, 2016). Research focused on groups of musicians is scarce, though some does exist (Phillips & Strachan, 2016; Biasutti, 2012). Biasutti (2012) examined the compositional process life cycle of a group of musicians, which demonstrates that groups of musicians can serve as relevant examples when discussing aspects of group development. Though this study did not specifically focus on groups of GB musicians or on the initial formation of the group of musicians, its exploratory and qualitative focus and design provided some key insights into ways to
study groups of musicians. The study reported on activities observed during composing sessions of a group of musicians and showed the importance of actions such as context definition, experimenting, constructing, playing and evaluating within the group process (Biasutti, 2012). The initial action, context definition, consists of group members laying out a general framework from which to work collaboratively, as well as agreeing to some ways of navigating the process of working as a group to achieve a common objective (Biasutti, 2012). The establishment of methods for conducting business within a group, also referred to as norms, is something that is noted within the literature on group development (Gersick, 1988; Bettenhausen & Murnighan, 1985; Duhigg, 2016). This is important because the study is one of very few examples of research involving groups of musicians. Additionally, Biasutti (2012) called for future research examining different types of musicians within different settings. The nature and purpose of GB music implies a different setting—one that does not focus on compositional processes but instead on meeting client demands through the performance of popular music. Finally, the research design of video observation proved to be effective in the study by Biasutti (2012), though the limitations of the study due to the small sample size (i.e., one group) were mentioned as well. With this in mind, this dissertation paired video observation with individual interviews of members of more than one group of GB musicians.

Research focusing on the initial start-up of a group of GB musicians is nonexistent, but there is some research that focuses on musicians. An exploratory, qualitative study by Bendle and Patterson (2009) examined the leadership roles of over 30 amateur artist groups primarily through the use of semi-structured interviews. The findings revealed that group members who volunteered to assume a leadership role
demonstrated strong commitment to the group overall. Furthermore, findings indicated that group members supported those who assumed leadership roles, which can help increase the group’s sustainability (Bendle & Patterson, 2009). Though the study did not examine GB musicians specifically, the research design provided valuable information related to how to study groups of musicians. Specifically, the exploratory, qualitative nature of the design allowed for the discovery of new information about amateur musicians. This applies to studying the initial formation of groups of musicians, since research is limited. Additionally, the study made use of video observation, making it possible for the researcher to revisit the observation to potentially discover new details (Collier & Collier, 1986). Hadida, Tarvainen, and Rose (2015) made use of improvisation—A technique used frequently by professional jazz musicians—and applied this to various management disciplines such as strategy, organizational behavior, organizational theory, innovation and marketing by way of a meta-analytic framework designed for the study. Seifter (2008) made use of similar tactics while examining groups of orchestral musicians, noting how principles of jazz can be applied to more formal organizational settings. In a study by Lim (2014), orchestral musicians were examined as work groups, and results indicated that individual group members possessed a commitment to excellence that drove group-level efforts. Lastly, research indicated that musicians are expected to adapt quickly when working with new groups or projects (Philips & Strachan, 2016). These studies demonstrate the transferability of group development efforts within the realm of music toward that of more formal organizational settings.
Professional musicians are in demand due to current emphasis on live performances in the music entertainment industry (Philips & Strachan, 2016). GB musicians are among the many other working professional musicians in the United States. It is common for GB musicians to form GB bands, and these bands are considered among the elite of performance bands due to their ability to play any style of music. Research on GB bands does not exist, and research on initial group formation is quite limited. However, some studies examining groups of musicians are relevant to initial group formation. The demand for GB musicians and lack of research on GB musicians and GB bands demonstrate the importance of this research study, which investigated member perceptions of their GB band during initial formation.

**Overview of Groups**

A group is defined as “two or more individuals, interacting or interdependent, who have come together to achieve a particular objective” (Robbins & Judge, 2015, p. 143). Robbins and Judge (2015) go on to define a formal group as an entity that is organizationally determined and whose behaviors and interactions serve the purpose of meeting organizational goals. Gersick and Hackman (1990) view groups as large collections of people with varying levels of interdependence, clear affiliation, and roles based upon some form of expectation. Members of groups must be able to predict each other’s responses to some degree to demonstrate a coordinated effort (Gersick & Hackman, 1990). Teams are different from groups in that they are more purposeful and generate positive synergy through coordinated effort (Robbins & Judge, 2015). Gersick
and Hackman (1990) describe teams as smaller, more focused versions of groups with a common purpose and collective accountability.

Each individual GB musician is expected to be able to play the “basic form” of a variety of songs suitable for weddings, bar or bat mitzvahs, corporate events, and similar occasions. The expectation is that a GB musician will be able to seamlessly play together when assembled with other GB musicians because of each individual’s ability to play their respective part for the song. Because it is necessary for groups of musicians of any kind to listen to each other to effectively play a song, a constant level of interdependence exists that adds to the necessary capacity and technical skill required to play a song (Philips & Strachan, 2016). The aforementioned aspects relate to group behavior. It is also possible for GB musicians to work as a team, because playing music involves a true coordinated effort to achieve the right harmony, dissonance, rhythm and groove among its members (Philips & Strachan, 2016). Within GB music specifically, strict demands for particular songs based on client needs can force a group of GB musicians to work more collectively and focus on conveying the necessary components of the song. Additionally, teams can form within a group of GB musicians, such as the “rhythm section” (e.g., drums, bass) and the “horn section” (e.g., trumpet, saxophone, trombone). Each of these sections can work together more intimately in order to properly convey their area of a given song. For the purposes of this study, the term group will be used to reference the collection of GB musicians who come together during initial GB band formation.
**Group Properties**

Groups often exhibit defining properties, which can include roles, norms, status, size, cohesiveness, and diversity (Robbins & Judge, 2015). Other defining properties of a group can include the manner in which a group makes adjustments or functions effectively. Each of these defining group properties will be discussed below.

Group roles represent the patterns of behavior that are expected of the individual occupying a given position (Ferber & Gutknecht, 1998). In music, roles are often determined by type of instrument, such as the rhythm section versus soloists and vocalists. In essence, roles are determined by function within the band itself. Roles can play an integral part during the formation of a group, as these roles can very well determine how group members will interact with one another, thus giving certain group members higher status (Ferber & Gutknecht, 1998; Wilder & Shapiro, 1989).

Group norms represent acceptable standards of behavior shared by group members, and they outline how particular circumstances should be handled (Robbins & Judge, 2015). In a study by Bettenhausen and Murnighan (1985) in which 19 decision-making groups were examined during initial formation, findings emphasized the importance of understanding how group norms form and develop and how these group norms are adopted among group members. Group norms can develop during the formation of a group, and they can influence the process and outcome of group behavior (Gersick, 1988).

Status refers to a socially-defined position or rank attributed to a member of a group, and often to the group itself (Robbins & Judge, 2015). A study by Wilder and Shapiro (1989) revealed that group members who are perceived to be of higher status are
thought of more favorably by their group members. This also applies to group affiliation, so a person of a high-status group will be perceived more favorably than a person of a low-status group. Within groups of musicians, each group member possesses a certain status based upon ability (e.g., technique, stamina) and experience (e.g., toured with famous artists, recorded an album with a famous recording artist). Groups of musicians can themselves carry status, which is also defined by ability and experience. Often, within an agency, GB bands will have a certain status based upon the amount of performances they have booked during a given year, or even based upon the type of performances at which the band performs. Group member status seems likely to play a role during group formation, in that high-status group members might be afforded more opportunities to determine the guiding norms and standards of behavior for the group as compared to members of lower status (Bennis & Shepard, 1974). Overall, research indicates that status can play an influential role during a group’s initial formation.

Wheelan (2009) reported that a group size of 6 members is ideal for group development and group productivity. Groups of musicians have a wide variety of group sizes, and groups are often flexible in size to accommodate special events where larger or smaller units are desired. Typically, a group will be composed of bass, drum, piano or keyboard, guitar, and solo players or instrumentalists (i.e., saxophone, trumpet, vocalists). Group size is important during group formation, as the group size can impact the degree to which members feel connected, the perception of group goals, and each member’s confidence in the group as a whole (Wheelan, 2009).

Group cohesiveness refers to the degree to which members of a group are attracted to each other and thus are motivated to remain in the group (Robbins & Judge,
Cohesiveness can be attributed to the amount of time a group spends together or to circumstances that have brought the group members closer together (Robbins & Judge 2015). A meta-analysis by Evans and Dion (2012) revealed a positive relationship between group cohesiveness and group performance. Within groups of musicians, cohesiveness is often determined by how in-sync the band members are with each other in terms of playing music together. This is referred to as the degree to which a band is considered tight. During the initial formation of a group, members can decide to invest themselves fully or not to the group, which might impact the degree to which the group as a whole will be cohesive (Modlin & Faris, 1956).

The degree to which group members are alike or not based upon factors such as race, culture, gender, age, and experience represents the group’s diversity (Klein, Knight, Ziegert, Lim & Saltz, 2011). Research indicates that groups with increased diversity may experience higher rates of group conflict, but that the final decision made within a diverse group comes as a result of extensive deliberation among members (Robbins & Judge, 2015). Groups of musicians are typically quite diverse, with members of various ages, genders, races, cultures, and more coming together for the purpose of performing music (Philips & Strachan, 2016). Studies indicate that groups who exhibit surface-level diversity—observable characteristics of group members such as race—are more likely to be open-minded in their views (Phillips & Lloyd, 2006). During the initial formation of a group, the degree to which members feel alike can play a vital role in the establishment of group-shared goals and objectives and can also impact each member’s willingness to give more of themselves to the group (Klein et al., 2011).
One of the components of an effective group rests within its ability to show
reflexivity, or the group’s overall propensity to reflect upon and adjust the strategic plan
as needed (Robbins & Judge, 2015). Research indicates that high-reflexivity teams are
able to adapt to clashing individual agendas and plans among group members with
efficiency (Pieterse, Van Knippenberg & van Ginkel, 2011). Another component of an
effective group is the ability of members to share mental representation of key elements
within the group’s environment, otherwise referred to as mental models (Mohammed,
Ferzandi & Hamilton, 2010). This idea of groups working from shared mental models
comes from a cognitivist perspective of learning (Piaget, 1967), in that the unit of
analysis would be the degree to which the group as a whole is able to work from the same
mental model or models in an efficient manner. Group reflexivity is likely to be
impacted by the degree to which group members are willing to invest in the establishment
of group-shared goals and objectives during the group’s formation, and establishing these
goals during the early stages of group life can help group members form a shared mental
model by which the group will operate (Robbins & Judge, 2015; Mohammed et al, 2010).
Lastly, Duhigg (2016) reported on the results of Google’s extensive research on teams,
which showed that the best teams establish norms, listen to each other, show sensitivity to
each other’s feelings, and make sure that all group members have a chance to share their
ideas and opinions. This is particularly relevant to the beginning of a group’s life, in that
determining whether these needs have been met or not during the initial formation can
help predict what will happen as the group progresses (Smith & Berg, 1987).

Overall, groups have particular defining properties, and it is likely that many of
these properties begin to take shape during initial group formation. Thus, it is important
to keep each of the group properties discussed above in mind when investigating the perceptions members have of their GB band during initial formation.

**Interdependence**

The degree to which members of a group need to work together to accomplish group objectives, or interdependence, can have a significant impact on many factors of groups and on group development. Koffka’s (1935) work on groups posits that groups are dynamic entities in which the interdependence among group members could vary. Lewin’s (1948) research suggested a similar notion, stating that entities must impact each other in such a way so that a change in the state of one group member causes a state of change in another group member. Building on the aforementioned work, Deutsch (1949) formed the basic theory of social interdependence, which examines the impact of cooperation (i.e., highly-interdependent group goals) and competition (i.e., low-interdependence of group goals).

According to several authors (Johnson & Johnson, 1989; Saavedra, Earley & Van Dyne, 1993; Shea & Guzzo, 1987; Wageman, 1995), two basic forms of interdependence are task and outcome interdependence. Research indicates that task and outcome interdependence are mutually independent constructs, in that one can exist without the other (Wageman, 1995). Task interdependence is a structural feature of the relations that exist between team members (Van der Vegt & Van de Vliert, 2002). Task interdependence is embedded in the jobs that the members must perform within their teams. Group members are task interdependent when they must share materials, information, or expertise to achieve the desired output or performance (Cummings,
The degree of task interdependence typically increases as the work becomes more difficult and the personnel require greater assistance from others to perform their jobs (Van der Vegt & Van de Vliert, 2002). Different jobs require different levels of task interdependence. For example, writers of a television series and NBA basketball players are jobs that require a high degree of task interdependence. Examples of jobs with a low degree of task interdependence include delivery drivers and professional golfers.

Outcome interdependence is the degree to which group members are presented with group goals (Deutsch, 1949). Group goals are defined as the level of performance to be achieved by all members of a group working together; such goals reflect the purpose and mission of the group (Perrow, 1961). As pointed out by Weldon and Weingart (1993), in groups that make use of goals, individual motives can only be satisfied when the group performs well. Deutsch (1973) proposed that goal interdependence directly affects the dynamics and outcomes of interaction. He identified three types of mutual dependence: cooperation, competition, and independence. In cooperation, people believe their goals are positively linked. The goal attainment of one helps others reach their goals. In competition, people believe their goals are negatively linked in that as one moves toward goal attainment, others find it more difficult to achieve their goals. Independence occurs when people conclude their goals are unrelated; one’s success neither facilitates nor frustrates the success of others. Studies using cooperative behavior and performance as dependent variables indicate that positive outcomes in work groups can only be expected when the degrees of task and outcome interdependence are congruent. Congruency exists when highly interdependent tasks are combined with highly interdependent outcomes or when low interdependent tasks are combined with low
interdependent outcomes (Saavedra et al., 1993; Wageman, 1995). That is, tasks, goals, and feedback with a low degree of interdependence focus the attention of the group members on individual effort and performance, whereas highly interdependent tasks, goals, and feedback focus attention on cooperative efforts and group performance. When task and outcome interdependence are incongruous, detrimental effects can be expected (Wageman, 1995). Incongruous task and outcome interdependence can mistakenly focus attention on coordinated actions when none are required, or an individual can benefit when coordination of efforts is required (Wageman, 1995). To test the congruency proposition explicitly, Saavedra et al. (1993) conducted an experiment in which the members of 118 three-person groups worked on a performance-appraisal task under conditions of pooled, sequential, reciprocal, or team interdependence and received either group or individual goals and group or individual feedback. The results indeed showed tasks, goals, and feedback to affect interactively the perceived effectiveness of the group strategy and performance; conditions of congruent interdependence were found to be superior to conditions of incongruent interdependence.

Wageman (1995) has examined both the main and interactive effects of task and outcome interdependence outside the laboratory. The effects of the existing task design and a manipulated reward system on group functioning and a number of affective outcomes were examined. Group, hybrid, and individual reward systems were created in a large corporation for 152 teams of technicians with group, hybrid, or individual tasks. The teams were found to perform best when their tasks and outcomes were either purely group or purely individual. The hybrid groups were found to perform quite poorly, have limited interactions, and be characterized by low member motivation and satisfaction.
Van der Vegt, Emans, & van de Vliert (2000) examined the main and interactive effects of several variables as well as both task and outcome interdependence on several variables, both at and across the individual and group levels. Based on the findings of Van der Vegt et al. (2000), there appear to be benefits to matching task and outcome interdependence. Additionally, there appear to be costs associated with a mismatch of task and outcome interdependence.

Overall, the literature reviewed in this section provides evidence for the importance of task and outcome interdependence on initial group formation, in that each group member may perceive each of these forms of interdependence differently. When applied to groups of GB musicians for the purposes of this study, the degree of interdependence among group members can impact the overall effectiveness of the group. GB musicians within a band rely on each other to communicate in order to deliver a given song or playlist of songs for an event (i.e., task interdependence) or to ultimately be booked for another event at the venue (i.e., outcome interdependence) in a consistently effective manner. Lastly, the group’s use of an agenda as a shared resource highlights the forms of interdependence the group experiences (Pieterse et al., 2011).

‘Stages’ of Group Development

Tuckman (1965) defines the initial stage of the group development process as the ‘Forming’ stage, during which group members orient themselves and exhibit testing and dependence motives and behaviors. This initial ‘Forming’ stage is a time when people are polite to each other and when group members are looking to the leader to provide guidance and structure (Tuckman, 1965). In GB music, there are typically assigned
leadership roles, consisting of a band owner, and a band leader. Group member roles are reported to be unclear during this stage of group development, and the group leader is typically responsible for speaking to the group’s purpose, goals, and more (Tuckman, 2001). Due to the somewhat ambiguous circumstances, group processes are largely ignored during the ‘Forming’ stage, and group members regularly test the boundaries of the group leader and the group as a whole (Tuckman, 1965). The ‘Forming’ stage is considered complete when members of the group consider themselves part of the group (Tuckman, 1965). The subsequent stages of group development are ‘Storming,’ ‘Norming,’ ‘Performing,’ and an additional stage called ‘Adjourning’ (Tuckman, 2001). The ‘Storming’ stage is when group members experience conflict, and the ‘Norming’ stage is when group members begin to have consensus and clear roles (Tuckman, 1965). During the ‘Performing’ stage, a group develops a common purpose, and the ‘Adjourning’ stage occurs once the group has completed its objective. For the purposes of this study on initial GB band formation, I will focus on the ‘Forming’ stage.

Tuckman’s work on group development, specifically during the ‘Forming’ stage, is important because it provides a versatile blueprint for conceptualizing and approaching group development as it pertains to the perceptions and motives of the group members (Tuckman, 1965; Tuckman, 2001). This blueprint has provided the inspiration and example by which future researchers have examined group behavior and development (Bennis & Shepard, 1974; Wheelan, 2014).

Bennis and Shepard (1974) state that the initial stage of group development focuses on dependence motives and testing of power relations. Furthermore, anxiety seems to play a central role in group life during the initial formation, and the group works
to subdue this anxiety through engaging in low-threat activities and conversations (Bennis & Shepard, 1974). Because of the attempts to minimize anxiety, the group begins to move toward common goals, with the responsibility being placed upon the group leader to either explain or help corral the group’s objectives, thus working to eliminate the anxiety (Bennis & Shepard, 1974). Bennis and Shepard (1974) note that group members may also experience this anxiety due to the apparent helplessness in the absence of guidance and direction. During this time of group development, there is a constant testing of the power dynamic between group members and the leader in order to demonstrate expertise, test boundaries, and elicit leader-like behaviors from the leader (Bennis & Shepard, 1974). This is important to note because it captures the accumulated perceptions and behaviors group members experience during the initial formation of their respective GB band. With all of these aspects of group behavior at play during initial formation, it is clear that there is much to examine around the intricacies of group member interactions. Lastly, Bennis and Shepard (1974) note that much of the activity during initial formation involves group members examining aspects related to each other’s status—such as race or physical stature—which can be considered surface-level concerns since the group is focused on quelling the anxiety by establishing some common direction. Bennis and Shepard (1974) describe the first phase of group life in three sub-phases, which consist of the dependence-flight, the counterdependence-fight, and resolution-catharsis. During the dependence-flight sub-phases, the group searches for a common goal (Bennis & Shepard, 1974). During the counterdependence-fight phase, the group splits into smaller groups, and the last sub-phase of resolution-catharsis sees a resolution of the dependency issue (Bennis & Shepard, 1974).
Wheelan (2014) refers to the initial phase of group development as Dependency and Inclusion. The name alone demonstrates consistency with the previously noted studies (Tuckman, 1965; Bennis & Shepard, 1974). During this initial phase, group members are reported to be very polite to one another, and group loyalty develops (Wheelan, 2014). Additionally, group members look to the leader for guidance and initiation, and the group works to create a sense of belonging and predictable patterns of interaction with one another (Wheelan, 2014). The research by Wheelan (2014) aligns to a degree with Tuckman’s (1965) initial ‘Forming’ stage in areas such as the group looking to the leader for guidance and structure, to people generally being polite with one another, and to the uncertainty that exists among group members as to the goals and purpose.

Modlin and Faris (1956) identify an initial group formation stage they refer to as structuralization, in which members are dependent upon roles developed outside of the group, well-established traditions, and a fixed hierarchy of responsibility. Roles developed outside of the group can influence the perceptions of group members regarding each other (Modlin & Farris, 1956). The influence of outside roles, along with the lack of clear direction and objectives during this stage, can force the group to rely upon tried-and-true traditions that exist within a given industry or trade (Modlin & Farris, 1956). Modlin and Faris (1956) go on to discuss how dependency upon roles developed outside of the group, along with well-established traditions and a fixed hierarchy of responsibility, can impact the motives of group members, such as the degree to which group members choose to join the group fully or not. Similarly, Dignum, Dunin-Keplicz, and Verbrugge (2000) report that, during a group’s initial formation, group members
openly express a willingness to work toward a collective goal, but they do not necessarily intend on making contributions quite yet. Within groups that have a set hierarchy regarding roles and responsibilities, there may be less ambiguity due to the reliance upon functions of respective roles, but in groups without this set hierarchy, the ambiguity can work to de-motivate members (Modlin & Farris, 1956). The initial stage of structuralization runs parallel to previously-mentioned models of group development (Tuckman, 1965; Bennis & Shepard, 1974; Wheelan, 2014), as all deal with issues of dependence.

In another study about group formation, Theodorson (1953) examined eight experimental groups over the course of fifteen weeks. During the initial stages of the groups, the study found that group members typically viewed the more aggressive individuals—referred to as initiators—as leaders, and they treated them as leaders due to their activity. The dynamic that is created as a result of the initiator’s behavior offers opportunities to other group members, specifically by offering them more time to learn and evaluate other group members including the initiator or initiators (Theodorson, 1953). This research offers many insights on the nature of how leadership plays out within groups. Additionally, Theodorson’s (1953) examination of the initial stage of group development is similar to the previously-mentioned research, particularly Bennis and Shepard’s (1974) initial stage dealing with power relations. Both Theodorson (1953), as well as Modlin and Faris (1956), discussed how group members decide whether to become invested in the group during initial group formation. This places emphasis on the initial group formation as a determining factor regarding group member investment.
Overall, the literature on group development during initial formation is useful when thinking about initial GB band formation by helping to delineate potential areas of focus. The research on group development in terms of phases and stages offers valuable insights into what is likely to occur during a group’s initial formation and organization. Some common elements among the various theories on initial group formation include the group’s reliance on the leader, the presence of anxiety, and the testing of boundaries of the leader by group members.

**Criticism of ‘Stages of Group Development**

Fisher (1970) argued that group discussion does not follow a linear order as suggested by previously-noted research. Organizational research argues that a group’s communication with their environment, reliance on resources, and overall focus on assignments typically come from outside the group itself (Hackman, 1987). A study by Katz (1982) noted that a group’s effectiveness can be dependent upon the way in which they interface with their environment. This information raises questions about the presumed natural flow of group development noted by Tuckman (1965) and others. In addition, items related to a group’s ability to communicate effectively with the external environment can more consistently determine a particular point within a group’s life, as opposed to stages or phases (Katz, 1982). Despite the criticism, the more traditional models of group development continue to thrive in recent research (Wheelan, 2014).

A related study investigated the idea of group members either accepting or rejecting interpretations of the objective overall (Gersick, 1988). An unexpected finding of this study was that several project groups did not progress through “stages” of group
development, as noted by previous researchers within the discipline of group development, but instead moved with fluidity between all stages depending upon the need (Tuckman, 1965; Bennis & Shepard, 1974; Wheelan, 2014; Gersick, 1988). Although the study had several limitations such as focusing on groups that have some degree of control over their development, it presented some interesting alternatives to the traditional group development models. The more traditional models of group development are also criticized for not taking into account the various necessities for change which may occur during a group’s development, and the role that a group’s environment has on its development (Gersick, 1988). These environmental factors, which include assignments, resources, and standards for success, often come from outside the group (Katz, 1982). Failing to consider a group’s environmental factors means that groups are viewed as closed systems, which has been shown to impact overall effectiveness (Goodstein & Davico, 1979). Another criticism of the group development models is that they imply that it is the responsibility of the group leader to manage conflict, which is purported by these models to occur at a particular moment during the group’s development (Tuckman, 1965). Smith and Berg (1987) argue that the tensions which exist during the beginning of a group’s life should be allowed to do so, and do not necessarily need to be managed by group leadership. These contradictions within the literature concerning group development open the door for considering a wider lens when examining initial group formation by making use of concepts relating to both stage-related and non-stage-related group development.

The criticisms of the stage and phase-related group development offer alternative explanations for the progress of a group through points within its life-cycle. This
information proved to be important when designing this study, especially during the data collection process.

**Issues in Group Formation**

This section will discuss two important concepts involved in group formation. Psychological safety (Edmondson, 1999) and social context (Alderfer, 1977) are covered below.

**Psychological Safety**

Wheelan’s (2014) research discussed the idea that a safe environment where people feel safe to make contributions comfortably is an integral part of the initial stages of group development. Edmondson (1999) refers to this safe environment within a group as psychological safety, which is based upon earlier work by Schein and Bennis (1965) aimed at setting the right context for change among group members. Psychological safety differs from cohesion in that cohesion can work to discourage or limit the amount of challenge or disagreement among group members, paving the way for issues such as groupthink to arise (Evans & Jarvis, 1980; Janis, 1982). Psychological safety, on the other hand, is reported to help encourage functional conflict as group members become more comfortable in sharing their opinions, leading to effective group decision-making (Edmondson, 1999). Edmondson (1999) goes on to point out that psychological safety requires group members to develop trust amongst each other, and this is achieved by group members taking risks and disclosing information. Smith and Berg (1987) note that during the initial phases of group life, members often limit the amount of information they disclose to the group, yet the progress of the group depends heavily upon the degree
to which each group member is willing to disclose information for the good of the group in order to establish trust. Furthermore, Smith and Berg (1987) noted how the group does not want the whole of you, but rather a part of you, and how you want to be a part of the group but also apart from it. Exploring these paradoxes of being a part and whole during the initial formation of a group consisting of highly-proficient members, such as GB musicians, could very well offer new insights on group development.

The paradox of trust (Smith & Berg, 1987) discusses how trust within a group requires taking a risk and disclosing, so that the group as a whole can become more aware of how others will respond. Bednar et al. (1974) discuss how an emphasis on shared group experiences can come from risk-taking and disclosure of group members during the initial stages of a group, and this can significantly add to the group’s level of cohesion. This applies to the beginnings of a group’s existence, when there is typically a burst of cohesion as a way for the group as a whole to manage the formation process (Hackman, 1987). Within the beginnings of group formation, establishing and managing trust appears to play an important role (Smith & Berg, 1987; Wheelan, 2014). Naturally, as group members are working through this process, dysfunctional interpersonal conflict is likely to occur. This type of conflict is reported to have no functional value and is likely to work against group objectives (Robbins & Judge, 2015). A source of this conflict can result from group members who simply do not like each other for a number of reasons. By allowing this tension to remain within a group, there is an increased probability of both minimizing the conflict as well as ensuring that the group possesses diversity of thought to properly address group-related issues (Smith & Berg, 1987).
Overall, the concept of psychology safety seems to be a critical component of the initial group formation process. Further, the establishment of trust and ways of managing conflict among group members are also important items to consider during initial formation.

Social Context

Alderfer (1977) discusses the idea that a group is a unit embedded within a much larger social context based upon group members’ activities and identification with other groups. From this perspective, emphasis is placed upon investigating internal and external factors as a measure of effectiveness (Alderfer, 1977). Though the initial formation stages are not discussed in the study, it provides a useful frame of reference, particularly when thinking about the proper rules of engagement when speaking with group members. A group member’s context and background can certainly be relevant when thinking about individual group member differences regarding status. Deutsch and Gerard (1955) purport that group member status is more significant among groups in which pressures stem from group members interacting with one another. Thus, the social context of group members can play a role during a group’s initial formation, as members could certainly be affected by the perceptions about each other’s status based upon criteria relevant to the functions and purpose of the group.

First Impressions and Expectations

First impressions and expectations are topics of importance when thinking about initial group formation, as they can play an influential role in shaping the trajectory of the group overall (Gersick, 1988). People in groups are judged by other group members on
various interpersonal factors such as physical appearance. For example, a meta-analysis by Ritts, Patterson, and Tubbs (1992) examined research related to how physically attractive students were treated more favorably by teachers. Evidence suggests the factor of physical attractiveness can influence the impressions of others. Additionally, Ritts et al. (1992) found that the impressions formed are positively influenced by the expectations that the perceiver has on the physically attractive individual. This example helps illustrate the integral role that first impressions and expectations can have on interpersonal behavior.

Prior research states that group members form impressions and thus expectations of others within their group (Curtis & Locke, 2005). These impressions can be based upon individual attributes (as noted above), group attributes such as psychological safety, or a combination of both (Brewer, 1988; Fiske & Neuberg, 1990). Impressions and expectations are likely to be impacted by the group member’s affective state as well as by the degree to which members are attentive and motivated (Fiske & Neuberg, 1990; Anderson, 1965).

Gersick (1988) found that the initial start-up of a group can be critical in shaping expectations about both group tasks and among group members. These norms and expectations can even be formed by each group member before the group convenes (Gersick, 1988). People’s earliest impressions of each other within a group can form lasting impressions and affect how the group approaches the ideas, questions, and performance strategies that individual group members bring to the group (Gersick, 1988). Gersick’s (1988) conceptualization of group development purports that during Phase 1, groups take the time to focus on alternative views prior to focusing on the task at hand.
Gersick (1988) also notes that one of the most critical time periods of a group’s life is the initial formation period, during which the group will set lasting precedents. This time period also holds special potential to influence a group’s basic approach toward the task or tasks at hand. Of all the groups examined during the study, Gersick (1988) did not specifically examine musicians. Expectations have also been shown to have an influence on what actually ends up taking place within a group setting (Madon, Willard, Guyll, & Scherr, 2011). Examining individual group member expectations from interview responses in relation to what is observed by the researcher could help provide new information on the initial formation of groups. A study by Fiske et al. (2007) discussed how first impressions are shaped by group member perceptions of each other’s respective warmth and competence. Asking specifically about these first impressions, as well as perceptions of other group member’s warmth and competence, could provide very useful information about how these first impressions form during the initial formation of a group.

Overall, research suggests that first impressions and expectations can impact the establishment of norms and other long-term precedents during initial group formation. In examining this body of literature, most of the studies lack empirical research and direct observation by the researcher. This study makes use of video and direct observation.

Anxiety in the Beginning of Group Life

Previous research has indicated that anxiety is evident in the initial stages of group development (Bion, 1961; Bennis & Shepard, 1974; Hackman & Morris, 1975; Gersick, 1988). Anxiety has also been reported to have a significant impact on group relations by influencing group members to assume that they are not similar to non-
members of their group (Stephan & Stephan, 1985). Pedigo and Singer (1982) offered a psychoanalytic view of the initial phase of group development, during which group members experience intense anxiety, particularly in dealing with problems. Like Tuckman (1965), Pedigo and Singer (1982) note that group members are likely to look to the leader for guidance to cope with the anxiety, and that these group members are normally very competent and professional. This psychoanalytic perspective offers insights pertaining to the initial stages of group formation, as members are likely to look to the leader during this time.

The work of Bion (1961), which was very influential with small groups consisting of 5-10 members, purports that there are a set of basic assumptions that are common to a group and exist to deal with anxiety. Other studies have also mentioned anxiety as part of the initial phase of group development (Hackman & Morris, 1975; Seel, 2001). Stephan and Stephan (1985) found that the less contact an individual has with another group (i.e., a group other than the one to which they belong), the more anxiety that individual will have toward that group. These studies demonstrate some of the ways in which anxiety can play a role during group life.

Research shows that stereotypes can have an impact on anxiety levels within a group setting. Lippmann (1946) describes a stereotype as a picture within our mind that might not be synced with the actual world outside of our minds. This applies to the initial formation of groups, in that research has indicated that during this time, group members are forming first impressions of one another (Anderson, 1965). While there is a risk of group members making use of stereotypes during a group’s initial formation, there is also the risk of group members themselves being weary of committing any acts that would be
perceived as stereotypical by other group members. Steele, Spencer, and Aronson (2002) define stereotype threat as the pressure experienced by people who feel that they are at risk of confirming a negative stereotype about a group to which they identify. This pressure can work to cause people to feel threatened, thus causing anxiety levels to increase, which studies have indicated causes people to form more stereotypical impressions of others (Fiske & Morling, 1996; Wilder & Shapiro, 1989; Bower, 1991). Thus, in terms of anxiety within the initial formation of group life, stereotyping is likely to play a role in increasing levels of anxiety among group members.

The literature reviewed emphasizing anxiety in the beginning of group life shows that anxiety is indeed playing some role during initial formation and that group-shared assumptions form during this time as a way to manage anxiety. Similar to the research on expectations, the vast majority of the studies within the literature lacked empirical data. This highlights how making use of existing technology to capture more direct observation of groups during initial formation can potentially provide stronger empirical evidence to support claims being made about groups during initial formation.

**Inclusion and Exclusion**

When thinking about the initial formation of groups, one essential aspect centers on the judgments that group members form about each other. This judgment can result from assimilation or contrast effects, both of which are impacted by the limited amount of information we are able to process (Higgins, 1989). Assimilation effects suggest a positive relationship between the implications of some piece of information and the resulting judgment (Bless & Schwarz, 2010). Conversely, contrast effects connote a
negative (inverse) relationship between the implications of some piece of information and the resulting judgment (Bless & Schwarz, 2010). These effects form the basis by which inclusion and exclusion operates, starting from the individual level and then graduating to the group level, which will be examined below.

Levine and Kerr (2007) reviewed studies involving inclusion and exclusion in groups and found that the group as a whole can be seen as the source of inclusion and exclusion due to power differentials, and it is the group’s discretion as to whether an individual should be included in or excluded from the group. This discretion can be based upon many different factors, such as perceived status, level of contribution, or even perceived demographics such as race (Levine & Kerr, 2007). Examining inclusion and exclusion in groups specifically during initial formation could help shed light on the origins of many of the previously-noted perceptions at the group level, such as roles, status, and norms.

In a series of studies by Ellemers (1993), status was shown to have an impact on group identification, in that high-status groups were shown to have more in-group identification as compared to low status groups. There is a stream of research attempting to provide empirical evidence in support of the importance of this concept (Mor-Barak, & Cherin, 1998; Bless & Schwarz, 2010). Examining group member perceptions of the status of their group and individual members during the initial formation and how this may have affected their group identification could likely reveal useful information pertaining to group development.
Video Analysis

Although limited, some group development-related research makes use of video analysis as a form of observation during the study’s data collection phase (Rosenstein, 2002). Video analysis is a tool that allows for making sense of the many complexities associated with observing human behavior (Rosenstein, 2002). Biasutti (2012) conducted an exploratory, qualitative study using video analysis to examine the compositional behaviors of a group of musicians. The study indicated that it would be interesting to see if similar activities emerge in group contexts in diverse musical genres using different tools and settings (Biasutti, 2012). The study demonstrates the usage of qualitative video analysis when examining a group of musicians, giving support for the importance of studying the initial formation of groups of GB musicians. Video analysis will be explored more fully during Chapter 3 of this dissertation.

Secondary video data, such as documentary films, provide archival video footage of bands, some of which capture the band’s initial formation. Although these films cannot serve as primary observation data (Cook, 1974), it is possible for the footage to be reviewed from a secondary data perspective to explore what if anything can be learned about the early formation of bands. The following section represents reviews of such documentaries to examine any possible relevance to initial group formation and organization of groups of musicians.

Two documentary films will be reviewed for this section: The Wrecking Crew (Hoffs & Tedesco, 2014) and Searching for Sugar Man (Battsek & Bendjelloul, 2013). These films were selected because both exemplify many aspects of initial group formation that have already been reviewed as a part of this chapter, including aspects of
group development, first impressions and expectations, and inclusion and exclusion. This is of relevance to this study, as reviewing the documentaries provides a first-hand account of the experiences, perceptions, and motives of exceptional professional musicians as members of groups.

**The Wrecking Crew**

*The Wrecking Crew* (2014) tells the story of the core group of studio musicians behind many of the most successful recording artists of the 1960s and 1970s. These musicians are largely unknown to the general public, but among professional musicians, their status is of folkloric and legendary proportions (Hoffs & Tedesco, 2014). Many initial group formation-related aspects were covered during the film. One such aspect involves issues of diversity, inclusion and exclusion, and status. Carole Kaye was a member of the Wrecking Crew, and although she played guitar also, she was mostly known for her catchy bass lines on countless popular music hits (Hoffs & Tedesco, 2014). As a female, Kaye discussed how she was not accepted initially as a member of the group of studio musicians to which she would eventually belong (Hoffs & Tedesco, 2014). Kaye drew inspiration from the female jazz musicians of the 1940s and 1950s, and her status as one of the first successful female studio musicians is cemented within the annals of time (Hoffs & Tedesco, 2014). Breaking into the close-knit, male-dominated world of session musician work was not easy, but Ms. Kaye notes how her confident attitude, along with her exceptional technique and ability as a studio musician, allowed her to be accepted into the group (Hoffs & Tedesco, 2014). According to Kaye, the playing spoke for itself (Hoffs & Tedesco, 2014). This example provides insights relevant to status (Deutsch & Gerard, 1955; Bennis & Shepard, 1974; Wilder & Shapiro,
1989; Ellemers, 1993; Levine & Kerr, 2007), first impressions, expectations, and diversity which includes overcoming stereotypes (Fiske & Neuberg, 1990; Curtis & Locke, 2005). Each of these insights highlight specific instances of behavior during the beginning of group life.

Another key insight from the film dealt with the idea that, even if everyone in a group gets along with one another, this will not necessarily guarantee a successful song or album (Hoffs & Tedesco, 2014). This provides a contrast to the notion that cohesive groups are more successful (Evans & Dion, 2012) and places more emphasis on the professional and technical ability of each musician, along with the ability to contribute (and step back) with a natural flow. Lastly, *The Wrecking Crew* (2014) offers a great example of a core group of professional musicians, all of whom were involved in the initial formation of bands through working with countless recording artists. Although they could be a “new group” forming each time, their task centered on dialing in to what the artist had in mind and producing this in a consistently efficient manner. Thus, in terms of norms, the group had a deeply-established set of principles from which to pull based on previous work and subsequent ideas (Bettenhausen & Murnighan, 1985). The example of *The Wrecking Crew* would presumably create an alternative to the typical power dynamic, as the “players” would be able to work together to produce what will work on a much more efficient level, as opposed to needing to depend on the leader for guidance and support, (Tuckman, 1965; Bennis & Shepard, 1974; Pedigo & Singer, 1982; Wheelan, 2014). From personal experience, this type of approach is applied to professional recording efforts on a regular basis, where artists seek out groups of
seasoned musicians who also have extensive experience working together to save time and money in the studio.

**Searching for Sugar Man**

The film *Searching for Sugar Man* (Battsek & Bendjelloul, 2013) documents the investigation of a folk singer’s short-lived career in the United States and the unexpected and explosive impact his music had on the people of South Africa. For many years, the lead character, named Sixto Rodriguez, had no idea that his music had done this, and the people of South Africa believed him to be deceased (Battsek & Bendjelloul, 2013). The film first shows the emergence of Rodriguez on the Chicago folk scene, where his eccentric style and odd personality influenced the impressions and expectations shared by others with whom he interacted (Battsek & Bendjelloul, 2013). This is consistent with the literature reviewed on first impressions and expectations (Fiske & Neuberg, 1990; Curtis & Locke, 2005). Eventually, once the filmmakers found him, Rodriguez went to South Africa and met the band that would accompany him for the big concert. It was made very clear that his status had an impact on the band’s first impressions of him. This is consistent with the previously-reviewed literature dealing with status (Deutsch & Gerard, 1955; Bennis & Shepard, 1974; Wilder & Shapiro, 1989; Ellemers, 1993; Levine & Kerr, 2007). Additionally, it was apparent that he immediately assumed a leadership role within the band, which is consistent with the research of Theodorson (1953). Though it was not clear if the band had been together prior to this project, each member knew the songs on an intimate and intricate level, as evidenced by the ease and passion with which each song was played. Despite Rodriguez’s modest lifestyle, he was able to
assume the role of rock icon with an ease that first seemed to reveal itself when he met the band and started playing and singing with them (Battsek & Bendjelloul, 2013). The looks on the band members’ faces showed that they experienced a positive affect in reaction to the experience of playing with a musician to whom they had grown up listening. Positive affect, as noted before, has been shown to have an impact on the first impressions and expectations of other group members (Fiske & Neuberg, 1990). Overall, the film Searching for Sugar Man had much insight to offer about initial group formation, particularly around the interaction of the group leader with members of a musical group. Also at play are issues of status, expectations, and first impressions. All of these insights are important to consider when examining the initial formation of groups.

**Literature Review: Conclusion**

The literature clearly defines the importance of group roles, norms, status, size, cohesiveness, and diversity (Robbins & Judge, 2015; Klein, Knight et al., 2011; Wheelan, 2009). Task and outcome interdependence on initial group formation is emphasized, in that each group member may perceive each of these forms of interdependence differently. In addition, the degree of interdependence can impact a group’s overall effectiveness (Deutsch, 1949; Johnson & Johnson, 1989; Saavedra et al., 1993; Shea & Guzzo, 1987; Wageman, 1995).

Despite the large amount of research that has been covered within the area of group development research, there are some important conclusions. First, there is almost no research that specifically focuses on the initial formation of groups; rather, the
majority of group development research focuses on the entire group process, from start to finish (Modlin & Farris, 1956; Tuckman, 1965; Bennis & Shepard, 1974; Wheelan, 2014). Second, there seems to be a lack of research that specifically focuses on GB musicians. In fact, research focusing on the initial formation of artistic groups is also rare (Bendle & Patterson, 2009). Most of the existing research focuses on the creative process, composition process, use of improvisation, and personality and leadership characteristics (Lim, 2014; Hadida et al., 2008).

The aforementioned literature highlights the importance of this dissertation, which investigates the perceptions members have of their GB band during initial formation. This research is important because it can provide a starting point for better understanding of how GB bands form.
Chapter 3 – Methodology

The purpose of this study was to investigate the perceptions members have of their GB band during initial formation. When beginning a new project, GB musicians are expected to work creatively together as well as to construct arrangements of songs requested by a given client. The scope of the study is limited to GB musicians. It should be noted that I, the primary researcher, am a GB musician and am active in the GB band industry as a vocalist, emcee, and band leader. This population was selected, among other reasons, since GB musicians “epitomize the very nature of a working musician; a single entrepreneur, navigating through a series of small business ventures with various co-workers, supervisors, and support” (Hauge, 2012, p. 2).

The goals of this dissertation research are to: 1.) Understand how GB bands initially form; 2.) Provide some insights on how GB bands organize themselves; 3.) Introduce research that can potentially assist with educating the individual GB musician as well as the GB band as a whole; and 4.) Understand the initial formation of groups in general. This chapter consists of six sections. The first section will present the research question, and the second section will provide an overview of the methodology, including the research design and justification for the research design. Section three will present an overview of the data analysis, including data collection methods. Section four will cover biases, and section five will discuss potential limitations of the study. A summary and conclusion will be covered in the sixth and final section.
Research Question

The focus of this study is to investigate how group members perceive the initial formation of the GB band to which they belong. To understand this topic, this study asked one primary research question:

RQ: How do members perceive the initial formation of their GB band?

Methodology Overview

The following sections present an overview of the research methodology involved in this study. The research design and the sample will be discussed.

Research Design

This study investigated the initial formation process of groups of GB musicians. An exploratory, qualitative design was selected, which included video observation, in-person observation, and semi-structured interviews.

Qualitative research attempts to discover and interpret meaning from what people do in their regular lives (Erickson, 2011). This study investigated an area that has yet to be researched, so a qualitative approach was employed as a way to help interpret and explain the initial formation process of GB bands. Ravitch and Carl (2016) describe the goals of exploratory research as those intending to understand something about which little is known in an exploratory, and not in a conclusive, manner. Since there is very little research involving groups of musicians, an exploratory study is best-suited for this purpose (Silverman, 2016). Maxwell (2012) argues that exploratory studies are best-suited when follow-up research is expected. This approach can potentially reveal
findings that can help further our understanding of this area. Rubin and Rubin (2012) purport that reality is interpreted subjectively. With this in mind, a qualitative approach was selected for this study because it allowed for an examination of the perceptions of the members of the GB bands, and it also allowed for direct observation through the use of video analysis.

This study made use of targeted observation to examine initial conversations at the beginning of the initial GB band meetings. Emphasis was placed on finding evidence for decision-points——such as noting what was said by whom, who attempted to take the lead, or how group members reacted. These issues were selected based on the review of relevant literature, which noted that leadership behaviors are often seen during the initial formation of a group (Tuckman, 1965; Bennis & Shepard, 1974; Wheelan, 2014). For example, from personal experience, a rehearsal may be stopped many times due to perceptions of a vocalist or instrumentalist being “off key” or simply playing the wrong note or chords. Additionally, doing a study involving empirical research——specifically direct group observation—is something that has not been done very often in group development research (Tuckman, 2001). Thus, this study made use of direct group observation by way of in-person observation as well as using video observation for capturing the subtleties and nuances of the initial group formation. In-person observation is often best utilized when paired with video observation for comparison and confirmatory purposes (Ritchie, Lewis, Nicholls & Ormston, 2013).

Rosenstein (2002) examined many different groups using video observation for purposes associated with data collection and analysis. Collier and Collier (1986) argued that video can hone in on the context as well as the action of an event. Furthermore,
video observation can be interpreted by multiple viewers and can capture much of what is missed by the human eye alone (Collier & Collier, 1986). For this reason, an individual with research experience was recruited to view the recorded footage of a rehearsal and to provide feedback on what was taking place. Though a wide variety of video use on groups was noted, musical groups and artistic groups in general were not among those examined (Rosenstein, 2002). Thus, this study may help researchers see the relevance and importance of using video observation to study GB musicians.

In addition, this study also used semi-structured interviews (Wengraf, 2001; Longhurst, 2003; Rubin & Rubin, 2012). These were individual interviews of GB band members that took place within one week after the observed rehearsal or showcase (a showcase is a performance where interested clients come to potentially book the band for an event). Semi-structured interview questions are open-ended to elicit as much detail and meaning from the interviewer as possible, and this leaves the researcher free to probe and pursue other topics as they emerge during the interview (Rubin & Rubin, 2012). Insights derived from the literature were used to inform and construct the questions for the semi-structured individual interviews. See Appendix D for the semi-structured individual interview questions that were used in this study. The same questions were used for all individual interviews to ensure consistency (Longhurst, 2003), but probing questions were used as needed to gather more information from participant responses. Interview questions were constructed using language compatible with professional musicians, and this was accomplished by drawing from personal experience and familiarity with language common to the GB industry. Since I am closely connected to the work of GB musicians and bands as a GB musician and band leader, specific actions
were taken to capture potential biases being brought to the study, including the use of researcher memos throughout the study (Merriam, 1988).

Sample

The line-up and composition of bands vary in terms of the way members are distributed, the number of musicians, the types of instruments played, and the types of contributions from each member (Phillips & Strachan, 2016). According to the owner of several GB bands, the ideal size consists of approximately six members, including a male and female lead vocalist, a guitarist, bassist, keyboardist, and drummer (personal communication, February 3, 2017). This size is ideal due to the balance it provides among musicians, but it also leaves the possibility of including other featured instrumentalists, such as a saxophonist or trumpet players. Six-member groups being an ideal size is consistent with the literature on group formation (Wheelan, 2014). The study observed four GB bands; three of the bands had six members, and one band had seven members. A total of 25 participants were involved in this study.

Participants were selected through a combination of convenience and purposive sampling (Marshall, 1996; Devers & Frankel, 2000; Ravitch & Carl, 2016). Convenience sampling is a method of data collection consisting of participants who are accessible and available to participate in the study (Marshall, 1996). As with the use of observation, the use of convenience sampling fits well with exploratory research (Marshall, 1996). According to Devers and Frankel (2000), purposive sampling involves the researcher seeking out elements in participants that meet specific criteria. For the purposes of this study, GB bands consisting of at least six members were selected for the sample. These
GB musicians are members of reputable GB band agencies. The primary selection criteria consisted of high-quality GB bands that have been in existence for four months or less. GB musicians of this caliber must come highly recommended to be considered for a spot in a given GB band. New GB bands within four months of formation were selected for this study to more fully examine the initial formation process. From experience, GB bands are in a constant flux during the entire first season of existence, so centering on the very first meeting is likely to necessitate an incomplete or inconsistent picture of the initial GB band formation process. In making the decision to work with GB bands within their first four months of existence, the resulting data was more inclusive of this initial formation process, and still was able to capture moments like the first rehearsals of brand-new band members during the observational portion of the data collection process.

**Data Collection and Analysis**

In this section, the data collection and analysis involved in this study will be discussed. Discussion of the research protocol and triangulation will also be presented.

**Data Collection**

To select GB bands and thus participants for this study, I worked directly with GB band agencies to select four GB bands within their first four months of existence. Through the assistance of the GB band agency to which I belong, I was able to reach out to other GB band agencies to identify the GB bands for this study. Once the four bands were identified, I contacted the band leader for each of the four bands to set up a time to observe a rehearsal or showcase. Three rehearsals were observed, and one showcase was observed. At the beginning of each observation, I had band members read and sign the Participation Consent Form (see Appendix A for the Participant Consent Form). I set up
a video camera to record the rehearsal or showcase, and I also took notes during the
process. Notes were taken by hand, written in a research notebook dedicated to the
observation and interview process of this study, and each participant’s name was replaced
with the appropriate band role or roles assumed. See Appendix B for the breakdown of
band member roles within a GB band. A further process was followed to ensure
participant and band confidentiality, and this is covered in Appendix C. Each rehearsal
ran about an hour and a half to two hours, and I observed the arrival of band members to
the end of the first set (i.e., 1.5 hours) for the showcase. Participants were informed in
advance that I would be at their rehearsal or showcase, and that I would need to arrange a
time to conduct an individual, semi-structured interview of 30 to 45 minutes in length
during the week period after the rehearsal or showcase. Most interviews were secured at
the end of the rehearsal or showcase, but for others, participants were emailed with day
and time options for the interview. In-person interviews and interviews by phone were
conducted, depending upon participant schedules and availability. See Appendix D for a
list of the individual interview questions. During the entire data collection process, all
participants consented to being recorded via audio and video during the observation, and
also to having their individual interview audio taped.

Data collection: Research protocol. The research protocol was to observe and
record video of a rehearsal or showcase of a GB band and then to individually interview
members of the GB band soon after the rehearsal or showcase via an in-person or phone
format. According to Hill et al. (2005), qualitative researchers should examine the
literature to inform the interview protocol while also consulting people from the target
population and examining their own experiences to develop questions. For this reason,
this study relied upon the emergent themes found in the review of literature (group development, issues in group development, anxiety, expectations, status, and inclusion and exclusion). It was also important to be mindful of personal experiences when designing the questions for the individual interviews for this study. Last but not least, it was important to develop a plan to ensure the confidentiality of participants during the data collection process, which serves reasonable promises that can be fully honored (Patton, 2005).

The questions for the individual interview process were based on the themes presented in the literature review, with an emphasis on the beginning of group life. The questions were reviewed by my dissertation committee chair. Following this process, the interview questions were piloted on three people, all of whom identify as being GB musicians. According to Van Teijlingen and Hundley (2002), a pilot serves as an important trial run to prepare for a study and can give advanced warning to research-related issues, so they can be fixed prior to conducting the actual study. This proved to be true, as many questions were edited, and the order of questions was altered as a result of piloting the questions for this study. For example, one interview question was changed from What does being a GB musician mean to you? to Tell me about how you came to be a GB musician. What do you like about being a GB musician? Also, the same interview question moved from being the very last question to the very first.

Data Analysis

All data were analyzed, including the observation notes, video (which includes audio), the audio of the interviews, and the interview notes. The focus of the data
analysis was on the initial formation of each GB band. The data was coded, and emerging themes were identified. The findings for this study are presented in the next chapter. Coding is a process of assigning meaning to data (Ravitch & Carl, 2016). Data was tagged according to the appropriate theme to which it related, and these themes emerged from the data. Supporting literature also guided the creation of codes and themes during data collection. For example, Pedigo and Singer (1982) offered a psychoanalytic view of the initial phase of group development, during which group members experience intense anxiety, particularly in dealing with problems. This information from the literature played an influential role in the organization of the data, particularly around group member concerns related to initial GB band formation. Due to the large amount of data collected for this study, it was important to make use of the coding process to break down the information into more manageable parts (Ravitch & Carl, 2016). Once all the data was collected, open coding was utilized to summarize portions of data (Miles, Huberman, & Saldana, 2014). This was followed by what Miles et al. (2014) refer to as axial coding, which is a form of thematic analysis that works to consolidate themes established during the open coding process.

The review of literature influenced the creation of theoretical categories, as items that relate to the review of literature were observed or showed up in some form during the course of data collection (Maxwell, 2012). In addition, descriptive categories were used initially to code the data from the observations as well as from the interviews. It should be noted that as the primary researcher, I was open to finding meaningful information from the data that might not fit under an existing theme or category from the coding process (Miles et al., 2014).
The data analysis method for this study was both inductive and deductive (Pidgeon & Henwood, 1997; Maxwell, 2012). The data was initially analyzed inductively, looking for descriptive information from the experience of the rehearsal or showcase. Once all data was collected and descriptively categorized, the data was deductively analyzed to see what if any similarities exist between what was observed during this study and the review of literature on group formation. The data was analyzed further through the use of thematic analysis (Benner, 1985). Thematic analysis involves an immersion into the data on the part of the researcher to look for and justify emergent themes and sub-themes with relevant literature (Benner, 1985).

Data analysis: Triangulation. Triangulation, or the use of multiple methods to overcome the deficiencies of using just one method, augments accuracy, reliability, and validity in qualitative research (Denzin, 1989; Hammersley & Atkinson, 1995). In addition, triangulation can enhance the credibility of a study by providing another way to support key claims and can also lead to a more consistent picture of reality (Seale, 1999; Mathison, 1989). With all of this in mind, this study made use of triangulation by including video, observation, and interview data. Finally, good qualitative research consists of determining the degree to which a researcher’s claims correspond to the assumed or perceived reality being studied (Eisner & Peshkin, 1990). Since this study took place in a natural setting, it was imperative for me to ensure that the claims I make correspond to the environment in which they occur (Tuckman, 2001). With this in mind, I recorded each rehearsal or showcase in addition to physically being present to observe in real time, actively taking notes during the process.
Researcher Bias

Ravitch and Carl (2016) argue that bias exists in all forms of research due to the fact that researchers make decisions based upon their underlying beliefs and assumptions, and their perception of the world around them. Furthermore, Ravitch and Carl (2016) posit four areas of critical importance related to bias when conducting qualitative research: Criticality, Reflexivity, Collaboration, and Rigor. With this in mind, it is worth discussing some of the potential aspects of researcher bias as they relate to this study.

Criticality in qualitative research “centralizes the adoption of a critical methodological approach to your research…” (Ravitch & Carl, 2016, p. 14). Furthermore, it is essential to strive for creating circumstances that allow researchers to develop meaning out of the complex structure of human behavior and the forces that shape it (Ravitch & Carl, 2016). This study made use of direct observation of the rehearsals or showcases of GB bands and individual interviews of the members of the GB band. It is hoped that through the design of this study, the complexities associated with the initial formation of groups of GB musicians were explored in as systematic and as authentic a manner as possible. As previously mentioned, I have been involved in the GB music scene for almost a decade. Due to this close involvement, I have developed a personal interest in understanding the dynamics of GB bands to be more effective in my respective roles.

Researcher reflexivity involves a systematic assessment of a researcher’s identity, positionality, and subjectivity (Ravitch & Carl, 2016). As previously mentioned, my positionality regarding this study is one of an insider to the GB band industry and also one of a supervisory nature (Ravitch & Carl, 2016). As such, this personal interest could
likely have shown up at any point during this study, because I have been part of the initial formation of GB groups in the recent past. For example, I could easily compare what I observed during this study to my own experiences, and this could potentially skew conclusions formed as to what types of behaviors were observed throughout the process. Thus, it was important to rely on available literature on initial formation and group development to guide each aspect of the study, from the design to the data collection.

Another way to control for potential bias due to reflexivity is through the use of researcher memos (Merriam, 1988). I made use of researcher memos to reflect upon what I was learning from the data, the literature concepts, and their relationships within the context of the central focus of the study (Bogden & Biklen, 1997). I was able to capture much of the data collection process by keeping a dedicated notebook for all data collected as part of the researcher memo, and this along with the other items allowed for a complete picture to emerge. Making use of people who served as reviewers for aspects of the study helped ensure validity and reduce researcher bias (Wengraf, 2001). To control for any potential bias regarding my experiences within the GB band industry—especially that which may overlap with what was discussed in the review of literature—it was of the utmost importance to refrain from engaging in personal conversations pertaining to my own GB band experiences while observing and interviewing for the purposes of this study.

Collaboration in qualitative research is a critical element in providing challenge and advocacy for that which exists outside our own minds (Ravitch & Carl, 2016). Regarding the initial formation of a GB band, this is something that I have experienced personally within the last five years. In going through this experience as a band leader,
master of ceremonies, and band manager, I was involved in many different aspects associated with the planning, organization, selection, and execution that served as part of the initial formation process. This recent exposure to what is the central focus of this study is likely to impact the way in which I perceive, justify, and make decisions about what I observed. In order to account for this bias, I enlisted the help of a colleague in reviewing a small video segment of a GB band rehearsal to examine how their observations compared and contrasted to my own. No significant differences were noted between our observations, except in the language used to describe the observations. This is potentially due to the fact that I have studied the literature on groups, and my colleague has not. Regardless, the process helped minimize researcher bias (Collier & Collier, 1986). Another way collaboration was utilized for this study was by piloting the interview questions. Through consulting with and receiving feedback from trusted sources as to the integrity of the interview questions, I worked to ensure that my method of data collection methods was properly vetted (Van Teijlingen & Hundley, 2002).

Methodological rigor, or the quality of a research process, is an essential component of qualitative research (Ravitch & Carl, 2016). One way to work toward rigor when conducting qualitative research is to revisit the research question when making decisions pertaining to sequencing and mapping of research methods (Ravitch & Carl, 2016). Justification for the methods of data collection was explained earlier. With video analysis, this study sought to develop a deep understanding of the initial formation of GB bands, because capturing the rehearsal or showcase can provide as complex and contextualized of a picture of the event as possible (Ravitch & Carl, 2016). Lastly, it was important to make every effort be as transparent as possible when discussing all aspects
involved in qualitative research, with particular attention being paid to the processes, challenges, and limitations of the study (Ravitch & Carl, 2016).

Lastly, a potential bias involves the fact that it is likely that some of the participants sampled in this study are members of the same GB band agency as I am. It should be noted that, due to the function of the agency, which consists of over 40 GB bands, members of bands with which I have worked closely were excluded as candidates for participating in the study. Since I was not directly involved with any other band, including newly-forming bands, due diligence was paid toward working to minimize bias.

**Methodology: Conclusion**

In summary, this is an exploratory, qualitative dissertation. A qualitative approach was selected to look for themes that may have emerged from the data (Ravitch & Carl, 2016). The sample consisted of four GB bands, with six or seven GB musicians per band, and were selected through professional agencies who add bands to their rosters on a regular basis. One rehearsal or showcase for each of the four GB bands were recorded via video as well as observed by me as the primary researcher, and the members of each band were interviewed individually using semi-structured interviews (Wengraf, 2001) following the observed rehearsal or showcase. Triangulation was utilized by collecting data through video recordings, observation, and interviews to make every effort to look for congruence across multiple data sources (Patton, 2005). The previously-noted literature was used to inform and construct the questions for the individual interviews. Since I am closely connected to the work of GB musicians and
bands as a GB musician and band manager, researcher memos were employed throughout the study to examine potential biases being brought to the study (Merriam, 1988). Once all data was analyzed, emergent themes were identified. Findings will be discussed in the next chapter.
Chapter 4 - Results

This chapter will examine the results of the video observations of the four GB bands and the interviews of the 25 participants from the four bands. Overall, a total of 760 observations and interview responses were identified during the data collection process. The research question once again is: *How do members perceive the initial formation of their GB band?* The first section will present demographic information about the participants, including participant perceptions on being a GB musician. The second section will explain how themes were developed. Additionally, justification and support for each emergent theme will be given. The third section will provide a summary of the results and the fourth section will conclude the chapter. Providing a summary of the results of the demographic, observation, and interview data serves as the basis for a deeper discussion of data analysis, which takes place in chapter 5.

Demographic Information

A total of 25 participants and four GB bands were involved in this study. All participants were GB musicians and members of the four GB bands. All four GB bands had been in existence for four months or less at the time of this study, and had six (3) or seven (1) members. Each of the GB bands involved in this study consisted of permanent, or fixed-members. Within a week after observing each band, all members were contacted and interviewed either over the phone (19) or in person (6). All 25 interviews were captured via audio-recording with participant consent (See Appendix A for the participant consent form). The observations and interviews took place between February and July of 2017. The four GB bands were observed and video-recorded at a rehearsal
(3) and showcase (1). It was decided that focusing on the very first meeting of GB bands for this study would likely omit many of the aspects that relate to initial group formation. As an example, I was part of a GB band during initial formation. Our very first meeting took place at a restaurant and had much more to do with getting to know each other rather than focusing on ways to work together as members of the band. Thus, GB bands that were 4 months old or less were selected to focus on initial formation while allowing time for bands to deal with issues such as personnel changes, new leadership, and other similar occurrences that take place at the beginning of a band’s life. Of the four GB bands, one band was 1 month old, one band was 3 months old, and two bands were 4 months old at the time this study took place. The next several sections will highlight demographic information about members of the newly-formed GB bands.

**Gender**

Table 1 gives the breakdown of participant gender. The sample consists mostly of those who identify as males (80%) as compared to those who identify as females (20%). Three out of the four band leaders from the GB bands involved in this study are males, with one band leader being female. Each band had at least one female, mostly assuming the role of female lead vocalist, with one band having an additional female member. Based on reviewing the gender breakdown of several GB bands, the gender distribution of the GB bands involved in this study are similar.
Table 1. Participant Gender

<table>
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<th>Female</th>
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<th>Total</th>
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<tr>
<td>Percentage</td>
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<td>80%</td>
<td>100%</td>
</tr>
</tbody>
</table>

Age

Participants ranged in age from 18 to 46 years, with the average age being 27 years. Table 2 displays participant age ranges. The two age groups with the highest number of participants included the nine participants who fell within the 21-23-year age range (36%), and the five participants who fell within the 32-34-year age range (20%). The average age of the band leaders of the four GB bands was 28. Based upon my experience as a GB musician and band member, the age range for the bands in this study are in line with other GB bands. Working as a GB musician can provide a good income for students during their college experience, for those who might have another full-time job, or for musicians who are looking to make additional income well after their college experience. Two of the GB bands involved in this study had members with an average age in the mid-twenties, whereas the other two bands had members of average age in the late-twenties to early-thirties.
Table 2. Participant Age Ranges

<table>
<thead>
<tr>
<th>Age range</th>
<th>Number</th>
<th>Percentage</th>
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</thead>
<tbody>
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<td>12%</td>
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<tr>
<td>21-23</td>
<td>9</td>
<td>36%</td>
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<td>24-27</td>
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<td>8%</td>
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<tr>
<td>28-31</td>
<td>3</td>
<td>12%</td>
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<td>4%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>25</strong></td>
<td><strong>100%</strong></td>
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</table>

Racial Affiliation

Table 3 shows the breakdown of how participants identified racially. Caucasian Americans (64%) comprised the majority of the participant sample with sixteen, and three African Americans (12%) comprised the next largest group. Latinx American, Multiracial American—participants who identify with being more than one racial affiliation—and International participants round out the participants, each with two participants (8%). All four band leaders identified as Caucasian American. All four band owners, who were not included as participants in this study because they are not members of their GB band, identify as Caucasian American. The breakdown of racial affiliation for each GB band in this study is in line with most GB bands I have either worked with or know from the GB music industry.
Table 3. Summary of Participant Racial Affiliation

<table>
<thead>
<tr>
<th>Racial affiliation</th>
<th>Number</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Caucasian American</td>
<td>16</td>
<td>64%</td>
</tr>
<tr>
<td>African American</td>
<td>3</td>
<td>12%</td>
</tr>
<tr>
<td>Latinx American</td>
<td>2</td>
<td>8%</td>
</tr>
<tr>
<td>Multiracial American</td>
<td>2</td>
<td>8%</td>
</tr>
<tr>
<td>International</td>
<td>2</td>
<td>8%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>25</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

Geographic Origin

Table 4 presents an overview of the geographic origins of the participants in this study. Many participants report being from Massachusetts (32%), with half as many reporting to be from New Hampshire (16%). Fourteen participants come from New England (56%), which includes Massachusetts (8), New Hampshire (4), and Rhode Island (2).
Table 4. Summary of Participant Geographic Origin

<table>
<thead>
<tr>
<th>Geographic origin</th>
<th>Number</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Massachusetts</td>
<td>8</td>
<td>32%</td>
</tr>
<tr>
<td>New Hampshire</td>
<td>4</td>
<td>16%</td>
</tr>
<tr>
<td>Rhode Island</td>
<td>2</td>
<td>8%</td>
</tr>
<tr>
<td>New York</td>
<td>2</td>
<td>8%</td>
</tr>
<tr>
<td>California</td>
<td>2</td>
<td>8%</td>
</tr>
<tr>
<td>Florida</td>
<td>1</td>
<td>4%</td>
</tr>
<tr>
<td>Pennsylvania</td>
<td>1</td>
<td>4%</td>
</tr>
<tr>
<td>Virginia</td>
<td>1</td>
<td>4%</td>
</tr>
<tr>
<td>Tennessee</td>
<td>1</td>
<td>4%</td>
</tr>
<tr>
<td>Texas</td>
<td>1</td>
<td>4%</td>
</tr>
<tr>
<td>International – Africa</td>
<td>1</td>
<td>4%</td>
</tr>
<tr>
<td>International – Asia</td>
<td>1</td>
<td>4%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>25</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

**Education**

Overall, the 25 participants come from strong educational backgrounds. Nine of the participants (36%) have obtained bachelor’s degrees, whereas two (8%) have obtained master’s degrees. Thirteen participants (52%) were in the process of obtaining undergraduate or graduate degrees at the time of the study. Three participants (12%) attended college but did not graduate. Twenty-one participants (84%) attended Berklee College of Music.
Experience Playing Music

This demographic represents the number of years participants have been playing music, beginning from the time they began pursuing mastery of their instrument, instruments, or voice. The experience participants had regarding playing music ranged from five to thirty years. The extensive experience of each participant demonstrates the level of proficiency required to be a GB musician. During the initial formation process of a GB band, members may possess a great deal of expertise in playing music. However, participant experience with GB bands specifically varied quite a bit among participants of this study. Fourteen participants (56%) indicated that they are new to working as a GB musician and that their current GB band was their first experience doing so.

Familiarity with the ‘General Business’ Term

A follow-up question was added to the interviews to ask participants if they were familiar with the term general business (GB) musician. Twenty participants (80%) reported being familiar with the term. Seventeen (68%) reported becoming familiar with the term while attending Berklee College of Music. Other participants reported hearing about the term from a high school music teacher (12%), or they reported being the child of GB musicians (12%). Although there are other terms associated with business bands, such as wedding bands, function bands, or casuals, the GB term seems to be accepted as the term preferred by the participants in this study.

GB Band Member Roles

Table 5 provides an overview of the GB band member roles. The abbreviated forms were used during the observation portion of the data to note who was performing a
specific behavior or to whom another band member was referring. It should be noted that band members may assume more than one role in a GB band. Additionally, band owners were not included as participants in this study, because none are actual members of their GB band. Based on this information, primary band member roles were fairly evenly distributed among members of the GB bands involved in this study. The role of Horn Player (HP) is considered a feature position, and many GB bands will opt to hire feature positions as needed instead of having them as a permanent member of the band.

**Table 5. Overview of GB Band Member Roles (Including Band Owner and Band Leader)**

<table>
<thead>
<tr>
<th>GB band member roles</th>
<th>Abbreviation</th>
<th>Band 1</th>
<th>Band 2</th>
<th>Band 3</th>
<th>Band 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Band Owner</td>
<td>O</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Band Leader</td>
<td>BL</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Female Lead Vocalist</td>
<td>FL</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Male Lead Vocalist</td>
<td>ML</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Drummer</td>
<td>D</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Bass Player</td>
<td>BP</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Guitar Player</td>
<td>GP</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Keyboard Player</td>
<td>KP</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Horn Player</td>
<td>HP</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>
Extra Role in GB Band

Sixteen out of 25 participants (64%) reported having more than one role in their GB band. This is defined as a member of one of the GB bands who has an additional role other than their assigned role. This ranges from a minor additional role, such as tambourine player or backing vocalist, to more significant roles, such as the sound technician, music director, or band leader. For example, the guitar player may also be the band leader, or the drummer may also sing backing vocals. This quotation from the participant interviews illustrates a perception of feeling more invested in the GB band through having an extra role: “I like being able to have more than one role with the band because it allows me to contribute more to the band’s success” (Participant 11, Band 1, personal communication, February 16, 2017). Eight of the sixteen participants (50%) who reported having an extra role rated their GB band as among their top priorities.

Explanation of Theme Development

This section will provide an explanation as to how the themes (and corresponding sub-themes) were developed.

Literature Review Theme Development

Seven themes were developed from the review of literature in Chapter 2. These include: Overview of Groups; Task and Outcome Interdependence; Group Development—Initial Formation; Issues in Group Formation; First Impressions and Expectations; Anxiety in the Beginning of Group Life; and Inclusion and Exclusion.

Within the ‘Overview of Groups’ theme, Diversity was an area that did not specifically emerge during data analysis despite being emphasized in the literature. Norms showed up significantly, and both Investment and Status emerged from the data.
Effective groups emerged specifically when observing a band’s ability to make adjustments during the rehearsal or showcase. This is called reflexivity, or the group’s overall propensity to reflect upon and adjust the strategic plan as needed (Robbins & Judge, 2015).

‘Task and Outcome Interdependence’ emerged from the observational and interview data, with participants focusing on the agenda for the rehearsal or showcase as both a tool for band leadership to introduce norms to the band as well as a tool for band leadership to set directions within the GB band.

‘Group Development—Initial Formation’ had several areas emerge from the data analysis, including Psychological Safety (Edmondson, 1999) and aspects from the Leadership Behaviors emergent theme, which will be discussed in a section to follow.

‘First Impressions and Expectations’ was an area discussed in the literature, and the theme Expectations emerged from the data. ‘Issues in Group Formation’ yielded data centering on anxiety being present in the beginning of group life, which also provided some evidence for ‘Anxiety in the Beginning of Group Life.’ Nothing emerged from the data on ‘Inclusion and Exclusion.’Themes from the literature review were used in the development of interview questions for this study (see Appendix D: Individual Interview Questions).

This study observed and videotaped GB bands at a rehearsal or a showcase. GB band rehearsals and showcases represent a critical part of the group’s life, which is how they perform together. It was important for this study to try to capture the richness of interactions during these experiences.
Emergent Theme Development

Data was analyzed using thematic analysis (Benner, 1985). Thematic analysis requires the researcher to look for and justify emergent themes and sub-themes with relevant literature (Benner, 1985). As a review, this study used both inductive and deductive approaches to analyzing the observation and interview data (Pidgeon & Henwood, 1997). The inductive approach analyzed the observational data from the rehearsals and showcases to see what themes emerged. Table 6 provides an overview of the themes and sub-themes that emerged during the inductive approach. The deductive approach analyzed the data based on themes from the literature, which also helped shape the interview questions and played a role in the coding process. Table 7 provides an overview of the themes and sub-themes that were investigated during the deductive approach. The themes and sub-themes from the deductive approach were then used to re-categorize the observational data.

The analysis of the video observation data produced three emergent themes with ten emergent sub-themes, and the analysis of the interview data produced six emergent themes with twenty-four emergent sub-themes (Benner, 1985). Tables 6 and 7 provide overviews of the emergent themes and sub-themes from the data analysis process. In Table 7, numbers and corresponding percentages next to each sub-theme represent the number of participants who had a response (or responses) that related to said sub-theme. The total number of participant responses under each theme are also captured in Table 7, and the percentage is representative of the total number of participant responses (345). Three of the six themes that emerged from the interviews were not visibly observable (e.g., expectations), and thus were introduced by way of participant responses during the
interviews. Fowler and Cosenza (2009) note that some constructs are more easily observed than others. As an example, leadership behaviors were easy to observe, but something such as band member expectations needed to be determined through the participant interviews. Each theme and sub-theme will be described in the next section.

Table 6. Summary of Themes and Sub-Themes – Video Observation

<table>
<thead>
<tr>
<th>Theme</th>
<th>Sub-theme</th>
<th>Number of observations</th>
<th>% Observations</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) GB Band Leadership Behaviors</td>
<td>Direction-Setting</td>
<td>183</td>
<td>75%</td>
</tr>
<tr>
<td></td>
<td>Supportive or Helpful</td>
<td>36</td>
<td>15%</td>
</tr>
<tr>
<td></td>
<td>Testing Boundaries of</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Leader</td>
<td>12</td>
<td>5%</td>
</tr>
<tr>
<td></td>
<td>Use of Humor</td>
<td>11</td>
<td>5%</td>
</tr>
<tr>
<td></td>
<td>Total number of</td>
<td>242</td>
<td>58%</td>
</tr>
<tr>
<td></td>
<td>Leadership observations</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2) GB Band Norms</td>
<td>Developmental Norms</td>
<td>80</td>
<td>59%</td>
</tr>
<tr>
<td></td>
<td>Codes of Conduct</td>
<td>29</td>
<td>21%</td>
</tr>
<tr>
<td></td>
<td>Interdependence:</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Agenda</td>
<td>19</td>
<td>14%</td>
</tr>
<tr>
<td></td>
<td>Making Adjustments</td>
<td>8</td>
<td>6%</td>
</tr>
<tr>
<td></td>
<td>Total number of</td>
<td>136</td>
<td>33%</td>
</tr>
<tr>
<td></td>
<td>Norms observations</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3) Perceived Psychological Safety of GB Band Members</td>
<td>Comfort</td>
<td>31</td>
<td>84%</td>
</tr>
<tr>
<td></td>
<td>Band is Like Family</td>
<td>6</td>
<td>16%</td>
</tr>
<tr>
<td></td>
<td>Total number of</td>
<td>37</td>
<td>9%</td>
</tr>
<tr>
<td></td>
<td>Psychological Safety</td>
<td>observations</td>
<td></td>
</tr>
<tr>
<td></td>
<td>observations</td>
<td>415</td>
<td>100%</td>
</tr>
<tr>
<td>Theme</td>
<td>Sub-theme</td>
<td>Number of responses</td>
<td>% Participants/total responses</td>
</tr>
<tr>
<td>------------------------------</td>
<td>-----------------------------------------------</td>
<td>---------------------</td>
<td>--------------------------------</td>
</tr>
<tr>
<td>1) Being a GB Musician</td>
<td>Like Being a GB Musician</td>
<td>23</td>
<td>92%</td>
</tr>
<tr>
<td></td>
<td>Being a GB Musician Pays Well</td>
<td>21</td>
<td>84%</td>
</tr>
<tr>
<td></td>
<td>Involved in Original Music Project</td>
<td>17</td>
<td>68%</td>
</tr>
<tr>
<td></td>
<td>Personal and Professional Development Opportunities</td>
<td>13</td>
<td>52%</td>
</tr>
<tr>
<td></td>
<td>Being Part of Special Moments</td>
<td>9</td>
<td>36%</td>
</tr>
<tr>
<td></td>
<td>Total number of Being a GB Musician responses</td>
<td>83</td>
<td>24%</td>
</tr>
<tr>
<td>2) GB Band Member Investment</td>
<td>GB Band Is Not Top Priority</td>
<td>17</td>
<td>68%</td>
</tr>
<tr>
<td></td>
<td>GB Band is Top Priority</td>
<td>8</td>
<td>32%</td>
</tr>
<tr>
<td></td>
<td>Conflicts with Creative Musical Projects</td>
<td>5</td>
<td>20%</td>
</tr>
<tr>
<td></td>
<td>Other</td>
<td>2</td>
<td>8%</td>
</tr>
<tr>
<td></td>
<td>Total number of GB Band Member Investment responses</td>
<td>32</td>
<td>9%</td>
</tr>
<tr>
<td>3) Perceived Psychological Safety of GB Band Members</td>
<td>Comfort</td>
<td>13</td>
<td>52%</td>
</tr>
<tr>
<td></td>
<td>Band is Like Family</td>
<td>12</td>
<td>48%</td>
</tr>
<tr>
<td></td>
<td>Total number of Psychological Safety responses</td>
<td>25</td>
<td>7%</td>
</tr>
<tr>
<td>4) GB Band Member Expectations</td>
<td>Initial vs Current Expectations</td>
<td>25</td>
<td>100%</td>
</tr>
<tr>
<td></td>
<td>GB Band Member Concerns</td>
<td>25</td>
<td>100%</td>
</tr>
<tr>
<td></td>
<td>Different from What was Expected</td>
<td>9</td>
<td>36%</td>
</tr>
<tr>
<td></td>
<td>GB Bands are Works in Progress</td>
<td>7</td>
<td>28%</td>
</tr>
<tr>
<td></td>
<td>GB Band is a Job</td>
<td>6</td>
<td>24%</td>
</tr>
</tbody>
</table>
Total number of GB Band Member Expectations responses  |  72  |  21%
---|---|---
5) GB Band Leadership Behaviors
- Direction-Setting | 25 | 100%
- Supportive or Helpful | 15 | 60%
- Testing Boundaries of Leader | 13 | 52%
- Use of Humor | 6 | 24%
Total number of GB Band Leadership Behavior responses | 59 | 17%
---|---|---
6) GB Band Norms
- Interdependence: Agenda | 25 | 100%
- Developmental Norms | 21 | 84%
- Codes of Conduct | 19 | 76%
- Making Adjustments | 9 | 36%
Total number of GB Band Norms responses | 74 | 22%
Total number of responses | 345 | 100%

**Emergent Themes**

As previously noted, the analysis of the video observation data produced three emergent themes with ten emergent sub-themes, and the analysis of the interview data produced six emergent themes with twenty-four emergent sub-themes. Overall, there were a total of 415 observations, and a total of 345 participant interview responses. The following sections will present a detailed overview of the themes and sub-themes that emerged during the analysis of the observational and interview data. Supporting evidence from the data is provided.
Being a GB Musician

This theme was generated from participant interview responses indicating member perceptions around being a GB musician, which is defined as musicians who are involved with a GB band or GB bands. Overall, there were eighty-three participant interview responses under this theme, accounting for 24% of the total participant interview responses (345). This theme produced five sub-themes, which will be reviewed in detail below.

**Like being a GB musician.** This sub-theme represents instances where members indicated that they enjoy working as a GB musician. Twenty-three out of twenty-five participants indicated that they like being a GB musician (92%). Several reasons were noted as to what participants liked about being a GB musician. The following quote is representative of this: “It is fun, the members are cool people at rehearsals and gigs.” (Participant 2, Band 3, personal communication, July 2, 2017). This quote provides an example of how participants enjoy the other members of the GB band to which they belong. Another quote demonstrates that participants liked being a GB musician because it allows them to make a living by doing what they enjoy: “GB work is great. I get to make a living while practicing my craft and through entertaining people during special moments of their life. It’s pretty cool” (Participant 13, Band 2, personal communication, February 10, 2017). This quote also introduces specific reasons why the participants enjoy being a GB musician, such as the pay, the opportunities for development, and being a part of special moments. These sub-themes will be described in more detail below.

**Being a GB musician pays well.** This sub-theme highlights instances where participants noted that being a GB musician includes being well-paid. Twenty-one
participants (84%) mentioned that they like being a GB musician because it pays well. One participant noted, “The pay as a GB musician is great, and it gets better the more you do it” (Participant 4, Band 1, personal communication, February 12, 2017). Participants also indicated that since being a GB musician pays well, it can interfere with more creative musical efforts, which are likely to be less financially-rewarding. One participant noted, "GB pays really well, which is great, but for me it can get in the way of my original projects. My passion is in the original music, but it doesn’t pay the bills" (Participant 8, Band 1, personal communication, February 9, 2017). From the interviews provided, it is clear that the majority of participants perceive that working as a GB musician pays well. From personal experience, GB musicians are paid per performance, and have a rate of pay that is likely to increase for performances requiring extensive travel. During GB band initial formation, this perception can potentially serve as motivation for members to remain invested as the band develops, with the promise of a full schedule and thus increased opportunities for getting paid. Being a GB musician is financially rewarding but being in a GB band can lead to having less time to devote to original music projects. This idea will be discussed in the next section.

**Involved in original music project.** Participants noted involvement in an original music project at the time of being involved with their respective GB band during initial formation. Seventeen of the twenty-five participants (68%) reported being involved in at least one creative, original music project. The following quotation demonstrates that working as a GB musician has merit in terms of providing a source of income and may also allow for personal interpretation of popular music, but it can hinder
efforts to explore more creative musical efforts since it is demanding in terms of time and effort. Along these lines, Participant 16 noted the following:

Being a GB musician can be time-consuming, which leaves less time to devote to more creative engagements. This is tough for me; I have two original music projects that I am really involved in, so the people in those projects get pissed when I can’t commit to something because of a GB gig. (Band 3, personal communication, July 6, 2017)

This quote shows how involvement in a GB band can impact the level of commitment a musician can have toward original music efforts. Since being a GB musician pays well but is time-consuming, musicians are faced with the choice of making more money playing in GB bands versus spending more time on creative music projects with less guarantee of getting paid. During the beginning of a GB band’s life, members are required to spend a lot of time and effort so that their band can be in the best position for success, meaning more confirmed performances on the schedule and thus more pay. The higher demand for practice time that occurs during initial formation of a GB band could contribute to members having less time available for personal creative endeavors.

**Personal and professional development.** This sub-theme includes instances where participants noted how being a member of a GB band can contribute toward their personal and professional development as a musician. Thirteen participant interview responses (52% of total participants) dealt with viewing their respective GB band as an opportunity for personal and professional development. An example of this follows:

Being a GB musician is teaching me a lot about life. I get to see people in their happiest moments—at their wedding, big event. It has made me appreciate the happy moments in my life a lot more than before. (Participant 8, Band 1, personal communication, February 9, 2017)
The comment highlights some benefits of being a GB musician, and these are pertinent during initial formation, potentially for motivational purposes. The following quotation represents participant responses indicative of professional development: "Everyone is eager to play, perform well, and also improvise. Being in this band is making me play better as a musician" (Participant 9, Band 2, personal communication, February 11, 2017). Another significant opportunity for professional development involves improving as an overall musician through being a GB band member. This serves as another motivational opportunity for GB band members during initial formation. Other participant responses centered on the developmental aspect of learning to be a better and thus more marketable as a GB musician. The following quote illustrates this perspective:

    This band has been a great learning experience for me so far. The more GB music material you know, the more marketable you are as a GB musician. Doing GB work is a great way for a musician to expand their repertoire. (Participant 11, Band 1, personal communication, February 16, 2017).

This quote provides another example of learning to become a better GB musician: "I would like to be able to play music full-time, so being a member of this band is a step in that direction" (Participant 3, Band 3, personal communication, July 2, 2017). Lastly, there were participant responses that noted how being in a GB band has helped to improve their personal projects, such as original music bands, in some form. This can be seen in the following quote: "Doing GB work is a way for me to test my performance tools and explore ideas that will help me toward my ultimate goal of becoming a successful original artist" (Participant 14, Band 2, personal communication, February 12, 2017). An additional quote demonstrated a similar idea: "Since I have been doing GB work, my original music projects have become much more organized"
(Participant 2, Band 3, personal communication, July 2, 2017). During the initial formation of GB bands, members are able to improve their overall skillset both for GB and for more creative original music projects, while also working to expand their musical repertoire, thereby potentially making them more marketable as a GB musician.

**Being part of special moments.** Nine participant responses (36% of total participants) focused on the significance of the events at which GB musicians perform, and how being a part of clients’ special occasions was an additional benefit of the job. Participant 9 commented, "It is great to be a part of people’s special events and occasions. GB bands play an integral role in these big moments that people remember for the rest of their lives" (Band 2, personal communication, February 11, 2017). GB bands perform during weddings, banquets, corporate events, and other intimate affairs of significance to all who attend. Participant responses suggest that members value being a GB musician because it includes being a part of special moments in people’s lives.

Overall, participant responses indicate that members of newly-formed GB bands enjoy being a GB musician, like that it pays well, enjoy being able to be part of other people’s special events, and feel that being in a GB band limits the amount of time for other more creative projects. Participant responses also suggest opportunities for motivating members by emphasizing aspects of being a GB musician, such as the pay, or the opportunities for personal and professional development.

**GB Band Member Investment**

This sub-theme is defined as the degree to which members are committed to their respective GB band. ’GB Band Member Investment’ emerged from the interview data
and yielded 32 responses, accounting for approximately 9% of the total interview responses. What emerged from the participant responses provided a gauge of the level of importance the GB band is to the band member. Data for this theme were divided into four sub-themes, which will be discussed below: ‘GB band is not a top priority,’ ‘GB band is a top priority,’ ‘Conflicts with creative music projects,’ and ‘Other.’

**GB band is not a top priority.** This sub-theme is reflective of participants who indicate that their respective GB band is not the top priority in their life, with family or education being noted as the top priority. Participant responses related to this sub-theme totaled 17 participants, which is 68% of the total participant population. A number of participants noted that their GB band is a secondary priority: "Next to school, this GB band is my top priority" (Participant 11, Band 1, personal communication, February 16, 2017). Here is another example of participants noting that their GB band is a secondary priority: "Next to my family, this band is a top priority" (Participant 2, Band 3, personal communication, July 2, 2017). Other participant responses under this sub-theme discussed the hope that their respective GB band can become a top priority, in terms of what pays the most out of what they do for work. GB band members might be unable to consider their respective band a top priority financially due to the realities of being a newly-formed GB band. The following quotations from the interviews illustrate this perspective: "I really want this band to be my top priority in terms of pay, but we're just not there yet. So, I have another job" (Participant 5, Band 4, personal communication, July 7, 2017). "I have a day job, and I play with other bands on the weekends. I am hoping that this band can become a top priority in terms of pay" (Participant 14, Band 2, personal communication, February 12, 2017). These quotes demonstrate the desire
participants have for their GB band to become a top priority while also highlighting the need for GB band members to remain invested and hopeful during the initial formation process to allow time for the GB band to become more established, and thus generate more pay for members.

**GB band is a top priority.** During the individual interviews, eight participants noted that working with their GB band is a top priority (32% of total participants). Of those eight participants, four were the band leaders in their respective GB band, and the remaining four had some type of extra role in their respective GB band. Some participant responses indicated that working with their GB band is a top priority because it pays the most of any jobs they might have or serves as their primary source of income. The following is a representative quotation from the interviews: "GB is priority number 1 since it pays the most of all my jobs" (Participant 9, Band 2, personal communication, February 11, 2017). This quote is representative of participants who prioritize their jobs in terms of what pays the most. Another example: "GB work is a top priority in terms of income" (Participant 16, Band 3, personal communication, July 3, 2017). This quote is similar to the previous quote in being representative of prioritization of work based on pay. The following quotation demonstrates the same idea as the previous quotes, but also notes that as a result of the pay, participants view their GB band membership as something to be taken seriously: "This band is a top priority. It is a main source of income, so I take it very seriously" (Participant 11, Band 1, personal communication, February 16, 2017). This band member furthers the top priority by noting how they treat the role. There was also some mention of how band members think of their GB band as a top priority in terms of what it provides for them. For example: "I would consider this
band to be a high priority. It is how I make my money. I have time and resources to put
toward my original music and other passion projects because of doing GB” (Participant
20, Band 3, personal communication, July 4, 2017). This quotation is representative of
the participants who view their GB band as a top priority because of the pay, and also
because it allows them to pursue more creative efforts. From this collection of interview
quotations, it is clear that during the initial formation of GB bands, band members who
rely on their GB band as a primary source of income view working with the band as a top
priority.

**Conflicts with creative musical projects.** There were a few instances where
participants noted that being involved with a GB band can clash with involvement in
creative musical projects such as original music projects, due to the time commitment
during initial formation. This sub-theme yielded five participant responses, accounting
for 20% of the total participants. All of the interviewee responses under this sub-theme
indicated how being involved in their respective GB band interferes with their creative
musical projects, which centers mostly on original music projects. Although this sub-
theme contains only five participant responses, it is representative of a contrasting
perception of being a member of a GB band during initial formation, specifically on
participant responses discussed in the previous sub-theme (‘GB Band is a Top Priority’).
Here are some illustrations of this contrasting perspective: “Sometimes GB work gets in
the way of my original music career, like mainly when an opportunity to perform my
original music conflicts with a date the GB band has a gig” (Participant 7, Band 1,
personal communication, February 10, 2017). This quote is representative of participants
who view their original music projects as a top priority, and how being busy as a member
of a GB band can interfere with more creative efforts since the goal for a GB band is to play as much as possible and thus make as much money as possible. This final quote is demonstrative of participant perceptions on the conflict between GB and original music: "It is hard for GB to not conflict with other musical projects. Once the GB schedule gets real packed, and the money rolls in, it's hard to make time for original music" (Participant 2, Band 3, personal communication, July 2, 2017). These illustrations demonstrate that financial value plays an important role in determining how the members of a newly-formed GB band structure their priorities as it pertains to work. During initial formation, some GB band members consider working with their GB band to conflict with their more creative efforts, particularly when they view the more creative efforts as a top priority.

**Other.** Data included in this sub-theme did not fit into the existing sub-themes. There were only two participant responses for this sub-theme (8% of total participants). However, both are important to note, as they differ from the other sub-themes listed above. Furthermore, each quotation offers a perspective on GB bands that I as the researcher felt were important to include. The first quotation notes that the success of a GB band depends upon the level of investment of its band members: "Investment in a member’s GB band is very important for a band to be successful" (Participant 2, Band 3, personal communication, July 2, 2017). The second quotation specifically pertains to the initial formation process of a GB band, in that the band is still forming, so it is too early to rate it as a priority: "Still too early to tell, since this was my first rehearsal with the band" (Participant 18, Band 4, personal communication, July 7, 2017). These two disparate yet important quotations show that two participants see the importance of GB
band member investment, while also showing that some band members are still figuring out how the GB band will fit in with their existing priorities during initial formation.

As a review, members view their GB band as a job, and it can interfere with more creative projects. During initial formation, members largely do not consider their respective GB band as a top priority since the focus is getting up-to-speed as opposed to playing a lot of events (and thus getting paid well). Some members hope to be able to consider their GB band as a top priority as the band becomes more established and is able to secure more events.

**Perceived Psychological Safety of GB Band Members**

As discussed during chapter 2, Edmondson’s (1999) research defined psychological safety as an environment where people feel safe to make contributions. It was also noted in the research that psychological safety is present during the initial stage of group development (Edmondson, 1999). This emergent theme accounted for a total of 37 observations, accounting for 9% of the total observations. From the individual interviews, there were 25 out of 345 total participant responses that dealt with this theme, accounting for 7% of the total interview responses. It should be noted that although there are 25 participant responses, this does not mean that all 25 participants mentioned this theme during the interviews, as some mentioned this theme more than once. This theme breaks down into two sub-themes: Comfort, and Band is like family. The results of each will be reviewed below.

**Comfort.** In remaining true to the original definition of psychological safety, this sub-theme is defined as band members expressing or displaying some level of comfort
with regard to their feelings about the GB band to which they belong (Edmondson, 1999). Thirty-one observations were recorded for this sub-theme, accounting for 84% of the observations categorized under the Psychological Safety theme. The following is an observation that reflects this theme:

Three band members engage in a conversation while the band sets up to play the next song. The subject of their conversation has to do with the amount of natural body hair each person possessed. During the conversation, all three band members sat very close to one another, and each discussed personal details. All three band members laughed often during the conversation. (Band 2, personal communication, February 9, 2017)

This observation exemplifies the perceived comfort level of GB band members during initial formation by noting the assumed sensitive subject matter of the conversation, and the amount of laughing each member expressed. Psychological safety exists in groups whose members express comfort in sharing their opinion with one another (Edmondson, 1999). Comfort was mentioned by thirteen participants (52% of total participants). A response from the interviews helps to describe one aspect of this sub-theme, which deals with the comfort associated with the progression of initial formation with a group of other GB musicians, thus relating to Smith and Berg’s (1987) idea of trust: "I am much more comfortable now in giving my opinion, and I think I am more assertive in general at rehearsals and performances" (Participant 16, Band 3, personal communication, July 6, 2017). On a similar note, the following quotation demonstrates the comfort described by participants regarding fellow GB band members:

I value everyone in the band, and feel like we are becoming friends since we talk and hang out a lot at gigs. I used to receive feedback more than giving it, but now I’m able to do both with ease (Participant 8, Band 1, personal communication, February 9, 2017).
The following quotation is reflective of participant responses which note a progression of comfort: "I was more reserved when we first started. Now I am much more comfortable, and also more comfortable in giving and receiving feedback from other band members" (Participant 4, Band 1, personal communication, February 12, 2017). This sense of personal comfort in relation to others within the GB band was a consistent theme. The following participant interview quotation illustrates the GB band’s need for more contributions from some members: "I was told by band leadership to have more of myself show up at gigs and rehearsals, encouraging me to contribute more to the band. I have been trying to make more of an effort, and it's working out so far" (Participant 9, Band 2, personal communication, February 11, 2017). This relates to one of the aspects discussed by Smith and Berg (1987), where the group is interested in part of the group member, not the whole. The quote points to the idea that a group needs more active participation from members during initial formation, or in this case, needing a member to contribute more to their GB band at rehearsals and showcases. Another example of comfort came from observing the end of the rehearsal for Band 2:

Eventually, the band ran the last song one more time as directed by the band leader, and the rehearsal was over. Members lingered while packing up equipment. Some members talked about social plans, and some double-checked on what was covered during the rehearsal (personal communication, February 9, 2017).

Band members felt comfortable enough with each other to continue working together after the rehearsal had officially ended. The following participant interview response demonstrates how comfort can influence the decision-making of band leadership: "The band leader trusts members to be involved in some of the decision-making” (Participant 16, Band 3, personal communication, July 6, 2017). The aforementioned representative
quotations suggest that band member comfort can play a role during the initial formation of a GB band. In particular, members perceive their own level of comfort in sharing their opinions and ideas with fellow GB band members to progress as the band spends more time together.

**Band is like family.** This sub-theme, which yielded 6 observations or 16% of the total observations under the theme of ‘Perceived Psychological Safety of GB Band Members.’ This sub-theme is defined as band members comparing their GB band to a family, where members rely upon, trust, and feel comfortable with one another. Twelve of the twenty-five participants (48%), mentioned this sub-theme during the individual interviews. It should be noted that four of those participants (approximately 33%) are members of the same GB band. This quote from one of the interviews shows how the family atmosphere is perceived to be fostered by band leadership: “This band is like a family. It is run with care and concern for members” (Participant 23, Band 4, July 11, 2017). In this next quote from the interviews, the band member makes the distinction between GB bands with more permanent members and those with more of a rotating cast of members:

> The family dynamic is an important aspect of the band, and I want to have all permanent members. A lot of GB bands are set up to have a rotating cast of members, which do not play as well together compared to GB bands with more permanent members. Way more opportunity for repeat-clients with a band that gets along, and is like family (Participant 22, Band 4, personal communication, July 6, 2017).

Participant 22 suggests a connection between GB bands with permanent members and the need for the band to be like a family. In addition, there is an assumption that GB bands with more permanent members play more effectively together since they do so on a
consistent basis, especially when compared to GB bands with rotating members. From personal experience, I have found this to be true.

Overall, based on the evidence presented, GB band members become increasingly more comfortable in sharing their ideas and opinions with fellow band members as the initial formation process progresses.

**GB Band Member Expectations**

This theme categorizes interview responses that dealt with band member expectations of their respective GB band. A total of 23 participants (92%) generated 72 interview responses that dealt with band member expectations of their respective GB band during initial formation. These 72 responses account for 21% of the 345 participant interview responses. Under this theme, the following sub-themes will be discussed: Initial versus current expectations; GB bands are works in progress; Different from what was expected; Band member concerns; and GB band is a job.

**Initial vs current expectations.** The data within this sub-theme represents participant interview responses which dealt with initial band member expectations upon first becoming a member of their GB band, and their current expectations which includes band member perceptions of long-term expectations as a member of their GB band, at the time of the participant interview. All 25 participants discussed expectations (100%) and their responses are broken down into two main categories: Initial expectations, or expectations when first joining the GB band; and Current expectations, or expectations at the time of the interview. Within both of these categories, there were responses indicating ‘high’ or ‘low’ expectations. Table 8 provides an overview of the expectations
of the 25 GB band members involved in this study. Overall, the number of participants with ‘high’ expectations increased from initial to current expectations by 8%.

**Table 8. Expectations of GB Band Members**

<table>
<thead>
<tr>
<th>Number of Participants (n = 25)</th>
<th>Percentage of Total Participants</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Initial Expectations:</strong></td>
<td></td>
</tr>
<tr>
<td>High</td>
<td>15</td>
</tr>
<tr>
<td>Low</td>
<td>10</td>
</tr>
<tr>
<td><strong>Current Expectations:</strong></td>
<td></td>
</tr>
<tr>
<td>High</td>
<td>17</td>
</tr>
<tr>
<td>Low</td>
<td>8</td>
</tr>
</tbody>
</table>

Most often, participant responses indicated a progression of low-to-high initial-to-current expectations, or high-to-low initial-to-current expectations. The following quotation from the participant interviews is representative of the low-to-high, initial-to-current expectations: “Initially, I didn’t want to do [GB work], but now, I love it” (Participant 13, Band 2, personal communication, February 10, 2017). This quote shows that the participant did not want to be involved in GB work at all initially, but at present they are enjoying the experience. The following is an example of the high-to-low initial-to-current expectation progression: "This band is a lot more work than I originally planned for, between learning new songs, image stuff, and choreography! I was way more excited when we first started" (Participant 19, Band 2, personal communication, February
13, 2017). Here is another example of the high-to-low initial-to-current expectation progression as described during the participant interviews:

Initially, expectations were high. I had heard that all members were hand-picked, and leadership built up the potential that the band possessed. I think the band has the right ingredients for success, and there is a lot of talent in the band. My expectations were humbled when band did not obtain as many gigs as we thought during first few showcases. I am remaining positive, and am excited about the future (Participant 17, Band 4, personal communication, July 8, 2017).

A number of participant responses fit a contingent expectation, or ‘if-then’ frame. The following quotation is a representative example of this ‘if-then’ frame: "If [Band 1] is able to get to being one of the top-level bands in this GB agency, I'll stick around for a while" (Participant 4, Band 1, personal communication, February 12, 2017). Overall, band members have the expectation that working with a GB band pays well, and the band is expected to secure multiple events in order to accomplish this. During initial formation, however, GB band members are focused on learning how to function as a band, so as a result, not a lot of events are secured during this time. It’s also quite possible that a GB band is not working effectively, as the quote suggests. The previous quote notes a dissonance of expectations for GB band members pertaining to their GB band during initial formation. Participants expect to make money as a GB musician, but since they are a member of a new GB band, they expect that they will have to wait until the band progresses to the point of securing more events, which would generate more money for the band, resulting in members making more money.
GB band member concerns. All 25 participants (100%) indicated having at least one concern about aspects of their GB band during initial formation. There were a total of 35 participant comments which dealt with members expressing concern about their respective GB band. It should be noted that in many cases, participants expressed concerns in more than one area, which accounts for the total number of comments being larger than the sample size. The results appear to indicate that, during initial GB band formation, 1) Anxiety is evident; 2) Anxiety had an impact on relations among GB band members; 3) Group members reported experiencing anxiety in the form of worries and concerns; and 4) Members look to the band leader for guidance to cope with anxiety.

This information is consistent with the review of research on the anxiety at the beginning of group life (Bion, 1961; Hackman & Morris, 1975; Gersick, 1988; Bennis & Shepard, 1974; Singer & Pedigo, 1982; Tuckman, 1965). More research would be needed in order to be more certain about the results. Anxiety as a sub-theme is defined as worries or concerns of band members relating to their GB band. Based on the analysis of the interview responses under this theme, participant responses fell into three sub-themes: Concerns about fellow GB band members; Concerns about commitment to GB band; and Concerns about band leadership. These will be discussed below with representative quotations provided from the interviews. Table 9 provides a breakdown of GB band member concerns of the four bands involved in this study.
Table 9. Breakdown of GB Band Member Concerns during Initial Formation

<table>
<thead>
<tr>
<th>Concerns About Fellow Band Members</th>
<th>Band 1</th>
<th>Band 2</th>
<th>Band 3</th>
<th>Band 4</th>
<th>Total # of Participants</th>
<th>% of Total Participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>Concerns About Commitment to Band</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>2</td>
<td>11</td>
<td>44%</td>
</tr>
<tr>
<td>Band Leadership Concerns</td>
<td>2</td>
<td>2</td>
<td>5</td>
<td>1</td>
<td>10</td>
<td>40%</td>
</tr>
<tr>
<td>Total # of Concerns</td>
<td>9</td>
<td>8</td>
<td>12</td>
<td>6</td>
<td>35</td>
<td></td>
</tr>
</tbody>
</table>

Concerns about fellow GB band members. This sub-theme had 14 participant responses, which is 56% of the total participants. Among the four GB bands, the number of band members with concerns relating to a fellow band member or members were distributed fairly evenly. Participant responses under this sub-theme dealt with band member concerns about fellow members of their GB band in the form of inexperience, another band member’s commitment, and concerns about fellow band members being right for the band. The following quote is representative of concerns about inexperience: "Some members have a lot less experience and need to learn how to be more confident in their role. This will come as we play more gigs together" (Participant 13, Band 2, personal communication, February 10, 2017). This quote is representative of participant concerns about a fellow band member: "Concerned about commitment of a member of the band. GB is a lot of work, so it's not for everyone, and there's only so many ways to figure that out" (Participant 3, Band 3, personal communication, July 2, 2017). This quote illustrates concerns about members being right for the band: "I'm not sure about some members being the right fit for this band. I think that they work for now, but I
predict we’ll have to replace some members at some point” (Participant 8, Band 1, personal communication, February 9, 2017). These quotes highlight the kinds of concerns band members described about fellow members of their GB band during the initial formation process.

Concerns about commitment to GB band. Band members’ concerns about their own commitment to their respective GB band were expressed by 11 participants, accounting for 44% of total participants involved in the study. The breakdown of band member concerns about commitment is mostly evenly distributed, with three GB bands having three concerns each, and one having two concerns. Many participant responses indicated that band members might not stay committed to their GB band if their expectations were not being met, which is illustrated by the following quotation: "If this band is getting a lot of bookings, I will stay around" (Participant 14, Band 2, personal communication, February 12, 2017). The following is another representative quote of participants discussing commitment concerns due to expectations not being met: "The band doesn’t have as many gigs as I’d like. It makes it tough to commit to projects when the pay isn’t working out to be enough" (Participant 17, Band 4, personal communication, July 8, 2017). A final representative quotation demonstrates how some participants felt surprised when their GB band slowly began to receive more bookings beyond the scope of their personal expectations: “It is disheartening that no one in the band talked to me about the band getting more busy since it might conflict with my personal plans” (Participant 6, Band 1, personal communication, February 12, 2017). The evidence provided suggests that participants involved in this study have concerns about their own commitment to their GB band during initial formation due to expectations not being met
or due to time commitment expectations being exceeded. Members having concerns about their own commitment to their respective GB band during initial formation points to the potential volatility of this initial time in a GB band’s life. During this time, GB band members have to balance their membership in a newly-formed GB band with other opportunities to make a living.

**GB band leadership concerns.** GB band member concerns pertaining to the leadership of their respective GB band produced 10 participant responses, which was 40% of the total participant population. Three of the bands were evenly distributed regarding number of band members who had concerns about band leadership, but one band, Band 3, had five out of six members who had band leadership concerns. This is more than twice the amount of the other three GB bands involved in this study. These results indicate an issue with band leadership, the band’s assumed reliance on band leadership to fix band issues, or both. The following quotation is representative of several pertaining to band leadership concerns:

> Issues pop up a lot in the band, so I think we would benefit from a leader who could manage that stuff so that it is at the least dealt with, meaning the band can focus on the playing of the music. (Participant 15, Band 3, personal communication, July 5, 2017)

The following quotation is similar to the first, but the participant places the responsibility on the band leader to manage issues more effectively: "It would be nice for the band leader to develop better ways of managing issues so that the band can be free of distractions and can focus on playing well together" (Participant 11, Band 1, personal communication, February 16, 2017). This quote also shows that having a band leader who manages band issues effectively is not only important to members, but it is also an
expectation which members have of their band leader during initial GB band formation. Based on the evidence presented, there are concerns expressed by the participants in this study about the leadership of their GB band during initial formation.

Since the focus is on learning how to play together effectively during initial formation, participant responses indicate that members are not yet seeing the return of their investment of time and effort as a member of their respective GB band. As a result, anxiety may take on the form of concerns for fellow band members or their own ability to commit to the band given the need to make more money while the band becomes more established. The representative quotations provided in this section suggest the presence of anxiety in the form of the aforementioned concerns during the initial formation of the GB bands involved in this study.

**Different from what was expected.** The participant responses within this sub-theme are related to band member perceptions of joining a GB band. Nine participants (36% of the total participants) indicated that their current experience in a GB band was in some way different from what was expected. Participant responses note how being in a GB band with fixed players (like all the bands in the study) is different from joining a GB band in which members are rotated in based on availability, and basically just show up and play at gigs. Here is an example of this from an interview:

> There is a type of GB work where musicians just show up, never having played a gig together, and play based on sheet music. It's way different from this band. We play together consistently, so we are always coming up with new ideas and ways to energize the standard event tunes people love to hear. (Participant 11, Band 1, personal communication, February 16, 2017)
This distinction is important in that it highlights that there are at least two types of GB bands, and it also demonstrates the perceptions of members as to what being a part of a GB band entails. Here is another example where participants describe a type of GB band:

I had some friends who did more of the 'show up and play' style GB work, and they did not have positive things to say about it. I like being able to play with the same people in this GB band. It makes a huge difference overall. (Participant 7, Band 1, personal communication, February 10, 2017)

This quote is illustrative of members who perceive GB bands with more permanent members to be more of a time commitment as compared to another type of GB band: "This band is different from bands that just come together on gigs, so it’s more of a time commitment" (Participant 10, Band 2, personal communication, February 11, 2017).

These examples relate to initial formation by noting that there are other types of GB bands that exist with regard to organization. They also highlight how the perceptions of GB members entrenched in the initial formation process of their respective GB band can be impacted in knowing that these differences in types of GB bands exist, since new, fixed-member GB bands are likely to rehearse more. Additionally, the distinction is made between more established GB bands and GB bands who are going through initial formation, much like the ones involved in this study. This example illustrates this distinction: "This band rehearses a lot since we are a new GB band. Most GB bands just show up and play" (Participant 8, Band 1, personal communication, February 9, 2017).

The participant is suggesting that more established fixed-member GB bands have less of a need to rehearse since they have settled on a consistent list of songs to play at all performances. This also implies that there is onus placed on each individual GB band member for learning their parts for songs, and on the group as a whole for being able to
perform the songs as a coordinated unit. Here is a quotation representative of participants who imply that more established GB bands are of a higher status than new GB bands:

    This band is different from a lot of other GB bands, in that it's pretty new. We don't have much experience under our belts as a band, so we need more time to measure up to other [GB] bands who have been doing this for a while.

    (Participant 14, Band 2, personal communication, February 12, 2017)

These results suggest a significant point, which is that participants perceive differences among the types of GB bands during initial formation, and they also perceive a difference between new GB bands and those GB bands that have established themselves.

Overall, there seem to be two main types of GB bands, as described by participants: *Fixed-member* GB bands, in which members are more permanent (e.g., the GB bands involved in this study), and *rotating-cast* GB bands, in which members are responsible for showing up to an event and performing with members who may have never played together before. Participant responses suggest that fixed-member GB bands are categorized as *new* or *more established*. This study focused exclusively on new, fixed-member GB bands. Also, GB bands that are engaged in initial formation seem to have less status than more established GB bands due to the number of secured bookings, the pay scale, and a more standardized set of songs performed by the band. All four of the GB bands involved in this study would be considered fixed-member GB bands. It should be noted that the types of GB bands were described under the ‘Perceived Psychological Safety of GB Band Members’ theme. The information presented in this sub-theme suggests that it would be beneficial for a member to be able to distinguish between the types of GB bands described by the participants of this study. By knowing
how to characterize their GB band during the initial formation process, they may be able to better manage their expectations and responsibilities as members.

**GB bands are works in progress.** Seven participants (28% of total participants) mentioned how their respective GB band is a work in progress, where aspects of the group are being developed and are progressing as time goes on. Responses highlighted how improvements are being made, but impediments to improvement exist during the beginning of a GB band’s life. One band member discusses the perceived drawback of GB bands typically not rehearsing much, if at all: "The band is improving. Wish that performances were tighter. GB bands don't typically rehearse much so it becomes important for each member to prepare individually. When this happens, the band performs way better at performances and showcases" (Participant 10, Band 2, personal communication, February 11, 2017). This quote is representative of participant interview responses that convey an expectation the band member has about their respective GB band during initial formation. Also, it should be noted that the idea of GB bands not rehearsing often could very well be true, but the prevailing thought among participants involved in this study suggest that newly-formed GB bands rehearse more often than more established GB bands. Lastly, a few participant responses noted that their GB band is new, and that this impacts their progress:

This band is pretty much brand new at this point. It comes with the territory for there to be a slow build when it comes to starting a band and getting lots of bookings. It is just frustrating sometimes, because I want this to be a main source of income for me, so there's pressure to help put the band in the best position to secure lots of dates and be perfect. (Participant 15, Band 3, personal communication, July 5, 2017)
Overall, new GB bands are largely a work in progress during initial formation as band members are learning how to work together effectively.

**GB band is a job.** This sub-theme contains 6 participant responses, or 24% of the total participants. Responses were categorized under this sub-theme if participants referred to their role in their respective GB band to be a job—much like any other form of employment—where an individual receives compensation for the work they perform. This quotation exemplifies this idea: "GB is fun, but it is still a job" (Participant 19, Band 2, personal communication, February 13, 2017). Another example includes the following: "The social aspects of hanging out with GB band members are nice, but at the end of the day, it is a job, and should be treated as such" (Participant 4, Band 1, personal communication, February 12, 2017). With this quote, the participant is also implying that there is an expectation that GB work should be taken seriously by all band members. The evidence presented in this section suggests that during initial formation, some of the GB band members in this study view their involvement in a GB band as a job, with the expectation that it be taken seriously by all band members. This sub-theme is intended to highlight that there are member perceptions relating to GB band membership being a job; it is not a fun passion project, but a profession.

The theme of ‘Expectations’ illustrates much about the perceptions of members of GB bands during initial formation. First, GB band members expect that working with a GB band pays well, but this might not necessarily be true during the beginning of their respective GB band’s life. Secondly, participants report experiencing anxiety in the form of concerns during the initial formation of their GB band, which impacts their commitment to their respective GB band. Third, participant responses indicate that
during initial GB band formation, that there are two types of GB bands with regard to permanence of members and two levels of status among GB bands based upon level of experience and success of GB bands. Fourth, GB bands during initial formation are largely considered to be works in progress by band members. Lastly, participants noted that they consider their membership in a GB band to be a job and expect that it be taken seriously by all members.

**GB Band Leadership Behaviors**

This theme encapsulates instances of band members taking the lead, initiating an aspect of the rehearsal or showcase in some form during the observation, or instances of these behaviors as described by a band member during the individual interviews. There were 242 observations categorized within this theme, and these account for 58% of the total observations. During the participant interviews, 59 total responses related to this theme were recorded (17% of total interview responses). All data within this theme, including observation points and interview responses, can be categorized as either *band leadership-oriented* – behaviors performed by the GB band owner or band leader – or *non-band leadership-oriented* – behaviors performed by band members not in a formal leadership role within the GB band. Overall, the involvement of the band owner seemed to vary among the GB bands involved in this study, with some band owners being very involved, and some not at all. This seemed to impact the role of the band leader. There did not seem to be a clear way in which the band leader was selected among the four GB bands involved in this study. One GB band had a member volunteer to step up as band leader when the former band leader quit the band. The band leaders in the other three GB
bands were selected either by the band owner personally, or by the GB band agency when the GB band was first assembled. Band leaders held a variety of positions in their respective GB band, from instrumentalists to vocalists. After an analysis of the observational and interview data, the following four sub-themes emerged: Direction-Setting, Testing Boundaries of Leader, Supportive or Helpful, and Humor. The following sections will include the results for each sub-theme.

Direction-setting. Observed behaviors that fall into this sub-theme of leadership centered on a band member deciding the course of how the band would proceed when a decision needed to be made. This was by far the theme with the most observations as well as response content during the interviews, with 183 observations, accounting for 75% of the total leadership observations. The vast majority of the observations were band leader or band owner-oriented (82%), but there were some instances in which direction was set by a non-leadership band member (18%). In some of the bands, the band owner (O) was very involved. During the observation of Band 1, the following observation was made:

Rehearsal start initiated by O; asked the question “How do you guys think the last gig went?” Many strengths and weaknesses were discussed, with a strong emphasis on mistakes that were made; BL noted, “We totally messed up the slow-down part at the end of one of the new songs.” (personal communication, February 7, 2017)

Another instance took place while observing Band 2: O asked the question, “What are we capitalizing on?” Through a democratic process, four band members gave answers to the question from their perspective. One member noted, “We’re getting better at moving between songs” (personal communication, February 9, 2017). In other instances where the band owner was not as involved, or not involved at all with the GB band, the band
leader handled the majority of the direction-setting. An example of this took place while observing Band 2: BL had list of songs and proceeded to take the lead regarding the order of songs to review. BL to O: “I have the list of tunes here” (personal communication, February 9, 2017). The following observation offers a similar example:

BL thanked band and gave positive feedback on being able to move quickly through all songs on agenda; Informed band that took notes throughout rehearsal and would send them specific information via email; Went over agenda for next rehearsal; Told everyone to contact with any questions or concerns. (Band 4, personal communication, July 5, 2017)

This observation of Band 1 shows how behaviors are guided by the formal leadership roles, but there is also some interplay of a member in a non-leadership role:

There was a lot of discussion on how to arrange this song into a new medley. BL led discussion. Guided how band would start song, particularly with one band member. During this time, another band member guided a different band member to play a solo. BL continued to make hand signals to cue band during song; Queued ending to band with hand signals. (personal communication, February 7, 2017)

There were some instances where band members who did not have a leadership role set direction. One such observation follows: Band member made a mistake, then quickly stopped band and had everyone run the part of the song once again; run was successful (Band 1, personal communication, February 7, 2017). Comments from the interviews showed that the band leader assumes the role of setting direction for the GB band, perhaps when the band owner is not as involved with the band. Here is an illustration of this from the participant interview responses: “BL has final say on all things that relate to the band” (Participant 11, Band 1, personal communication, February 16, 2017). Another example is from Participant 5 from Band 4: "BL calls the shots in the band, and the other members follow BL’s lead. BL is clearly the leader. BL works well with O" (personal
communication, July 7, 2017). Overall, there is strong evidence to support the claim that during the initial formation of GB bands, the majority of direction-setting behaviors are initiated by the band’s formal leaders, and the level of involvement of the band owner impacts the role of the band leader as it pertains to initiating direction-setting behaviors.

**Supportive or helpful.** Being supportive or helpful is defined as band members offering encouragement, constructive feedback, and other behaviors aimed at supporting the efforts of the GB band. Thirty-six instances of band members being supportive or helpful took place during the observations, and these instances accounted for 15% of the total leadership observations. During the interviews, fifteen participants (60% of total participants) mentioned supportive or helpful behaviors taking place during the rehearsals or showcase. The following was noted during the observation of Band 4: Band member told another band member to ease up on tempo. “Ease up on the tempo. Yep, that’s better” (personal communication, July 5, 2017). Another example from Band 4: Band member made positive comment to another regarding what he was playing during song. Band member responded positively. “Nice work on that one, man!” “Thanks!” (personal communication, July 5, 2017). Of the 36 observations for this sub-theme, 32 were initiated by band members in non-leadership roles (89%). Overall, participant observations and interview responses demonstrate that there are supportive or helpful behaviors present during the initial formation process of GB bands.

**Testing boundaries of leader.** This sub-theme is defined as instances where group members take an action which challenges the authority of the group leader. Consistent with the group development research on initial formation, the members were observed testing the boundaries set by the band leader or owner. This is something that is
common in the initial stages of group development (Bennis & Shepard, 1974). Fifty-two percent of the participants (13 participants) commented on band members testing the boundaries of the leader during the interviews, and 5% of the leadership observations (12 observations) dealt with band members testing the boundaries of the leader. An example of this occurred during the observation of Band 1: BL and another band member negotiated the form of a particular song until an agreement was reached (personal communication, February 7, 2017). This observation demonstrates the band member’s testing of the band leader’s boundaries by the band member attempting to alter something upon which the band leader had previously decided. During initial formation, GB band members are figuring out ways to work together effectively, and this can be demonstrated by band members making attempts to insert some of their own ideas on top of, or even in opposition to, what the band leaders had in mind. An example of this comes from Band 1 during the observation of their rehearsal:

Band member made suggestion that seemed to upset BL: “I really think we should end the song on the one.” BL corrected band member, “Actually, we’re going to do it exactly as I said, cool?” Band member yielded to BL. (personal communication, February 9, 2017)

By correcting the band member, the band leader was able to re-establish a leadership boundary that was tested. Another similar observation of GB band members testing the boundaries of band leadership follows: Band member suggested starting a song at a specific point; BL let band know that BL would decide when to start and stop songs. “I’ll take care of intros and stops, dude” (Band 2, personal communication, February 9, 2017).

Members of Band 4 were observed testing the boundaries of their band leader:

Band member suggested discussing new song ideas while another band member finished setting up. Band leader said that the band would wait until the band
member was set up, and that they could discuss new song ideas at another time. (personal communication, July 5, 2017)

From the interviews, band members noted how certain members of their GB band tested the boundaries of their band leader. A member from Band 1 noted:

The band leader is fairly new and is doing a good job so far. The style of the old and new band leaders are totally different. The new band leader is more lenient, and other band members take advantage of the leniency. (Participant 4, personal communication, February 12, 2017)

This quote suggests the possibility of band members making use of a band leader’s lenience by testing boundaries during initial formation. Another example comes from the interviews: “Our band leader doesn’t really manage band issues, and there are people who take advantage of that” (Participant 16, Band 3, personal communication, July 3, 2017). This quote demonstrates the perception band members may have about their band leader’s style, and how other band members might use that to their advantage. Overall, in the GB bands where participants noted that the band leader was strict, there were significantly less occurrences involving band members testing the boundaries of their respective leadership. The results of the data collected for this study suggest that band members test the band leadership boundaries within their GB band during the initial formation process.

Use of humor. Humor is a sub-theme of leadership behaviors because it involves lightening the mood as a tool toward re-directing the group. Humor was included in six participant interview responses (24%), and eleven observations dealing with the theme were recorded (5% of the total leadership observations). I observed an exchange involving members of Band 4 that made use of humor:
BL waited for band member to get set up; During this time, BL made fun of another band member for reading lyrics off phone. Band member and rest of band laughed at this. Band member promptly put phone down during rehearsal of song. (personal communication, July 5, 2017)

This observational excerpt illustrates how humor was used to guide behavior and achieve an objective. The following is another example of humor being used, in this instance by a member of Band 4:

Band member appears to bring a fun energy to interacting with band members which is reflected in performance as well as rapport between band members. Band members respond positively to this energy. Comic interactions with three other band members. “Let’s go, guys! We got this one!” [the song is a simple GB band standard, and band responded by laughing] (personal communication, July 5, 2017)

This observation shows how humor can be used toward positive outcomes during initial GB band formation. The following quotation comes from the participant interviews:

Memorable moment was definitely from the showcase, when we were playing a song, and a part came for a band member to solo. The band member looked all wide-eyed and surprised, and then smiled coyly and pointed to another band member to solo. We all had a good laugh at that one. (Participant 20, Band 3, personal communication, July 4, 2017)

Finally, the example as relayed by a member of Band 4 describes their perception of another band member’s use of humor: "This band member is great with making it light for the band. They crack jokes, and make people feel comfortable. That happened a lot during the past rehearsal" (Participant 18, Band 4, personal communication, July 7, 2017). Humor is present and seems to work well to initiate and guide behavior during the rehearsals and showcase of GB bands engaged in the initial group formation process. As previously mentioned, initiating or guiding an aspect of the rehearsals or showcase qualifies as leadership behavior.
Overall, leadership behaviors are present during the initial formation of a GB band, as evidenced by the aforementioned representative quotations. Direction-setting is the most prevalent leadership behavior during this time and is most often initiated by those in formal band leadership roles, though there is supporting evidence for leadership behaviors initiated by band members in non-leadership roles.

**GB Band Member Norms**

Norms are acceptable standards of behavior shared by group members outlining how particular circumstances should be handled (Robbins & Judge, 2015). Essentially, norms are expectations that the GB band (i.e., band leadership) has for its members. The video and in-person observations of the four GB bands yielded 136 responses under this theme, which account for 33% of the total observations. From the interviews, there were a total of 74 participant comments for this theme (from 20 participants, or 80% of the participants), which account for 22% of the total participant responses. Overall, norms are very present during the initial formation process of GB bands. A deeper analysis of the data revealed four sub-themes: Interdependence of GB band members; Developmental norms; Codes of conduct; and Making adjustments. These will be described below, with supporting evidence from the observations and interviews.

**Interdependence of GB band members.** This sub-theme highlights instances where band members rely upon one other to accomplish a task or achieve an outcome. It was clear from observing all four bands that GB bands appear to be high in task interdependence, in that although each band member is not dependent upon the other to play their respective instrument, they are collectively responsible for working
interdependently to achieve the task (i.e., song) successfully. It is essential for a GB band to perform well to secure future bookings and ensure that members will experience a return on their investment in the band. Thus, outcome interdependence would be considered high, since these future bookings result from the band working effectively as a group. A tool that guides members of a GB band toward completing the task and achieving the outcome as a coordinated unit is the agenda. The agenda was referenced noted as being referenced on 19 different occasions during observations of the four GB bands involved in this study, accounting for a total of 14% of the total ‘GB Band Norms’ observations. This sub-theme emerged during both the observations as well as during the interviews, indicating that there is reliance on an agenda during initial GB band formation among band members, and also that this collective reliance is a visible, observable behavior. During the interviews, 100% of the 25 participants commented on the agenda used by their respective GB band. Participant 9 noted, "The agenda was sent out by BL via email in advance. At the rehearsal, though, O suggested that we work on some other material, so we did that mostly for the rehearsal" (Band 2, personal communication, February 11, 2017). Participant 25 commented, "BL sends out agenda about a week in advance so that everyone has time to prepare. It usually has songs that will be rehearsed, including ‘have to know’ songs that will be played" (Band 4, personal communication, July 5, 2017). A very consistent notion exists among band members regarding the agenda, in that the agenda is created and distributed by the band leader.

In addition to what was previously mentioned about this emergent sub-theme, the agenda can also serve as a list of songs that will be played during a performance. For this study, one of the GB bands was observed during the first set of a showcase, which once
again is a performance where interested clients are invited to come check out and hopefully book the band. Here is what a member of Band 3 said about the agenda:

Agenda for the showcase was 4-5 new songs, plus a couple of tunes that band had not played together yet. New arrangements of existing songs were emailed to us a couple days before the showcase. Band is still working to tighten up with transitioning between songs. (Participant 2, Band 3, personal communication, July 2, 2017)

This quote suggests that the agenda can help guide members of GB bands during initial formation, whether in the form of a more traditional agenda, or in the form of a set list of songs for a given occasion. This quote also demonstrates how the agenda can determine the amount of work required by each band member for each occasion, be it a rehearsal, showcase or performance. For example, in one of the aforementioned quotes, there were new songs on the agenda, or set list, that each band member was responsible for learning individually. This shows that GB bands do not need to rely as much on rehearsals to learn material and can trust that each band member will learn the songs individually so that the band can present the song in a convincing and professional manner. See Table 10 below for results from the observations concerning the GB band agenda. Based on the evidence presented, the agenda plays an important role during the initial formation of GB bands, and in doing so, it highlights the degree to which GB band members are interdependent. It should be noted that Band 2 was the newest of the GB bands involved in this study (1-month-old at the time of the study), and this could have had an influence on the agenda not being covered. Also, the agenda for Band 3 took the form of a set list of songs the band would perform during the showcase. This could have influenced the fact that the agenda was not altered, since members would be relying on the set list not only for the order of songs, but some members might be responsible for transitioning the
band from one song to another in real time during the showcase. More research would need to be conducted in order to be more certain.

Table 10. GB Band Member Interdependence: Agenda

<table>
<thead>
<tr>
<th></th>
<th>Band 1</th>
<th>Band 2</th>
<th>Band 3</th>
<th>Band 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Was there an agenda?</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Was the agenda known to members</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>before the rehearsal/showcase?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Was the agenda altered?</td>
<td>Yes</td>
<td>Yes</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>Was everything covered on agenda?</td>
<td>Yes</td>
<td>No</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Was agenda reiterated at start of rehearsal/showcase?</td>
<td>No</td>
<td>No</td>
<td>No</td>
<td>Yes</td>
</tr>
</tbody>
</table>

The agenda serves as the guide for members of a GB band and demonstrates the task and outcome interdependence among members of a GB band. Lastly, due to the agenda, GB band members seem to rely less on rehearsals and more on each band member learning their part individually, then coming together during the event to play the song as a band.

**Developmental norms.** Developmental norms are defined as norms that emerge as a group navigates through their initial formation. Developmental norms account for 80 of the 136 total observations of Norms (59%). Twenty-one of the participants (84%) spoke about developmental norms during the interviews. The following quotation relates to GB band initial formation by highlighting some of the ways that band members learn and adopt the norms of their respective band during this time:
Moment after the rehearsal: “Ha, you’re not part of the [band] calendar yet?” One band member to another. The band uses e-calendar for gigs, rehearsals, showcases, etc., and it has been established among band members to refer to this often, as information can change. Band member was joking with the other, but this did act serve as a reminder to all other band members to request access to the calendar. The calendar was created about 2 weeks prior to this rehearsal. (Band 2, personal communication, February 9, 2017)

Based on the analysis of observational and interview data, it appears that the developmental norms are enforced by the GB band’s leadership roles, the owner and band leader. An example of this comes from observing Band 1:

O talked about setting up an intro [beginning of song] and outro [end of song] that would give singers time to talk to the crowd. O made suggestion to band about intro and outro of songs, and the importance of being able to make any of them work with one another. (personal communication, February 9, 2017)

The following example from the observations illustrates how the band leader helped a new member become acquainted with the established developmental norms of the GB band: BL talked out the end of song for new band member; Went over notes he took during song with band. “You’re adding a little extra. Just keep it simple” (Band 4, personal communication, July 5, 2017). These observations demonstrate how the owner or band leader is working with the GB band members to establish developmental norms by which the group will operate. This is demonstrated further in this quote from the interviews:

It's different when O is there at the rehearsals versus when O is not; we seem to blow through the songs much faster when O is not there, but it has been good to spend quality time on each song when O is there. O helps us figure out how to be able to adapt to any situation that might come up during a performance. (Participant 6, Band 1, personal communication, February 12, 2017).

An example of someone other than the band leadership roles helping to establish developmental norms comes from the interviews:
It's great when any members step out of their comfort zone, and make contributions during rehearsals. I liked how the singers took charge of their songs during the last rehearsal. It makes a positive difference when they get involved in the arrangement and production of songs. (Participant 14, Band 2, personal communication, February 12, 2017)

Establishing what is necessary to be successful is a developmental norm of being in a GB band, in that the band can be encouraged by the result of a particular effort, thereby encouraging the establishment of developmental norms to achieve the same result again and again. An example of this is the following: "Everyone really learned their parts for a new song we did. It came out real well" (Participant 2, Band 3, personal communication, July 2, 2017). A final illustration of developmental norms in GB bands can come from the perspective of a band member who is brand new to GB work: "After the rehearsal last week, I had a much better idea of how to work in my contributions to songs. I am new to GB work, so I am still learning" (Participant 23, Band 4, July 11, 2017). This example also shows how the band member is beginning to understand what it takes to be successful in their respective role in the GB band after their first rehearsal, illustrating that there were standards by which the GB band operated. These standards can be characterized as developmental norms. Results from the observations and interviews suggest that during initial formation of GB bands, developmental norms are introduced and reiterated by formal band leadership roles, are useful for integrating new band members, and are specific to individual GB bands.

**Codes of conduct.** This sub-theme is defined as more firmly-established, universally-applied norms that guide the behavior GB band members. Twenty-nine of the observations under the theme of ‘Norms’ were determined to be within this sub-theme, which account for 12% of the total observations for ‘Norms.’ Additionally, 19
participant responses (76% of total participants) related to this sub-theme specifically. Some examples will be given to illustrate this sub-theme. Quotations from the interview portion of the data suggested more generally-applying codes of conduct. “Be prepared” (Participant 12, Band 3, personal communication, July 2, 2017). “Make sure you know all forms and arrangements of songs” (Participant 2, Band 3, personal communication, July 2, 2017). “Be on time” (Participant 7, Band 1, personal communication, February 10, 2017). During initial formation, GB bands might have to deal with band members who learn these codes of conduct while on the job, so to speak. Collectively, this can impact the overall effectiveness of a GB band, as some members have not fully adopted these codes of conduct due to lack of experience with being a GB musician. This came up during one of the interviews: "All members of this band are still learning the ins and outs of band etiquette, and being professional on gigs" (Participant 15, Band 3, personal communication, July 5, 2017). Participant responses suggest that during the initial GB band formation, codes of conduct help acclimate band members who are new to GB work and are more general and apply across all GB bands involved in the study as a means of providing the group expectations for the individual band members.

**Making adjustments.** This sub-theme is defined as instances where GB bands are faced with the need to alter their approach to a given task. Nine participants (36% of total participants) discussed their respective GB band making an adjustment during initial formation. In addition, eight observations of the GB bands involved making adjustments, which accounts for 6% of the total observations under the ‘Norms’ theme (136). The following example emphasizes the establishment of norms—specifically how a band should make adjustments—by the band leadership, which in this case is the band owner:
O urged the band to keep it simple regarding the arrangement. “As soon as someone in the band is sick, etc., you will have to change it [the arrangement].” “Watch the audience.” “If they keep dancing, you are good.” “Don’t get bogged down on tempo changes and similar, since those things might change from gig to gig.” “As soon as one member of the band is out for whatever reason, and you have a sub [replacement], none of the intricacies of the song you all have worked out matter.” (Band 1, personal communication, February 7, 2017)

The following example also comes from Band 1, and illustrates the members working together to make an adjustment:

Debate continues surrounding how to start a song. Other members are trying to re-interpret what each other was trying to say. Band members look to O to help resolve the issue, but O lays back. Finally, band member asks BL what they would prefer, and BL responds, “I think we should try starting the song like this.” The band does what BL suggested. (personal communication, February 7, 2017)

This example illustrates how the band was able to expedite a decision internally, which also suggests that the band is progressing through the initial formation process of group development, requiring less direction-setting leadership behavior from the band owner.

An additional illustration of a GB band making adjustments comes from the interview of a member of Band 3: "I thought it was cool when we were able to figure out a song that was requested by someone in the crowd on the spot at the end of the night. The crowd was pleased with that one" (Participant 20, personal communication, July 4, 2017).

Though the researcher was not present to observe this action, it was confirmed by taking account of several members of the GB band during the individual interviews. This is a great example of a GB band being able to meet client demands by relying upon the musicianship of their band members to figure out a song, literally on the spot. The example typifies the kinds of adjustments required of GB bands when performing.

Lastly, the following observation is representative of GB bands making adjustments:
Band member asked band to move key of song up: “Can you guys move this up a whole step?” Band was able to do this on the fly very quickly and successfully (Band 4, personal communication, July 5, 2017). During the initial formation of GB bands, learning to adapt to situations quickly and effectively as a collective and coordinated unit is of critical importance, as this will set the precedent for how these situations are approached as the band progresses. The following example comes from a member of Band 1: "We had a recent transition of the band leader role, so that has been interesting. The new BL is doing a great job, but we're all just getting used to the change" (Participant 11, personal communication, February 16, 2017). This quote demonstrates adjustments made by a GB band due to changes in personnel. Another example of adjustments due to changes in personnel can be seen in the following quotation: "We are improving with each rehearsal and performance. The personnel changes have helped to focus the band more toward the same goals. I am excited about the future" (Participant 21, Band 4, personal communication, July 9, 2017). During initial formation, GB band members report that they are learning ways to make adjustments to work together effectively, and GB band members also note that changes to the members of a GB band can improve the band overall.

GB band norms play an integral role during the initial formation process, and the results of the data analysis for this theme highlight three main points. First, participant responses and observations show that the agenda plays an important part during the initial formation of GB bands by guiding behavior, by highlighting the interdependence of band members, and by giving GB band leadership a tool by which to set direction for the band. Second, developmental norms are being formed during the beginning of a GB band’s life,
and these norms are strategies developed by each individual GB band based on specific aspects of the group. As an example, a GB band deciding to skip a solo section of a song would be considered a developmental norm. GB band codes of conduct, such as being prepared or being on time for each performance, are described by participants as being more standardized, and they apply across all GB bands involved in this study and serve as rules of etiquette for any member of any GB band. Lastly, participants noted that their GB band’s methods for making adjustments were introduced by the formal band leadership, and these along with any changes to personnel are perceived by band members to be adjustments that are in the best interest of the GB band.

Summary of Results and Key Findings

Chapter 4 presented results of the observational and interview data analysis as evidence for the research question, *How do members perceive the initial formation of their GB band?* Findings are summarized below in the following sections: Demographic information and emergent themes. After each corresponding emergent theme or themes, the key findings of this study will be presented.

Demographic Information

A total of 25 participants and four GB bands were involved in this study. Most participants identified as Caucasian American Males between 18 and 46 years of age, largely from the northeastern United States, were affiliated with Berklee College of Music, have an extensive amount of experience playing music, have an extra role in their GB band, and were familiar with the term ‘GB.’ Twenty-three of the participants
indicated they liked being a GB musician (92% of total participants), and twenty-one participants indicated that GB work pays well (84% of total participants).

Emergent Themes and Key Findings

Six themes emerged from the analysis of the observational and interview data. Each of these themes will be summarized below, and all emergent themes are based upon the evidence presented during the previous section of this chapter. In addition, key findings are provided after each emergent theme or set of emergent themes below.

**Being a GB musician.** Participants like being a GB musician (92% of interview participant responses, or 23 participants), particularly because it pays well (84% of interview participant responses, or 21 participants). The downside of GB work is that there is less time for more creative, original music projects, since GB is generally time-consuming. Seventeen participants (68%) indicated that they were involved in at least one original music project.

**GB band member investment.** Seventeen participants (68%) do not consider their band to be their top priority during initial formation, primarily because their bands are new and thus less performances are booked, indicating a lower percentage of the band members’ income. However, most participants want their GB band to become a top priority, especially in terms of pay. During initial GB band formation, members may make less money than expected because the band needs to grow and develop before being prepared to secure a large number of events.

**Perceived psychological safety of GB band members.** This theme yielded 37 observations (9% of total observations) and 25 participant interview responses (7% of the 345 total participant interview responses). Based on the results, psychological safety
seems to play a role during the initial formation process of a GB band, particularly in the form of band member comfort. Though the percentage of observations and interviews is low, this area demonstrates that during initial GB band formation, band members experience psychological safety in some form, and this can be even more important in GB bands with more permanent, or fixed, members.

*GB band members: The work, the investment, the comfort.* In general, during initial formation, GB band members enjoy working as a GB musician, are invested in the long-term success of their GB band and feel more comfortable sharing ideas with fellow band members as the initial formation process progresses. The following is a quotation that represents participant responses pertaining to being a GB musician:

I can say that I like everything about being a GB musician. It is what I wanted to do; to have a family and make money as a musician. I get to make a decent amount of money, there’s not a significant amount of travel, so I can stay pretty close to home. (Participant 1, Band 2, February 14, 2017)

During initial formation, it is important for GB band members to be aware of the benefits of being a GB musician, and the previous quotation reflects some of these benefits. Another representative quotation for some of these findings follows:

Members know each other more since we have played more gigs over the last few months. We understand each other more and are now more invested due to the consistency of being together. This helps with making improvements, adding songs to the set list, and being prepared overall for each performance. (Participant 18, Band 4, personal communication, July 7, 2017)

This quote demonstrates how GB band members become more comfortable in playing together consistently as a group as time progresses during initial formation. In addition, the quote mentions how band members are more invested in the GB band as a result of
being more comfortable, and also how this comfort helps the GB band function more effectively together.

**GB band member expectations.** Twenty-one percent (72) of the total participant interview responses (345) dealt with expectations. During initial formation, GB band members expect their role as a GB band member to be a job, and that their GB band will eventually pay well, but that the band is a work in progress, and it might take some time to become more established and thus make more money. Additionally, two main types of GB bands are described by participants: Fixed-member GB bands and Rotating-member GB bands. Two levels of GB band status are described by participants and include the following: New GB bands with less booked performances and more preparation time; and more established GB bands with more booked performances and less need for preparation due to a standardization of band norms and expectations. According to participant descriptions, the GB bands involved in this study are considered new, fixed-member GB bands. Based upon the types and levels of GB bands described by the participants of this study, it would be beneficial for a member to know where their newly-formed GB band stands in order to more effectively manage expectations and responsibilities.

*The dissonance of GB band member expectations.* Based on participant interview responses, during initial formation, GB band members a) expect that working with their GB band will be a job that pays well, and b) that the newly-formed GB band to which they belong is a work in progress, and it might take some time for the band to become more established and thus make more money. In essence, the dissonance of GB band member expectations during initial formation is that they expect to make good money,
but they do not make good money during initial formation. In lieu of the assumed need for members of newly-formed GB bands to be patient while things develop, GB band members report experiencing anxiety in the form of band-related concerns during initial formation. The results suggest that expectations of GB band members during initial formation focus almost entirely on what the band member expects from their respective GB band. An example of this is provided by the following participant interview response: "I expect to be playing more wedding gigs with this band in the near future" (Participant 12, Band 3, personal communication, July 2, 2017). This quotation is representative of the idea that GB band members expect to be paid well, but that this might require patience as the band progresses through initial formation toward being in a position to get paid well: "Having a busy schedule is an important need for a GB band. That sets the precedence. I hope we get there" (Participant 13, Band 2, personal communication, February 10, 2017).

**GB band leadership behaviors.** Eighty-two percent of the total leadership observations (242) were initiated by those in formal leadership roles, and the remaining eighteen percent were initiated by those in non-leadership roles. The level of involvement of the band owner seemed to vary across the GB bands during initial formation for this study, as the participants of Band 1 and Band 2 saw a lot of band owner involvement, whereas Band 3 and Band 4 had almost no band owner involvement. Band owners were not a primary focus for this study, because they did not assume roles in their respective GB bands. Direction-setting is the most frequent leadership behavior during the GB band initial formation process based upon the amount of observations and participant interview responses. Supportive and helpful behaviors are more often
exhibited by non-leadership band members, such as providing positive encouragement to a new band member. Members test boundaries of the formal leadership roles during the initial formation of the GB band. This is consistent with the literature. Groups rely on formal band leadership for direction (Tuckman, 1965; Bennis & Shepard, 1974; Wheelan, 2014).

**GB band member norms.** This theme produced 33% of the observations (136) and 22% of the participant interview responses (74). Developmental and codes of conduct norms play a significant role during the initial formation process of a GB band. Developmental norms appear to be more band-specific, and codes of conduct seem to apply across all GB bands in the study, suggesting more universal applications. The agenda is an important tool by which GB bands and GB band members organize during initial formation.

**GB band leadership directs behavior and defines norms.** Participant observational data suggests that formal band leadership roles (i.e., band owner or band leader) initiate 82% of the leadership behaviors (244 observations, or 58% of total observations) and norming behaviors (136 observations, or 33% of total observations) during GB band initial formation. Part of the norming behaviors exhibited by formal band leadership roles during initial formation includes creation of the agenda. GB band members test the boundaries of the formal leadership roles during initial formation, which is represented by the following quotation: “Our band leader doesn’t really manage band issues, and there are people who take advantage of that” (Participant 16, Band 3, personal communication, July 3, 2017). Lastly, GB bands vary in terms of the involvement of the band owner, and this level of involvement impacts the role of the
band leader. A representative example of this key finding follows: "BL has the final say on all aspects of the band" (Participant 6, Band 1, personal communication, February 12, 2017). The quote shows how the band leader role makes the final decisions in the GB band and also implies how this role would have the ability to direct behaviors of other band members and define the norms by which the GB band operates. Another example from the participant interview responses is seen here: "BL defers to O a lot at this point, but this will probably change as the band becomes more developed" (Participant 25, Band 4, personal communication, July 5, 2017). This quotation illustrates how the band owner is more involved with the GB band during initial formation, but the participant perceives that in time, the band leader will defer to the band owner less, implying that the band owner will have more trust in the band leader’s ability to effectively manage the GB band. The following is an observation that is reflective of the idea that band leadership creates the agenda, which is a form of setting norms by which the GB band will operate during initial formation: BL took notes during all 22 songs rehearsed by the band: At the end of the rehearsal, BL noted, “I will email my notes out to everyone for what we covered tonight” (Band 4, personal communication, July 5, 2017). This quote demonstrates how the band leader takes the responsibility for the agenda, which is a direction-setting as well as norming behavior expressed on the part of the formal leadership of the GB band. GB band leadership sets direction for the band, particularly during rehearsals and showcases, through the use of an agenda.

*GB bands: The case of two norms.* During GB band initial formation, participants describe norms that broke down into two main types after analysis of the data: a) Developmental norms, which are specific to each GB band involved in this study; and b)
Codes of conduct, which apply across all GB bands involved in this study. Please note that I, as the researcher, selected these terms based upon what was described by participants during the interview portion of the data collection. Both of these types of norms are perceived to be introduced and reiterated to the GB band by formal band leadership roles during initial formation. The observational data and the personal experience of the researcher both provide support for this conclusion. Based on the evidence presented, developmental norms function as strategies employed by GB bands, whereas codes of conduct are more general and represent what all GB bands expect of their members. This participant interview response provides an example of a developmental norm: “The last rehearsal was good because we were able to get through a lot of material. We have been very productive in rehearsals so far, and each member has been very prepared” (Participant 7, Band 1, personal communication, February 10, 2017). This quote shows how the GB band is learning to be more productive by setting standards by which to operate. Another quote from the interviews describes a code of conduct: "It's best to over-prepare for any GB band rehearsal. The result is of much higher quality" (Participant 19, Band 2, personal communication, February 13, 2017). Since GB bands are working to be prepared for booking opportunities during initial formation, participant responses indicate that being prepared for rehearsals is a code of conduct from which all GB musicians and GB bands would benefit.

Based on the thorough analysis of the observational and interview data, and subsequent emergent themes and sub-themes, four key findings are provided below.
1. Being a GB musician: The work, the investment, the comfort
2. GB band members: The dissonance of expectations
3. GB band leadership directs behaviors and defines norms
4. GB bands: Developmental norms and codes of conduct

Table 11 provides an illustration of the key findings that emerged during the analysis of the data, broken down by that which is GB band-specific and that which applies to all GB bands involved in the study.

**Table 11. GB Band Initial Formation: Breakdown of Key Findings**

<table>
<thead>
<tr>
<th>Apply Across All GB Bands</th>
<th>GB Band-Specific</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. GB: Work, Investment, Comfort</td>
<td>2b. Members of New GB Bands Need Patience</td>
</tr>
<tr>
<td>2a. GB Musicians Expect Top Pay</td>
<td>3. GB Band Leadership: Directs and Norms</td>
</tr>
</tbody>
</table>

The data is either GB band-specific or applies across all GB bands involved in this study. GB band-specific themes varied among the four GB bands studied and distinguish one GB band from another. Themes that were more consistent were applicable to all GB bands involved in the study.

**Results: Conclusion**

The results chapter presented an overview of the data generated from the in-person and video observations and data obtained from the individual interviews as well. Thematic analysis (Benner, 1985) was utilized to produce three emergent themes with data obtained from the observational data, and six emergent themes with data obtained from the interviews data. Throughout the process, the data was constantly queried to
address the research question: How do members perceive the initial formation of their GB band?

The analysis began with a review of the literature, which produced seven overall themes related to initial group formation. The themes from the literature review are ‘Overview of Groups,’ ‘Task and Outcome Interdependence,’ ‘Group Development—Initial Formation,’ ‘Issues in Group Formation,’ ‘First Impressions and Expectations,’ and ‘Anxiety in the Beginning of Group Life.’ The seventh theme, ‘Inclusion and Exclusion’, did not emerge from the data, which leaves six themes. These themes influenced the interview questions and coding process. The observational data was then analyzed, and three themes with ten sub-themes emerged. The interview data were also analyzed, and six emergent themes and a total of twenty-four emergent sub-themes were identified. The six emergent themes are ‘Being a GB Musician,’ ‘GB Band Member Investment,’ ‘Perceived Psychological Safety of GB Band Members,’ ‘GB Band Leadership Behaviors,’ ‘GB Band Norms,’ and ‘GB Band Member Expectations.’ After further analysis of the data, four key findings were identified and are reflective of member perceptions of their GB band during initial formation:

1. Being a GB musician: The work, the investment, the comfort
2. GB band members: The dissonance of expectations
3. GB band leadership directs behaviors and defines norms
4. GB bands: Developmental norms and codes of conduct

The next and final chapter will discuss the key findings in analytic detail.
Chapter 5 - Analysis and Interpretation

This chapter will provide a discussion and analysis of the findings presented in chapter 4. This research study investigated the initial formation of GB bands, and the research question is *How do members perceive the initial formation of their GB band?* The goals of this study were to 1) Understand how GB bands initially form, 2) Provide some insights on how GB bands organize themselves, 3) Introduce research that can potentially assist with educating the individual GB musician as well as the GB band, and 4) Gain more understanding about the initial formation of groups in general.

Strauss and Corbin (1990) discuss how qualitative methods are used to explore new areas of research. Since research on GB bands during initial formation is nonexistent, qualitative methods were used to investigate this new area of research. The following sections of this chapter will review the key findings, discuss how the results connect with the literature and research question, relay personal experience of initial GB band formation, explore implications for GB band leadership, note the limitations of this research study, and suggest ideas for future research.

**Review of Key Findings**

Analysis of the observations of GB bands and the participant interviews resulted in four key findings. The first key finding indicates that during initial formation, GB band members enjoy their work, are invested in the success of their GB band, and become more comfortable in sharing their ideas with members of their GB band the more they play together. The second key finding showed that during initial GB band formation, members expect to be paid well, but members discuss not being paid well.
during initial GB band formation since the focus is on members being able to work effectively together. Third, participants perceive the formal GB band leadership as the initiators of directing behaviors and defining norms during initial formation. The fourth and final key finding suggests that members perceive two different types of norms within their GB band during initial formation, which the researcher is referring to as developmental norms and codes of conduct.

**Discussion: Key Findings and Literature**

This section will present an overview of the literature that guided this study. In addition, this section will connect the key findings to the literature. As a review, the main areas of literature reviewed for this study are as follows: Overview of GB Musician, Overview of Groups, ‘Stages’ of Group Development and Criticisms, Issues in Group Formation, First Impressions and Expectations, Anxiety in the Beginning of Group Life, Inclusion and Exclusion, Video Analysis, and Documentary Films.

**Overview of Literature**

It was helpful to review the literature for this study in order to more fully understand what initial group formation looks like. In addition, the literature helped inform the researcher as to the importance of group roles, norms, status, size, cohesiveness, and diversity (Robbins & Judge, 2015; Klein et al., 2011; Wheelan, 2009).

Because there was almost no research found on GB musicians (Philips & Strachan, 2016) or on the initial formation process of artistic groups in general (Bendale & Patterson, 2009), this study began to address this gap by focusing on the initial formation of groups of GB musicians. As previously noted, the vast majority of research on groups
focuses on the entire group process, not specifically on the initial formation of groups (Modlin & Farris, 1956; Tuckman, 1965; Bennis & Shepard, 1974; Wheelan, 2014).

The literature on video analysis (Rosenstein, 2002; Biasutti, 2012) served as a strong resource when conducting the observation and video recording associated with this study. Observations of the GB bands involved in this study made use of digital video recordings, which allowed for a richness in detail of observable behaviors. This is consistent with the literature on digital recordings (Collier & Collier, 1986). In addition, this research study on initial GB band formation helps to extend the work of Biasutti (2012), which called for future research to focus on other forms of musical groups. The review of documentary films The Wrecking Crew (Hoffs & Tedesco, 2014) and Searching for Sugar Man (Battsek & Bendjelloul, 2013) provided many insights relating to the initial formation of groups of musicians.

Reviewing this literature painted a more complete picture of what was possible during the initial formation of GB bands.

**Connecting Key Findings to Literature**

The following section will illustrate the connection between the key findings and the literature reviewed for this study.

**GB band members: The work, the investment, the comfort.** As previously stated, research studies focused on GB musicians are scarce (Phillips & Strachan, 2016; Biasutti, 2012). This study sought descriptive information from GB musicians. Groups of musicians are typically quite diverse, with members of various ages, genders, races, cultures, and more coming together for the purpose of performing music (Philips &
Strachan, 2016). Studies indicate that groups exhibiting surface-level diversity—observable characteristics of group members such as race—are more likely to be open-minded in their views (Phillips & Lloyd, 2006). The demographic information of the participants involved in this study is consistent with these claims, in that there was diversity among participants with respect to age, racial affiliation, and geographic origin.

The results of this study indicate that seventeen participants were involved in at least one creative music project (68% of total participants). Twenty-one participants (84% of total participants) enjoy being GB musicians specifically because being a GB musician pays well. Professional bands are most often bands of the highest caliber, composed of members who are at the peak of technical ability (Phillips & Strachan, 2016). GB bands fit this description, as members often have significant experience and expertise. The participants involved in this study collectively had extensive experience in playing music, ranging from five to thirty years. However, the results from the interviews indicated that 14 of the 25 participants (68%) were first-time GB musicians involved in their first GB band. During the interviews, 13 participants (52% of total participants) mentioned the opportunities for personal and professional development made possible through being a GB musician, all of whom were first-time GB musicians.

Results from this study revealed that participants exhibited signs of being invested in the long-term success of their respective GB band during initial formation. This differs slightly from the literature that discusses how group members are still making up their minds about whether they want to become invested in the group during initial formation (Theodorson, 1953; Modlin & Faris, 1956; Klein, 2011). However, there were signs of participants still making up their minds in the form of concerns, as well as
expectations. Results also suggested that GB band members become more comfortable with their GB band as time progresses. One aspect of comfort has to do with sharing ideas within a group, which is called psychological safety (Edmondson, 1999), and connections with this area of the literature emerged during both the observational and interview portions of data collection for this study. There were 37 observations (9% of total observations) from 19 participants (76% of total participants) that dealt with the perceived psychological safety of GB band members, and 25 interview responses (7% of the 345 total interview responses) that were related to the perceived psychological safety of GB band members. This study connects with research relating musical groups to more formal organizational groups (Philips & Strachan, 2016; Hadida et. al, 2015; Lim, 2014; Seifter, 2008) by suggesting that GB bands are similar to the types of musical groups that have been mentioned in the research (e.g., jazz groups). However, more research would need to be conducted in order to confirm this connection. This information suggests that during initial formation, GB bands function in ways that are very similar to any other groups that have been included in the literature on initial group formation.

**Members of New GB Bands: The dissonance of expectations.** Results from the participant interviews are consistent with the literature on how expectations influence the initial formation of a group (Modlin & Faris, 1956; Tuckman, 1965; Gersick, 1988). There were 72 participant interview responses (21% of total participant interview responses) that dealt with expectations. Anxiety was present during this study most notably in the form of GB band member concerns, which resulted from the dissonance of expectations members experience with expecting to make good money as a GB musician and remaining invested in the GB band as it becomes established. Group member
anxiety appears to also influence many aspects of a group’s initial formation (Bion, 1961; Bennis & Shepard, 1974; Pedigo & Singer, 1982; Wheelan, 2014). All twenty-five participants (100%) mentioned having at least one concern about their GB band during initial formation, and there were a total of 35 participant concerns across all four GB bands involved in this study.

**New GB bands: Leadership directs behaviors and defines norms.** This key finding connects with the literature on the initial formation stages of groups (Tuckman, 1965; Bennis & Shepard, 1974; Wheelan, 2014) in that during initial formation, group members look to the leader for guidance and structure. As a review, all 25 participants (100%) mentioned direction-setting behaviors during the interviews. This is consistent with the one hundred and eighty-three observed direction-setting behaviors, which alone account for 44% of the total observations recorded for this study. This information suggests that members perceive their formal band leadership as the initiators in their GB band, and this is consistent with the research by Theodorson (1953). Formal band leadership is perceived to set the direction for the GB band during initial formation. The results of this study offered some support for the criticisms of the stage-oriented group development models (Fisher, 1970; Smith & Berg, 1987; Gersick, 1988; Gersick & Hackman, 1990), in that the GB bands exhibited signs from more than one stage of development at once. Band 3, for example, was observed while they were performing rather than rehearsing, yet the members perceived that their GB band was being directed by their band leader, which ran parallel to the forming stage of group development (Tuckman, 1965).
Research from the literature found that within groups that have a set hierarchy regarding roles and responsibilities, there may be less ambiguity due to the reliance upon functions of respective roles; but in groups without this set hierarchy, the ambiguity can work to de-motivate members (Modlin & Farris, 1956; Tuckman, 1965; Bennis & Shepard, 1974; Dignum et. al, 2000; Wheelan, 2014). All four GB bands involved in this study had a set hierarchy of formal leadership roles, and the results suggest that members rely on these formal band leadership roles for direction. Members of one of the GB bands in this study describe their band leadership as not properly addressing and resolving band issues such as conflicts between band members. As a result, many members had concerns specifically about the leadership of this band (5), certainly more than any of the other GB bands involved in this study. Overall, this key finding connects to research whose findings indicated that group members supported those in leadership positions, and this support increased the sustainability of the group (Bendle & Patterson, 2009). The documentary Searching for Sugar Man, which chronicled the life and unexpected stardom of folk singer Sixto Rodriguez, dealt with issues of initial group formation that were evident in this study. Rodriguez discovered that his music had become a national treasure in South Africa, and once he was located by fans, Rodriguez flew from his home in Michigan to South Africa to perform a series of concerts to thousands of fans who thought he had died years before. A portion of the documentary focused on the initial meeting of Rodriguez and the members of the bands that accompanied him during his South African debut. These band members also happened to be avid fans of Rodriguez’s music. Although no official leadership roles appeared to be assigned, Rodriguez assumed the leadership role of the band.
To review, group norms represent acceptable standards of behavior shared by group members. They outline how particular circumstances should be handled and establish methods for conducting affairs within the group (Robbins & Judge, 2015; Gersick, 1988; Bettenhausen & Murnighan, 1985; Duhigg, 2016). Results from this study indicate that formal GB band leadership introduces and defines norms during initial formation. The agenda is a tool used by formal GB band leadership to help introduce and define norms during initial formation. Research suggests that the group’s use of an agenda as a shared resource highlights the forms of interdependence the group experiences (Pieterse et al., 2011). The results of this study are consistent with these findings. Based on the results of this study, the degree of interdependence among GB band members can impact the band’s overall effectiveness. This information is consistent with the review of literature on this subject (Deutsch, 1949; Johnson & Johnson, 1989; Saavedra et al., 1993; Shea & Guzzo, 1987; Wageman, 1995). Lastly, GB bands involved in this study were observed making adjustments during the rehearsal or showcase a total of eight times, which accounts for six percent of the observations for ‘Norms.’ In addition, nine of the twenty-five participants (36%) mentioned their respective GB band making adjustments during the past rehearsal or showcase. These adjustments can serve as the impetus for the establishment of developmental norms during initial GB band formation. The following is a representative quote from the participant interviews: "I thought it was cool when we were able to figure out a song that was requested by someone in the crowd on the spot at the end of the night. The crowd was pleased with that one" (Participant 20, Band 3, personal communication, July 4, 2017). This information is consistent with the literature on reflexivity, which states that
reflexivity represents a group’s capacity to adjust their overall plan as needed (Robbins & Judge, 2015).

Overall, strong evidence from the literature and the results of this study support the finding that members perceive that formal GB band leadership is responsible for setting direction and defining norms for their respective GB band during initial formation.

**New GB bands: The case of two norms.** The results of this study indicate that members perceive two types of norms during the initial formation of their GB band. During the data analysis of this study, these two norms were labeled by the researcher as follows: *Developmental norms*, which are norms that are specific to each GB band in this study (e.g., band communication methods, strategies for learning songs, etc.); and *Codes of conduct*, which are norms that apply to all GB bands in this study (e.g., being prepared for all rehearsals and performances, arrive early to performances, etc.). These norms are introduced and defined by formal band leadership. Forty participant interview responses—21 for developmental norms (84% of total participants) and 19 for codes of conduct (76% of total participants)—dealt with these two norms (54% of the total responses for norms). Further support is provided by the one-hundred and nine observations centering on these two kinds of norms, which account for approximately 80% of the total observations for norms. Research by Bettenhausen and Murnighan (1985) emphasized the importance of understanding how group norms form and develop and how these group norms are adopted by group members. These kinds of norms are comparable to the norms that in this study are being labeled *developmental norms*. Norms of this kind are described in the literature as having the capacity to influence the
process and outcome of group behavior during the formation of a group (Gersick, 1988). Developmental norms were described by participants as being based on the style and preferences of each specific GB band, and in particular the formal band leadership. The second kind of norms identified from the results of this study are being labeled as *codes of conduct*, or standards by which all members of all GB bands operate. Norms of this kind are presumably much more general as compared to developmental norms. The literature highlights an initial stage of group development during which members are reliant upon well-established traditions within their industry or trade (Modlin & Farris, 1956). These well-established traditions directly translate to codes of conduct, demonstrating the connection of the results of this study to the literature, which helped inform all aspects of the research. As noted in the previous key finding, these norms are introduced and defined by formal band leadership in most instances during initial formation.

Overall, the literature is consistent with this key finding, which points out that during initial GB band formation, there are two forms of norms that are present. These norms are introduced by formal GB band leadership and emphasize standards for helping GB band members work together effectively.

**Discussion: Key Findings and Research Question**

The sections to follow provide an overview of the research question and make the connection between the research question and the key findings of this study.
Overview of Research Question

As a review, the research question for this study is *How do members perceive the initial formation of their GB band?* The question points to three main areas, which include *members, GB band initial formation, and member perceptions of the initial formation of their GB bands.* Providing information for these three areas will address in what way the key findings answer the research question.

Connecting Key Findings to Research Question

The *members* are the GB musicians involved in this study. There were 25 participants overall, and each was a member of one of the four GB bands that were observed during this study. It was important to provide information about GB musicians since these are the individuals who make up GB bands during initial formation, and also since this study represents a new area of research. *GB band initial formation* for this study was defined as newly-formed GB bands of at least six members within the first four months of existence. The key findings below provide an explanation for *member perceptions of the initial formation of their GB bands.*

**GB musicians: The work, the investment, the comfort.** The results indicate that participants in this study enjoy working as GB musicians overall, and this is mostly since being a GB musician pays well, although other aspects such as the professional and professional development opportunities associated with being a GB musician were also noted. Results also indicate that members are invested in the long-term success of their GB band. According to this study, seventeen participants (68%) do not consider their GB band to be their top priority, but results suggest that this is due to fewer opportunities to
make money since the band is focused on aspects of the initial formation process, which includes being prepared for events of all kinds. Eight participants (32%), however, do consider their band to be a top priority. It is interesting to note that these participants include the band leaders and other members of the GB bands who have additional roles. This suggests that the participants in this study who assume more responsibility in their respective GB band are as a result more committed, and thus, more invested. During initial formation of GB bands, members are trying to gauge their level of involvement and commitment to their respective band. The results of this study suggest that the additional responsibility associated with taking on an extra role during initial GB band formation can impact the band member’s commitment and investment in their GB band.

Participant responses from the interviews indicate that during initial formation, GB band members become progressively more comfortable as time progresses, both in terms of being comfortable in sharing ideas and opinions as well as being comfortable with the members of their respective GB band. The following quotation is representative of the GB band members being invested and comfortable as time progresses:

Members know each other more since we have played more gigs over the last few months. We understand each other more and are now more invested due to the consistency of being together. This helps with making improvements, adding songs to the set list, and being prepared overall for each performance. (Participant 18, Band 4, personal communication, July 7, 2017)

The results of the observational data are consistent with this finding. Participants also noted how their GB band was like a family. Perhaps this is due to all four GB bands being structured to include more permanent, or fixed, members, but more research is needed to be more certain. Overall, this key finding contributes to answering the research
question by highlighting the perceptions GB musicians have of themselves as members of their respective GB band during initial formation.

**Members of new GB bands: The dissonance of expectations.** The results from the participant interviews indicate that members perceive there to be dissonance regarding expectations in being a member of a GB band during initial formation, in that they expect to make a lot of money through playing with a GB band, but their GB band was not making a lot of money during initial formation. The dissonance created from the contradictory expectations seemed to impact member concerns for their GB band. All 25 participants involved in this study (100%) mentioned both expectations as well as concerns about their respective GB band during the interviews. Results indicate that the positive expectations participants have for their GB band during initial formation are perceived to be high, and the expectations seem to increase as the band progresses (See Table 9: Expectations of GB Band Members). Perhaps due to these high expectations, in addition to the aforementioned GB band member concerns, participants mentioned several concerns they had about their respective GB band. These concerns suggest that anxiety is present during the initial formation of GB bands. This is supported by the research in addition to my personal experience as a GB band member during initial formation. The following quotation from the participant interviews notes the perceived expectations of members of GB bands during initial formation: "Having a busy schedule is an important need for a GB band. That sets the precedence. I hope we get there" (Participant 13, Band 2, personal communication, February 10, 2017). This key finding helps to answer the research question by showing that members of GB bands have
opposing expectations with regard to their GB band during initial formation, and that these opposing expectations result in anxiety among band members during this time.

**New GB bands: Leader directs and defines norms.** Results for this key finding support the idea that during the initial formation of GB bands, members perceive that the formal band leadership roles (i.e., band owner, band leader) are responsible for setting the direction. The participant interview results indicate that all 25 participants (100%) mentioned direction-setting behaviors, 82% of which were described as coming from the formal band leadership roles of their respective GB bands. The results of the observational data are in support of this, with 183 observations pertaining to this area (75% of total leadership observations). Additionally, this key finding indicates that the formal band leadership is responsible for introducing and defining the norms by which their respective GB band operates. Research notes that members look to the leader for direction during the initial formation of groups and that members test the boundaries of their leader during this time (Tuckman, 1965). Lastly, the results reveal that band leadership makes use of an agenda of some form as a tool for introducing and defining norms for the GB band. This key finding is also in line with my own experience as a GB band leader. This key finding answers the research question through demonstrating that members perceive that the formal band leadership of their GB band will set the direction for the band and also introduce and define the standards by which the band operates.

**New GB bands: The case of two norms.** The results of this study suggest that participants perceive two main kinds of norms during the initial formation of their GB band. I have labeled these norms *developmental norms* and *codes of conduct.* Developmental norms were categorized as specific to the style and needs of each
individual GB band, and codes of conduct are applicable across all GB bands involved in this study. These norms were described by participants as being introduced and defined by formal band leadership, which supports the previous key finding. The results of the observational data indicated that there were 109 total observations of these two types of norms, which account for 80% of the total observations for GB band member norms. Overall, this key finding provides an answer to the research question by demonstrating that members of newly-formed GB bands perceive norms that have been categorized into two main types. These two types of norms are introduced and defined by formal band leadership.

A composite of typical GB band initial formation will be presented based upon the results of this study along with the review of relevant literature. Typical GB band initial formation would consist of members who are GB musicians, and they would be described as a versatile, talented and proficient type of professional musicians. As members of a newly-formed GB band, GB musicians report becoming more comfortable in sharing their ideas or opinions with each other as the band spends more time during rehearsals and showcases. Formal band leadership roles are responsible and expected to set direction for the GB band. This may involve the introduction of developmental norms, as well as codes of conduct, all of which apply to initial GB band formation. GB musicians are generally invested in the long-term success of their band, with an understanding that there will be a lot of time and effort required up front before the band is prepared for a full schedule. During initial GB band formation, the previously-described understanding clashes with member expectations of being paid well as a GB musician, resulting in members having various concerns about their respective GB band.
The true test of a GB band during initial formation involves the commitment of members to becoming established as quickly as possible, so that the collective goal of being paid well is achieved.

The key findings of this research study contribute to answering the research question of how members perceive their GB band during initial formation. By providing some operational definitions of the terms used in the research question, I was then able to demonstrate how each of the key findings contribute to answering the research question. This study was able to provide answers to member perceptions of their GB band during initial formation by: 1) Highlighting the perceptions GB musicians have of themselves, 2) Showing that there are some conflicting expectations among members of a GB band, 3) Demonstrating that members perceive the formal band leadership of their GB band to set direction and to also introduce and define norms, and 4) Demonstrating that members perceive what has been categorized as two kinds of norms.

**Initial GB Band Formation: Personal Experience**

I have been a member of a newly-formed GB band and have experienced what it is like to navigate through the initial GB band formation process first-hand. This GB band consisted of seven members, with two females and five males. The band owner was actively involved during the initial formation process, though they did not have a role in the GB band, and all members looked to this individual for direction. It was a common occurrence for band members to test the boundaries of the band owner and band leader. Members of the band had extra roles, and I served as the band leader in addition to being the emcee and male vocalist. As the band leader, I set the agendas for rehearsals and
performances, and had a lot of influence on the developmental norms. However, since a couple of the other members had much more experience as a GB musician than I did, I learned a great deal from them about the codes of conduct by which GB musicians operate. During the first season, the band rehearsed regularly, and there were many other band meetings, photo and video shoots for promotional material, and other reasons to come together on a consistent basis. During this time, the band did not play many performances, as the focus was on getting established. Thus, members were not making a lot of money, but there was a lot of investment and hope for future success. This delay in gratification made it possible to see which members were truly committed and invested. As a result, there were a few personnel changes that took place around this time which helped to enhance the potential of the band, as the new members were of high status in the GB industry. This in turn added to the status the band overall. The personnel changes also helped all members feel more comfortable in sharing opinions, and as a result, we were able to secure more bookings, which filled up the schedule and allowed for all members to receive very good pay. The GB band is now in its seventh season, and although there have been many more personnel changes and other forms of change, four of the seven original members of the GB band continue to see success in playing together.

Overall, my experience is very closely-related to the literature and findings of this study. As a GB musician, it was interesting to study initial GB band formation. Although I had experienced this personally, investigating member perceptions of their GB band during initial formation allowed me to gain a completely new perspective, especially in being able to observe and hear from members who were in roles that were
similar the ones I have assumed. For example, the band leader of one of the GB bands involved in this study described an approach to band management in a completely different way as compared to how I would describe my approach. However, it was clear from observing that particular GB band that the approach was successful in many ways. Thus, I was able to gain perspective on alternative approaches to managing a GB band that could prove to be successful. Also, it was interesting to see just how much overlap existed between the literature and GB band formation. GB work is very business-oriented, with objectives and group behavior that at times make it feel less like a creative or artistic endeavor, and more like an entrepreneurial venture. Ultimately, my personal experience with initial GB band formation helped a great deal when interacting with the participants involved in this study, as having a general understanding of their respective experiences allowed me to probe for more information as needed during the interviews.

**Implications for GB Band Leadership**

The findings of this investigation suggest that what happens during initial GB band formation is very likely to influence its future development. This prognostication is consistent with the literature on initial group formation (Smith & Berg, 1987). Since research on GB bands does not exist, this study is important because it finds that initial band formation is similar to initial group formation in general. Although it is not possible to make generalizations from studies with a small sample size (Patton, 2005), the findings indicate that GB bands could benefit from understanding some of the central aspects of initial group formation. Some of these central aspects include group member
expectations, direction-setting considerations, and the establishment of norms (i.e., GB band expectations).

GB band leadership are what Theodorson (1953) refers to as the initiators of their respective GB band. Consequently, the onus falls upon them to address these central aspects of initial group formation with their respective GB band. The leadership literature identifies at least two types of factors to consider when managing a group, which include task-focused factors like setting direction, and relationship-focused factors such as communicating expectations to members or other interpersonal considerations (Robbins & Judge, 2015).

Presented below are two of the key findings centering on relationship-focused factors, and two key findings dealing with task-focused factors. Table 12 provides an overview of GB band leadership considerations for this study.

**Table 12. GB Band Leadership Considerations: Breakdown of Key Findings**

<table>
<thead>
<tr>
<th>Relationship-Focused Factors (GB Band Member Expectations)</th>
<th>Task-Focused Factors (GB Band Expectations)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Member Work, Investment, Comfort</td>
<td>Direction-Setting and Norms</td>
</tr>
<tr>
<td>Dissonance of Member Expectations</td>
<td>Dev. Norms and Codes of Conduct</td>
</tr>
</tbody>
</table>

The following sections will present strategies for GB band leadership to consider when addressing the key findings of this study as they apply toward their respective GB band during initial formation.

**Addressing GB Band Member Work, Investment, And Comfort**

Participant responses from this study suggest that doing GB work allows for personal and professional development, and that these opportunities can contribute to the degree to which participants like being a GB musician. Highlighting the personal and
professional development opportunities associated with being a GB musician could prove to be beneficial for GB band leadership, particularly when recruiting members who are new to GB work. GB band leadership could also highlight opportunities to take on extra roles within the GB band during member recruitment, and this potential for growth within the GB band may be appealing to GB musicians who are looking for personal and professional development opportunities. Personal and professional development opportunities for members are important when thinking about how member commitment can be sustained during initial GB band formation, as the promise of being paid well might not be enough on its own.

According to the findings of this study, being a member of a GB band during initial formation requires a great deal of investment. To address this, GB band leadership should seek out members who are likely to be invested in the long-term success of their respective GB band. This could be accomplished by asking specific questions of potential band members, such as their long-term plans for remaining in their current geographic location. GB band members must also be committed to working collectively to achieve the intended tasks and outcomes associated with becoming a successful GB band. Ultimately, this means establishing a full schedule of performances each year for the GB band. Doing so allows members to rely on their involvement in a GB band as a steady source of income. Conveying this significance during the recruitment process could prove to be beneficial for GB band leadership and potential members alike, and doing so can help to screen out potential members who are not willing or who are unable to make the kind of commitment that being in a GB band during initial formation requires.
Findings suggest that there is an increase in GB band member comfort as the band progresses over time. Increased GB band member comfort might make for an increase of instances where the boundaries of leadership are tested by members, as they might share ideas that conflict with the direction set by the band leader. If this is the case, GB band leadership would need to be flexible in their management of the band, so that as the members of their GB band become more comfortable in sharing opinions, the appropriate outlets and processes are in place to properly manage the increase in individual input. In other words, it would be beneficial for GB band leadership to be able to anticipate these testing of boundaries within their respective GB band, and thus be able to treat it as a normal part of group development. Doing so might also make it more likely for GB band leadership to respond to these instances in ways that set clear limits, but do not shut down or discredit band member reactions. These instances of boundaries being tested during initial group formation are consistent with the literature on group development (Tuckman, 1965). Previous research on initial group development noted a constant testing of the power dynamic between group members and the leader in order to demonstrate expertise, test boundaries, and elicit leader-like behaviors from the leader (Bennis & Shepard, 1974). During this time, band leadership can also examine who fits what they are looking for in members of their GB band, and who does not. Since personnel changes may very well be necessary during initial GB band formation, GB band leadership would be able to anticipate these changes and make adjustments to the band as needed.
Addressing Dissonance of GB Band Member Expectations

GB band leadership can benefit from recruiting members who have expectations that are in line with the realities of a newly-formed GB band. Some of these realities include the potential for less pay during the beginning of the formation process, and the requirement of time and effort to prepare for the demands of GB work, most of which is un-paid (e.g., rehearsals, showcases, meetings, etc.). Being a member of a newly-formed GB band requires a substantial amount of time and effort from all members for the GB band to be successful, and this may involve members having less time to devote toward other musical projects. As such, it would be beneficial for GB band leadership to address these realities when recruiting band members, which can be done by articulating the expectation that GB band membership will need to be treated as a top priority to all potential band members. Overall, GB band leadership can benefit from painting a realistic and clear picture of being a member of a newly-formed GB band during the member recruitment process. Additionally, GB band leadership can highlight some of the personal and professional development opportunities to band members in an effort to keep them motivated during the initial GB band formation process. Doing so, along with the other items mentioned, can help GB band leadership to more effectively manage the dissonance of GB member expectations during this time. Consideration for these relationship-focused factors of their GB band could prove to be beneficial as the band progresses.

Addressing GB Band Direction-Setting and Norms

According to the results of this study, setting good precedents for mutual expectations and norms appear to be pre-cursors of a healthy GB band. Since GB band
leadership is expected to set these precedents, it is their responsibility to determine the specific set of considerations by which the band will operate. These considerations may include ways of setting direction for the GB band, managing the progression of the GB band, and establishing how leadership will play out during rehearsals, showcases, and performances. These will be discussed below.

The findings of this study reveal that GB band members look to GB band owners and band leaders to set direction for their respective GB band, which involves managing the tasks associated with the overall operation of the band. The manner in which GB band leadership sets direction can make a difference, as setting clear directions without being overly constrictive with band members seems to be important, to allow room for band members to share ideas when possible. For example, during a rehearsal, a band leader can communicate to members of their GB band how a client wants a specific song to be played in a way that is clear and effective, but that also does not completely rule out any input from members. Direction-setting and norms are critical components of initial group formation according to the results of this study, GB band leadership can formulate strategies ahead of time as to how to set direction and define norms for their respective GB band in a constructive manner, placing value in efficiency over procedure. Since the band leader is likely to be a member of their respective GB band, it would be beneficial for them to establish an active leadership role. The alternative, which would involve the band owner remaining in an active leadership role of the GB band, seems to minimize the importance of the band leader role in the GB band overall, but there may be good reason for the band to be managed in this way. Reasons may include excessive turnover among band personnel, or high levels of interpersonal (i.e., dysfunctional) conflict among band
members (Robbins & Judge, 2015). Regardless of how a GB band is run, the ways in which direction is set is likely to influence how norms are established during the initial formation process.

The information provided above illustrates ways in which GB band leadership can work to set direction and establish norms for their GB band. In addition, these implications demonstrate the need for GB band leadership to think about the norms they want to establish within their respective GB band. These norms, along with the expectations established during member recruitment, will play an instrumental role during initial GB band formation.

**Addressing Developmental Norms and Codes of Conduct**

Participants in this study described what were categorized as two types of norms that are present and play critical roles during initial GB band formation: Developmental norms, and codes of conduct. GB band leadership can benefit from addressing both kinds of norms during initial formation, some of which will be described below.

During initial GB band formation, developmental norms are generated as a result of GB band leadership setting direction and become the standards by which the GB band operates. As such, it would be in the best interest of band leadership to communicate a clear message of what is needed from members in order for their respective GB band to be successful. Ways of doing this may include placing emphasis on developmental norms as they are created or providing a periodic summary of these norms during initial GB band formation. This could be reinforced by ensuring that these norms are reflected on the agendas for all GB band events (i.e., rehearsals, showcases, performances). The agenda on its own provides the *what* for GB band members, but the developmental norms
provide the how for the GB band overall. Communicating a clear message of success to band members sets out mutual expectations, and GB band leadership can make use of this message as needed. Findings also suggest that developmental norms are based upon the preferences and style of GB band leadership, which make them specific to each GB band. Since findings indicate that GB band members look to band leadership for direction, it would make sense for band leadership to choose more of a direct style of managing the band. This might include direction-setting approaches to band-related tasks such as we’ll do it this way, or this is the best way to do it. Understanding how developmental norms form, and how they are adopted by band members, can help band leadership make good decisions for their respective newly-formed GB band.

Codes of conduct, such as showing up on time and being ready to go at the start of the performance, generally apply to membership in any GB band, and members seem to gain a better understanding of these as they gain more experience as a GB musician. Since these norms are also defined by GB band leadership, finding a way to communicate some specific codes of conduct during the recruitment process that apply to their GB band can help with selecting the right band members, as well as with setting clear expectations during initial GB band formation. For example, it is common for GB bands to have a ‘No Drama’ rule, which implies that all band members are expected to act professionally at all times.

Overall, the findings of this study suggest several implications for GB band leadership to consider addressing during initial formation. This includes implications for the recruitment of GB band members, as well as approaches to managing the newly-formed GB band. By developing a cogent understanding of some of the central aspects
of initial group formation, GB band leadership can address what is necessary for their respective GB band to be successful.

**Limitations of Study**

This study investigated member perceptions of their GB band during initial formation. The investigation was successful in providing some very useful insights on how members perceive the initial formation of their GB band, but three limitations were identified. These limitations of the study are provided below.

**Small Sample Size**

Research indicates that qualitative sample size is determined by the amount of time for the study, the available resources, and the overall goals of the study (Patton, 2005). Based on the amount of time allotted for this study, it was determined that four GB bands consisting of at least six members each, for a total of at least twenty-four participants would be sufficient. However, this presents a limitation for this study, as the sample size is small, even though there were a total of twenty-five participants. The small sample size was chosen due to the limited amount of time for the study and to limited resources (Patton, 2005; O’Reilly & Parker, 2012). Marshall (1996) notes the importance of flexibility on the part of the researcher in approaching sampling and states that the sufficient sample size is one that answers the research question. Sampling in qualitative research is concerned mostly with the richness of information (Kuzel, 1992). Making use of convenience sampling has its limitations, including that the sample may not be representative of the population being studied (Marshall, 1996). It is possible that,
due to the limited availability of newly-formed GB bands, the selected sample might not translate and generalize to other GB bands.

**Cross-Sectional Approach**

The study selected GB bands that were within the first four months of existence to investigate initial formation. However, the study was not able to examine GB bands over a longer period of the initial formation process. This is a serious limitation that impacts the degree to which the results are representative of all GB bands. This cross-sectional approach was taken because of the time frame for this study. If more of a longitudinal approach was taken, it is likely that the results would be more representative of all GB bands. In addition, this approach would allow for many more observations, and participant responses would be able to be recorded during multiple rehearsals and showcases or performances during the initial formation process.

**Similarity of GB Bands Involved in Study**

The key findings made note of how all four GB bands involved in this study could be considered fixed-member GB bands. The homogeneity allowed for some comparisons across bands, but a limitation is that there are presumably other types of GB bands, such as rotating-member GB bands, that could offer useful insights on the initial formation process.

Overall, the limitations of this study open the door for future research on initial GB band formation. These are provided below in the form of recommendations for future research.
Recommendations for Future Research

The following sections provide brief descriptions of eight opportunities for future research based upon the findings and limitations of this study.

Larger Sample Size

Future research on initial GB band formation could benefit from a larger sample size. For example, examining ten GB bands of at least six members for a total of at least sixty participants, would provide a much more in-depth and representative sample size.

More Time for Study

A longitudinal approach to investigate initial GB band formation could significantly add to our understanding of GB bands. A study where a series of observations and interviews could take place over time could very well reveal important aspects of the initial GB band formation process. Longitudinal studies allow for more accurate observation of changes because the same participants are observed over time (Patton, 2005).

More Observation and Use of Video in Group Studies

This study made use of observation and video, which is unusual for group studies in general. Future research could make use of observations and video recordings to capture the complexities during GB band initial formation. Doing so with a larger sample of more GB bands with repeated observations over a longer period of time might allow new details to emerge. Perhaps future research could explore group studies by making use of innovative ways to obtain data through observation and video.
Include GB Bands from Other Regions

Demographically, the sample was representative of GB bands in terms of items such as gender, racial affiliation, and age. However, since all the GB bands involved in this study are based in the New England region, future research could examine GB bands in other regions of the U.S. (e.g., Southeast, Midwest, Mid-Atlantic) to see if any differences between regions may exist.

Examine Inclusion and Exclusion

The review of literature found that inclusion and exclusion of group members is present during initial formation (Ellemers, 1993; Ellemers et al., 1993; Ellemers et al., 2004; Levine & Kerr, 2007). Additionally, the documentary The Wrecking Crew (Hoffs & Tedesco, 2014) discussed aspects of inclusion and exclusion, particularly when highlighting the exceptional career of bass player Carole Kaye. However, this was not an area that emerged from the observational or interview data. Perhaps GB bands are less likely to exclude members because a high level of interdependence exists between members. They need to play well as a group in order to accomplish both the task and outcome interdependence, which is likely to lead to more bookings and thus more opportunities to get paid. Future research could find ways to examine group inclusion and exclusion during initial formation. For example, it is possible that as GB bands progress through initial formation, members begin to form smaller, more exclusive groups within the larger group of the band. These groups could be based on perceived alikeness between members, and as a result, might choose members to include or exclude based upon this perceived alikeness or other related factors (Klein et al. & Saltz, 2011). This is something which I have seen and personally experienced as a member of a GB
band. Perhaps the longer time frame and more opportunities to gather data by making use of a longitudinal study would bring about inclusion and exclusion issues during initial GB band formation.

**Observe GB Bands in Multiple Environments**

As part of the data collection process for the GB bands involved in this study, three rehearsals and one showcase were observed. The results unexpectedly found that GB band leadership behavior can play out differently at a rehearsal versus at a showcase. For example, during the rehearsals, the band leadership engaged in the vast majority of leadership and norming behaviors. During the showcase, however, other members such as the lead singers or drummer engaged in most of the leadership behaviors. This information was not included in the results since it did not relate to the other themes or sub-themes which emerged from the data. Future research should observe both a rehearsal as well as a showcase or even a performance to more fully address these differences. A longitudinal study would once again help to more fully examine initial GB band formation by providing more time to explore GB bands in multiple environments.

**Investigation of Types of GB Bands**

Participants mentioned some differences among types of GB bands during the interviews. Future research could investigate the different types of GB bands that exist, such as fixed-member or rotating cast member GB bands in order to clarify the differences. Also, including more types of GB bands based upon structure in future studies similar to this one may provide a more representative sample of GB bands overall.
Examining GB Band Status

Two levels of GB band status were described by participants. These include new GB bands and more established GB bands, with the total amount of booked performances on the schedule as a main differentiator. However, this study did not examine the number of booked gigs for the GB bands involved in this study. Future research could include this information to see if there are any differences in perceived status among GB bands during initial formation, or if GB band status influences GB band identification. Status of the group has been shown to impact the degree to which members identify as members of their respective group (Ellemers, 1993).

Overall, the recommendations for future research provide some critical points of learning based upon the findings of this study.

Analysis and Interpretation: Conclusion

This chapter presented a discussion of the results of this study in connection to the review of the literature and the research question. The goals of this research study were to 1) Understand how GB bands initially form, 2) Provide some insights on how GB bands organize themselves, 3) Introduce research that can potentially assist with educating the individual GB musician as well as the GB band as a whole, and 4) Gain more understanding about the initial formation of groups in general.

The key findings of this study break down to aspects of GB band initial formation that are band-specific and aspects of GB band initial formation that apply across all GB bands involved in this study. Overall, my research on the initial formation of GB bands is consistent with research on group formation. Given that GB bands represent an artistic
endeavor, it was interesting to see the level of consistency between the literature on initial group formation and the results this study. This may be explained by noting that working with a GB band is less of an artistic endeavor and more like being a part of a business, but more research would need to be conducted in order to have a better understanding of this. Because this study explored a new area of research (initial GB band formation), it was important to better understand the GB musicians who make up the membership of GB bands. The demographic information and the results on aspects of being a GB musician help sketch an approximate profile of GB musicians during initial formation.

Based on the results of this study, there are four important applied conclusions. First, direction-setting is very important during initial group formation according to the results of this study and the corresponding literature. By GB band leadership being more conscious and deliberate about direction-setting during initial formation, GB bands could potentially pull together more quickly while also being more effective throughout the initial formation process. Second, norms are established very early on in GB bands. Because this was not a longitudinal study, it is not known if these norms progress or become altered in any way during the initial formation process. Regardless, norms are an important part of initial GB band formation. Third, GB band leadership can benefit from being aware of each band member’s commitment level to the band and also if members have competing commitments such as original music projects. Being aware of member commitment during initial GB band formation can help band leadership be prepared to make accommodations or adjustments as needed. Fourth and finally, GB band leadership should learn ways to recognize signs of dissonant expectations among members of their GB band during initial formation. This awareness can help GB band leadership set the
appropriate direction and introduce norms that will help ease the tensions of members potentially not making much money during initial band formation despite joining the band to make good money. Although these applied conclusions have little to do with the primary objective of a GB band (i.e., playing music), the results of this study suggest that considering group properties such as norms or expectations can make the primary objective that much easier to achieve. Much like any business, the external success of a GB band is influenced by the internal health of the band itself.

If GB bands were to incorporate aspects of group initial formation much like those mentioned in the literature into their practice, it can be assumed that this would have a positive result, although more research would be needed to draw any firm conclusions. The findings of my study indicate steps GB bands can take during initial formation which might help them work more effectively together, perhaps even becoming established more quickly as a result. Based on the results of this study, there are a number of opportunities to expand the research on initial GB band formation and group formation, and perhaps future studies will aim to do so. This research helps fill a gap for research about GB bands, and because so little research about initial formation of groups exists in the literature, this research contributes to this topic as well. Overall, initial GB band formation draws many parallels to the literature on group formation, and it is hoped that both the bands and the GB musicians who comprise them can serve as models toward understanding group behavior going forward.
Appendix A: Participant Consent Form

University of Pennsylvania

INFORMED CONSENT FORM
AN EXAMINATION OF INITIAL GROUP FORMATION
OF GENERAL BUSINESS MUSICIANS

Title of the Research Study: General Business Musicians: An Examination of Initial Group Formation
Protocol Number:
Principal Investigator:
Emergency Contact: Adam Payne

Thank you for agreeing to be interviewed for this research study. We appreciate you making the time to provide us with your thoughts and reactions.

Purpose: The purpose of this research study is to examine how groups of General Business (GB) Musicians organize themselves initially. If you are a GB Musician, we are especially interested in your perceptions associated with the initial formation of the GB Band of which you are a member.

Permission to Record the Interview: We are also asking for your permission to audio record this interview. If you give us your permission to audio record this session, we will have a transcript made of your interview from the recording. Transcripts of the interviews will enable us to comprehensively analyze the interviews for similarities, differences, and themes. When we send the recording for transcription, your name will not be associated with the transcription; to protect your privacy, we will have a code number associated with each recording. The transcripts will also be identified by a code number rather than a name. If you do not want your interview recorded, that is fine. We would still like to interview you, and the researcher interviewing you will take notes during the interview. As with the transcript, your name will not appear on the interviewer’s notes.

Confidentiality: Everything you say during the interview will be kept strictly confidential. The only people who will have access to the recordings and the transcripts are the main researcher, and the one other researcher working on this project. The results of this research study may be used in reports, presentations, and publications, but at no time will you be identified. In order to maintain confidentiality of your records, the only document linking your identity to the recordings or transcripts will be kept in a password protected file on a computer belonging to Mr. Payne that is not connected to the internet. If quotes are used from the interviews, any part of the quote that could identify the person who made it will be removed, and we will sufficiently disguise quotes so that they cannot be associated with the person who made the comment.

Risks:
There are no known risks from taking part in this study, but as in any research, there is some small possibility that you may be subject to risks that have not yet been identified.

Benefits:
The intent of this study is to highlight the initial organization of GB bands, as the nature of a GB musician is to assemble and find ways to work together quickly. This study also hopes to find commonalities between GB bands’ initial formation processes and that of organizational groups and teams. Participants will NOT receive compensation for participation in this study.

As in any research study, it is possible that you will not receive any benefits from participating.

Withdrawal Privilege:
Participation in this research study is completely voluntary. If you decide at any point that you want to withdraw from this study, you may do so without any consequences.

Voluntary Consent:
If you have any questions about this consent form, your participation in this research study, or other questions, you can contact Adam Payne.

If you have questions about your rights as a participant in this research, or if you feel you have been placed at risk, you can contact Office of Regulatory Affairs at the University of Pennsylvania.

By signing this form below, you provide your consent to be interviewed. Keep in mind that your participation is totally voluntary.

By signing this form below you provide your consent to: (please write an X in your preferred option)

_____ be interviewed and to have the interview recorded.

_____ be interviewed and NOT have the interview recorded.

__________________________________________  __________________________________________  ____
Participant's Signature                          Participant's Printed Name                     Date
# Appendix B: GB Band Member Key

<table>
<thead>
<tr>
<th>GB band member role</th>
<th>Abbreviation</th>
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<tbody>
<tr>
<td>Band Owner</td>
<td>O</td>
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<tr>
<td>Band Leader</td>
<td>BL</td>
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<tr>
<td>Female Lead Vocalist</td>
<td>FL</td>
</tr>
<tr>
<td>Male Lead Vocalist</td>
<td>ML</td>
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<tr>
<td>Drummer</td>
<td>D</td>
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<tr>
<td>Bass Player</td>
<td>BP</td>
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<tr>
<td>Guitar Player</td>
<td>GP</td>
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<tr>
<td>Keyboard Player</td>
<td>KP</td>
</tr>
<tr>
<td>Horn Player</td>
<td>HP</td>
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</table>
Appendix C: Participant Confidentiality of Data

Confidentiality

The identity of the participants and their respective GB band and GB band agency will be kept strictly confidential. The GB agencies will be aware of the involvement of their GB bands and band members in this study, but they will not be granted access to any of the data collected for the purposes of the study. Participant identities will not be disclosed in the dissertation documentation. Identifying information, such as names, will be removed from all collected data, including interview transcripts. Each participant will be assigned a random number from one to twenty-five. GB bands will be randomly assigned a number from one to four. All interview data will be transcribed via audio-to-text software, with edits to transcripts being performed by the researchers as needed. No one will have access to the confidential information and data collected for this study other than the researchers.
Appendix D: Individual Interview Questions

Question 1: Demographics questions (age, racial affiliation, music experience, etc.)

Question 2: Tell me about how you came to be a GB musician. What do you like about being a GB musician?

Question 3: What is your impression of this GB band overall?

Question 4: How does this band fit in with your other priorities? Among your projects and endeavors, where does this GB band rank?

Question 5: Were there any moments that stand out to you during this past rehearsal/showcase? If so, please describe them. Was there an “agenda” or to-do items for this past rehearsal/showcase? If so, what was on the agenda? Were all items addressed during the meeting?

Question 6: Did anyone take a leadership role during this past rehearsal/showcase? If so, who and how did that work from your perspective?

Question 7: What were your initial expectations for this band? Do you feel that they are being met now?

Question 8: Please describe your role in the band. Has there been any change to the way you view your role? If so, how did these changes come about? How would you describe the roles of the other members of the band? Has there been any change to the way you view the role of others in the band? If so, how did these changes come about?

Question 9: Are there concerns you might have as this band moves forward? How might you deal with these concerns?

Final question: Anything else you would like to add?
References


