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THE SOUND OF LEADERSHIP: THE SELF-LEADERSHIP STRATEGIES OF LOCAL ACTIVIST MUSICIANS

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THE SOUND OF LEADERSHIP: THE SELF-LEADERSHIP STRATEGIES OF
LOCAL ACTIVIST MUSICIANS

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DISSERTATION

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A dissertation submitted in partial fulfillment of the
requirements for the degree of Doctor of Philosophy in the
College of Education
at the University of Kentucky

By
John C. Hill
Lexington, Kentucky
Director: Dr. John B. Nash Professor of Educational Leadership Studies
Lexington, Kentucky
2020

ABSTRACT OF DISSERTATION

THE SOUND OF LEADERSHIP: THE SELF-LEADERSHIP STRATEGIES OF
LOCAL ACTIVIST MUSICIANS

Within this dissertation I focused on the examination of local activist musicians'
self-leadership strategies and the method in which they lead social change movements.
Additionally, I sought to increase the understanding of charismatic leadership, self-
leadership strategies of local activist musicians, and the method in which local activist
musicians lead social movements. To my knowledge, no published studies have explored
local activist musicians' self-leadership strategies. Therefore, this study is significant
because I (a) explored a term which lacks a unifying definition, *charismatic leadership*,
(b) provided theoretical foundations for activist musicians and social change, and (c)
explored the self-leadership strategies of local activist musicians and the method in which
activist musicians share knowledge in order to foster positive community change.

A proposition offered in the dissertation is that activist musicians use their
musical competencies to enhance their social change strategies within the local
community. However, it is unclear what self-leadership strategies are being utilized by
local activist musicians in order to reach collective action and achieve social and political
change. A self-developed framework, the Framework for Activist Musicians (FAM),
portrays how an activist musician utilizes their social experiences, behaviors, and
influence to enact social change. The framework delineates how a musician utilizes their
music making involvement and status to enhance their charisma and authenticity as an
activist to establish social change.

The findings in this dissertation indicate the importance of one's music making
experiences and status as a musician in fostering social change initiatives in addition to
his or her self-leadership strategies. The findings display the methods in which local
activist musicians share knowledge were instrumental in their ability to encourage others,
mobilize people, recruit members, and share knowledge in social change movements and
how the unique qualities of an individual who is a musician and activist are well-prepared
to be an influential community leader.

KEYWORDS: Activist, Charisma, Knowledge Sharing, Musicians, Self-Leadership,
Social Change

John C. Hill

04/30/2020

THE SOUND OF LEADERSHIP: THE SELF-LEADERSHIP STRATEGIES OF
LOCAL ACTIVIST MUSICIANS

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CHAPTER 1

INTRODUCTION

Consider for a moment the term "music." To do so in the strictest sense of the term is to consider it as "the science or art of ordering tones or sounds in succession, in combination, and in temporal relationships to produce a composition having unity and continuity" (Webster n.d.). Notice what is found inside this definition: the term *science* and *art.* There is *something about music*, whether it be its roots in cadences of nature or the yearnings of the world's most famous scientist, Albert Einstein. Not initially known for his artistry yet having once said, "if I were not a physicist, I would probably be a musician. I often think in music. I live my daydreams in music. I see my life in terms of music." (Albert Einstein n.d.).

Now, when music is made by humans, we call them musicians. Notice how we refrain from calling songbirds or cicadas musicians. But when a human makes music, they are a musician. To earn the term musician, we have to re-visit the root definition above: the human must order the tones in succession with some semblance of unity and continuity. This ability to do so varies from person to person. One could argue that most humans have musician-like capabilities, ranging from those whose talents do not surpass the tapping of their foot to a favorite tune, to the those who can execute the orchestration of scores of instruments and arrange those instruments for a public performance. And there is something about *those kinds of musicians.*

The purpose of this dissertation is to conceptualize and assess local activist musicians' self-leadership strategies when framed as leaders of education in the community. I frame their community education leadership in the context of their

leadership of activist causes in their community. I explore how musicians' self-leadership strategies shape collective action to achieve social and political change within a community. Activist musicians' self-leadership strategies represent an unsung corner in the leadership literature. Better understanding musicians and their leadership approaches can provide new evidence on the role activist musicians play as community educators and change agents and support improved approaches to community leadership education.

Take, for instance, the band Rage Against the Machine, which emerged out of California having affiliated themselves with the East Los Angeles scene. The lead singer, Zach de la Rocha, used his status as a local musician to become an activist to raise awareness about immigrant, indigenous, and youth rights. Eventually, through his leadership, the band members used their status to establish a collective organization and enhance social cohesion (Viesca, 2004).

The band members utilized their status as musicians to lead citizens in community education efforts in East Los Angeles. Community education is an operational term that includes five major components: lifelong learning experiences, community resource utilization, interagency cooperation, involves community members, and core curricula focused on improving human struggles (Clark, 1977). In de la Rocha's case, his role as a community educator was to improve the lives of immigrant, indigenous, and youth by enhancing community awareness and resources, along with involving the cooperation of progressive organizations, media, and community members. The band created awareness and used their musicianship as a platform to cultivate unique experiences for community members who sought activism.

Rage Against the Machine was able to establish social capital to not only create awareness but lead others towards social change. The ability of local musicians to establish and maintain social capital is vital to community longevity (Sargent, 2009). Social capital is a complex issue which plays an important part in societal development and leadership (Hitt & Ireland, 2002; Walseth, 2008), and refers to how individuals participate in social relationships (Lin, 2017). In this case, Rage Against the Machine was able to establish social capital to not only create awareness but lead others towards social change.

In this dissertation, I conceptualize work of the musicians like the members of Rage Against the Machine, and de la Rocha, as that of local activist musicians who are proficient at teaching, managing relationships, and motivating, I also look at the concept of charisma, a trait I hypothesize to be salient in a musician's kit bag which undergirds their leadership abilities. And I interview several activist musicians to explore the notion that traits which may be more prevalent in musicians, self-motivation, and self-direction, prepare them to lead activism more adeptly than most others.

Not all musicians are influential in their communities. However, those who are influential in communities through their acts of music-making curricula, regulation of social cohesion, creation of protest music, and merely holding the status of musician (Bowman, 2009; Haycock, 2015; Ivaldi & O'neill, 2010) are as unique as the music they produce. As I unpack this notion within this dissertation, I can provide a unique perspective on leadership. There is a dearth of empirical research on the influences of musicians in the community as leaders of community education. The influence of music on individuals and society raises many questions and possibilities into discovering the nature of how we, as a society, can activate musicians within communities as leaders of community education. It could be argued that local musicians possess the ability to establish social capital and regulate social cohesion. However, more investigation needs to occur as to how they use these capabilities if the musician has them.

My study of this topic emanates from a long abiding interest in the leadership traits musicians possess. This dissertation focuses on identifying activist musicians and examining their self-leadership strategies. I investigate local activist musicians within a major city located in a southern state to gain a deeper understanding of their purpose, motivation, and relations within social change initiatives. In doing so, I provide insight on how activist musicians maintain a sense of influence within the community, and the process they use to ultimately educate and lead change within community.

Statement of the Problem

Leadership is a complex issue within the field of education. More broadly, the field of education, and requires constant examination and discovery in order to recognize emerging developments. An investigation into leadership within community is useful in

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understanding the complexities of an individual's ability to influence his or her motivation and behavior. Additionally, the investigation is useful in understanding how these leaders learn and disseminate knowledge within the civic community, earning them the title of *community educator*.

The impacts of community education influence individuals, families, and communities (Neville, O'Dwyer, & Power, 2014). Indeed, data suggests community education is essential in both social capital and capacity building (Janove, 1977). The ability to lead both social capital and capacity building campaigns within a community, through community education efforts seems daunting. Involving community leaders in this equation has not been obvious, thus identifying leaders of community education within a specific geographic location can be difficult. This suggests the need for further research on identifying specific individuals as leaders. Furthermore, identifying and leveraging musicians who engage with the public on social change topics seems ideal.

Purpose and Significance of the Study

I focused on the examination of local activist musicians' self-leadership strategies and the method in which they share knowledge in order to foster positive community change. I sought to increase our understanding of charismatic leadership, the self-leadership strategies of local activist musicians, the methods in which local activist musicians share knowledge, and how their artistry influences their activist work. In doing so, I provide a new Framework for Activist Musicians (FAM). To my knowledge, no published studies have examined and organized the body of research literature that either qualitatively or quantitatively explores charismatic leadership or explored local activist musicians' self-leadership strategies. Therefore, this study is significant because it (a)

explored the term *charismatic leadership* which has no unified definition, (b) explored the self-leadership strategies local activist musicians use in order to achieve focus and motivation, and (c) how their artistry influences their activism.

Dissertation Organization

This dissertation is presented in an article-style format. Chapters 2, 3, and 4 are independent manuscripts for publication. The final chapter is a synthesis of the dissertation. The following is a summary of the objectives of each of the chapters.

Chapter 2 is a systematic literature review of charismatic leadership. The purpose of this article is to synthesize, organize, and present a body of literature exploring charismatic leadership. Additionally, I focus on how charismatic leadership is defined and the constructs associated with measuring charisma.

Chapter 3 presents the Framework for Activist Musicians (FAM). This includes his or her perceived charisma, authenticity, and self-leadership strategies. More specifically, I focus on the areas of music making involvement, activism, self-leadership, and knowledge sharing within the conceptual model. These areas are the crux of social change and require a deeper understanding. Overall, the FAM illustrates the uniqueness of musicians and their ability to translate the skills within their artform towards initiating social change movements. Most of which results from their self-leadership strategies learned within their craft, and ultimately translated into their activist work.

Chapter 4 presents a cross-case design and analysis of local activist musicians' self-leadership strategies. These findings derived from a comparative analysis of the Revised Self-Leadership Questionnaire and the qualitative analysis of participant

interviews. The purpose of this chapter was to examine how the music making experiences of activist musicians translate into their activist work. This examination included their activist strategies (encouragement, recruitment, mobilization, and knowledge sharing) and their self-leadership strategies.

Lastly, the focus of Chapter 5 is to synthesize the outcomes of this study. This chapter also includes a summary of the major points of each chapter. A description of theoretical and practical implications for leading social change and main conclusions are presented.

Research Questions and Design

Chapter 2 was a systematic literature review of the term charisma within the context of leadership. The term *charisma* is used in the FAM and required that I examine the literature in order to determine how it has been conceptualized. Thus, bringing more clarity in what *charisma* refers to and how it can be measured. The following research questions were addressed: What is charisma within the context of leadership, and how is it measured?

To answer this question, I focused on the psychological foundations of charisma, the culture of charisma within leadership, the conceptualization of charisma in leadership, and the measurement of charisma. The procedure used Cooper's (2016) scientific process of research synthesis, which outlines a seven-stage process. The sample of peer reviewed journal articles constituted 32 articles in which 14 were quantitative, and 18 were qualitative. The synthesis revealed that many conceptions of charisma are rooted in psychology and describe an individual's attraction to another person for various reasons.

This attractiveness can include one's behavior, non-verbal communication, emotional arousal, or style.

In chapter 3, I discussed the conceptual underpinnings of activist musicians and social change. It provides the FAM, in which I discuss how all the constructs are related to one another. This conceptual framework illustrates the uniqueness of musicians and their ability to translate the skills within their artform towards initiating social change movements.

In chapter 4, I examined how the music making experiences of activist musicians translate into their activist work. This examination included their activist strategies (encouragement, recruitment, mobilization, and knowledge sharing) and their self-leadership strategies. The following research questions were addressed: What are the self-leadership strategies used by local activist musicians as leaders of social change in the community? How does an activist musician's music making involvement influence their methods of activism? What methods do activist musicians use to share knowledge within the community?

A collective case study design (Stake, 1995) was used to answer the questions. This interpretive case study was designed to understand activist work among individual musicians and explore commonalities across the cases. The Revised Self-Leadership Questionnaire (RSLQ; Neck & Houghton, 2006) and individual interviews were used to gain a comprehensive understanding of how the music making experiences of activist musicians translated into their activist work. Data analysis methods included a qualitative analysis of interviews through descriptive and interpretative findings for common themes

related to the phenomenon under investigation. The sample included seven local activist

musicians.

CHAPTER 2

CHARISMA: THE PERPETUATION OF AN AMBIGUOUS LOCUTION

Introduction

Charisma has historically been defined as a "gift" (Conger & Kanungo, 1987) and used to describe charismatic leadership as self-appointed leaders who are followed by those in distress (p. 637). Over time, charisma came to signify roles performed by members of the Church, which were determined by gifts of God, rather than by a set of procedures and guidelines designed by mankind (Conger & Kanungo, 1987). Conceptualizing charisma as a supernatural gift is derived from religious definitions of charisma, and this conceptualization exacerbates the ambiguity of the construct among scholars.

Historically, scholars examining charisma within the context of leadership have provided an ambiguous definition of charisma pertaining to a leader's ability to influence followers around collective goals. Researchers tend to cite charismatic leaders such as Martin Luther King Jr.in an attempt to emphasize a particular personality characteristic or trait of a charismatic leader (House & Howell, 1992). Others have examined charisma as a contextual phenomenon. For instance, Adolf Hitler is considered and credited as a charismatic leader based on specific situational factors such as an economic crisis, political restructuring, and a fundamental shift in the distribution of power in Germany (Ciampa, 2016; Lepsius, 1986). Despite leading genocide, it was Hitler's charismatic personality that attracted followers.

Charismatic leadership has also been examined from the experience of followers (Tal & Gordon, 2015) in terms of motivation and attitudes (Conger & Kanungo, 1998). This includes identifying the personal attributes of a leader which influence follower behaviors. Furthermore, these influences include *moral emotions* (awe and admiration), which frame how charismatic leaders use emotions to compel their followers to act (psychological influence) (Sy, Horton, & Riggio, 2018).

Charisma can become quite convoluted and ambiguous within the context of leadership. One reason for this ambiguity is that no unified conceptualization of charisma exists (Antonakis, 2012). Herein I examine charisma in light of its historical footings and its underpinnings related to people's propensity to be emotionally influenced and aroused to gain a deeper understanding of charismatic leadership. Certainly, charisma can be found among individuals we interact with daily; in settings both formal (among leaders in organizations or political parties) and informal (among friends, family, strangers) (Tskhay, Zhu, Zou, & Rule, 2018). Thus, examining charisma from its historical footings and its underpinnings related to people's propensity to be emotionally influenced and aroused, provides clarity to the term charismatic leadership.

Research Questions

The purpose of this article was to systematically review, organize, and present a body of literature exploring charismatic leadership. The following research questions guided this systematic literature review: What is charisma within the context of leadership, and how is it measured?

Methodology

The chosen design for this study of literature is a systematic literature review. The systematic literature review included: the psychological foundations of charisma and the constructs for measuring charismatic leadership. The procedure used was an adaptation of Cooper's (2016) scientific process of research synthesis, which outlines a seven-stage process (APPENDIX A).

Search Methods

Published studies were identified through searches of electronic databases accessible through the university's library system. Databases included in this review were: Academic Search Complete, EBSCOhost, Emerald eJournals Premier, JSTOR, Ovid PsycARTICLES, PsychINFO, SAGE complete, Wiley Online Library. The initial search required articles limited to English-only peer-reviewed journal articles, and there was not a restriction placed on the year of publication. The search of articles containing the key phrases: "charisma," "charismatic leadership," and "measuring charisma" was used to search the databases.

The screening process to assess eligibility and inclusion required the published peer review article meet all of the following criteria:

- Be in the English language

- Be an empirical study, meta-analysis, or peer review articles

- Discuss charisma, charismatic leadership, or the measurement of charisma as the main theme in the abstract.

Sample

The articles were identified using the previously mentioned eligibility and inclusion criteria. In all, the final sample of articles constituted 32 articles in which 14 were quantitative, and 18 were qualitative. The 32 articles ranged in publication dates between 1961 and 2018. In addition, the articles were selected from a variety of peer-reviewed journals ($n = 27$). Table 1 provides the list of journals and number of articles included in this study, as well as the database through which they were accessed.

Data Analysis

Valentine and Cooper's (2008) study design and implementation assessment device (Study DIAD) was utilized as the method for organizing and evaluating quantitative publications. The Study DIAD is used to assess study designs and implementations on multiple dimensions. The Study DIAD contains eight composite and four global questions used to provide a way to determine the positive and negative features of the questions (Valentine & Cooper, 2008). For this literature review, the following information was examined and collected from each article (Valentine & Cooper, 2008):

1. Fit between concepts and operations
    - Were the participants treated in a way that is consistent with the definition of the intervention?
    - Were the outcomes measured in a way that is consistent with the proposed effects of the intervention?
2. Clarity and casual interference

- Were the participants in the group receiving the intervention comparable to the participants in the comparison group?

- Was the study free of events that happened at the same time as the intervention that caused its effect?

3. Generality of findings

- Did the study include variation on participants, settings, and outcomes representative of the intended beneficiaries?

- Was the intervention tested for its effect within important subgroups of participants, settings, and outcomes?

4. Precision of outcome estimation

- Were effect sizes and their standard errors accurately estimated?

- Were statistical tests adequately reported?

Qualitative studies were evaluated using a critical appraisal tool designed by Letts et al. (2007). This tool has six main categories for examining and evaluating qualitative articles. These include the following:

1. Study purpose

- Research question/purpose clearly stated?

2. Literature

- Relevant background literature?

3. Study Design

- Appropriate?

- Theoretical perspective identified?

- Methods?

4. Sampling

- Process purposeful?

- Was saturation reached?

- Informed consent obtained?

5. Data Collection

- Is there descriptive clarity?

- Procedural rigor?

6. Data Analyses

- Analytical rigor?

- Auditability?

- Theoretical connections?

Results

Overall, this systematic literature review revealed different definitions of charisma. This ultimately led to diversity in how charisma is conceptualized in the field of leadership, and discrepancies in how charisma is measured. My sample included 14 quantitative studies and 18 qualitative studies, all of which discussed how charisma is conceptualized, defined, conceptualized within leadership, and measured. Conclusive statements were made based upon the findings of each article. Table 1 illustrates the classification of each article based on the evidence provided.

Table 1- Synthesis of Findings

Research Component	Evidence	References
Conceptualization of charisma	1. Personality, Social Skills, Physical attractiveness, Self-monitoring, Expressiveness;	1. Friedman et al (1988)
	2. Emotional expression, Emotional regulation;	2. Friedman & Miller-Herringer (1991)
	3. Behavioral expressions and perceptions, Gender and stereotypical gender-role expectations;	3. Eagly et al (2003)
	4. Relationship between leader and follower, Emotional arousal;	4. Damen et al (2008)
	5. Emotional arousal, Interpersonal attraction, reputation;	5. Pastor et al (2007)
	6. Psychological state	6. McIntosh (1970)
	7. Social-psychological and dialectical perspective;	7. Perinbanayagam (1967)
	8. Conceptual difficulties of charisma and lack of specific meaning;	8. Ake (1966)
	9. The concept of charisma is not analytically useful	9. Wolpe (1968)

Table 1 - Synthesis of Findings (continued)

Definition of charisma	1. Belief in leader by follower-based qualifications;	1. Bendix (1967)
	2. Gifted to an individual by God;	2. Friedrich (1961)
	3. Psychological preferences towards an individual;	3. Shils, (1965)
	4. Psychological preferences towards an individual's personality;	4. Willner & Willner (1965)
	5. Leader-follower phenomenon;	5. Seltzer & Bass (1990)
	6. The process of mobilizing and leading followers in a movement for change, ability to inspire others, situational charisma;	6. Tucker (1968)
Conceptualized charisma w/in Leadership	1. Behavioral process, Acknowledgement made by followers who observe certain behaviors;	1. Conger & Kanungo (1987)
	2. Leadership behavior which spawns excitement to bring about change in organizations;	2. Berlew (1974)
	3. Affectual relationship between leaders and followers developing as the historical product of the interaction between person and situation;	3. Spencer (1973)
	4. Dependent upon the self-concepts of followers, Perceptions are developed through interactions within their environment and the relationships they have with other people.	4. Shamir et al (1993)

Table 1 - Synthesis of Findings (continued)

	5. Aspects of emotional intelligence relevant include: self-awareness, regulation of expressive behavior, and sense of purpose-in-life;	5. Sosik (1998)
	6. Three categories: attitude and behavior, situation, and observers' characteristics;	6. Hollander & Offermann (1990)
	7. Behaviors of charismatic leaders include: articulating a vision and sense of mission, showing determination, and communicating high performance expectations;	7. Waldman et al (2001)
	8. Writers take the easy way out by attributing 'charisma' without giving due consideration to the fact that their explanations follow no recognized criteria;	8. Ratnam (1964)
	9. Conceptual ambiguity and a lack of consistency in the use of terms make it difficult to compare transformational leadership to charismatic leader;	9. Yukl (1999)
	10. Leader considers the needs of followers over their own needs, and is consistent in behavior with underlying ethics, principles, and values of follower.	10. Bass et al (2003) (QAL II).

Table 1 - Synthesis of Findings (continued)

Measuring of Charisma	1. MLQ: charisma is defined as an individual who inspires pride, faith, and respect, has an ability for seeing what is important, and communicates a sense of mission which is effectively articulated;	1. Lowe et al (1996)
	2. Five dimensions of charismatic leadership scale which include: strategic vision and articulation, sensitivity to the environment, sensitivity to members' needs, personal risk, and unconventional behavior;	2. Conger & Kanungo (1994)
	3. Positive emotions using factors within MLQ;	3. Bono & Ilies (2006)
	4. Outgoing personality, ability to listen, verbal and non-verbal communication, task oriented;	4. Levine et al (2010)
	5. Interpersonal communication, Expressive behavior;	5. Frese et al (2003)
	6. Observe charisma though expressive behavior;	6. Holladay & Coombs (1994)
	7. Influence and affability.	7. Tskhay et al (2018) (QNT I).

Conceptualizing Charisma

To conceptualize is different from defining, the latter of which I address below. Conceptualization is framing an issue or topic in general terms yet stopping short of providing an operational definition. In this study, charisma was often conceptualized charisma as emotional arousal (i.e., Damen et al., 2008); Eagly et al., 2003; Friedman & Miller-Herringer, 1991; Pastor et al., 2007). Charisma was also conceptualized as a personality (Friedman et al., 1988), psychological state (Damen et al., 2008; McIntosh, 1970; Perinbanayagam, 1967), or attractiveness (Friedman et al., 1988) within a relationship.

Charismatic leadership was originally conceptualized by the sociologist Max Weber to describe an individual's personality and influence in generalities (Conger & Kanungo, 1987). Friedrich (1961) suggests charisma is gifted to an individual by God, and the leadership component should be regarded as grounded in a faith or God. Whereas, Shils (1965) argued that the charismatic quality of an individual lies in our psychological preferences towards an individual's personality. Additionally, charismatic leadership emerged out of political, social, and religious movements in circumstances where a leader transpired (Bass, 1990). Often the emergence included an individual who exhibited an extraordinary vision in order to solve a crisis (Yukl, 1990). Therefore, charismatic leadership has historically been associated with one's perception of another to potentially bring about change.

Within social and personality psychology, charisma is often used to describe the way an individual attracts another. One's charisma can influence one's perceived attractiveness by another (Friedman, Riggio, & Casella, 1988) and is synonymous with

one's expressive style and non-verbal communication. It is the basis for understanding attractiveness outside of physical attractiveness (beauty) (Friedman, Riggio, & Casella, 1988). Individual differences in emotional expression are important factors in the social influence process and ultimately affect their attractiveness (Friedman & Miller-Herringer, 1991). Expressive style and nonverbal cues may be essential for conceptualizing charisma, but the construct is still vague. Thus, charisma is based on personal preferences, interpretations, and levels of emotional arousal experienced by others – attractiveness.

Charisma is also conceptualized as nonverbal communication, such as one's gesture, appearance, and style (Holladay & Coombs 1994). This means charisma is a combination of verbal and nonverbal expressions. Additionally, charismatic individuals are those who are perceived as powerful and confident (Holladay & Coombs, 1994). In addition, studies reveal differences in behavioral expressions and perceptions of charisma based on gender and stereotypical gender-role expectations (Eagly et al.'s, 2003). This reinforces the notion that charisma is interpreted and assigned by followers within the leader-follower relationship.

From an organizational perspective, Conger and Kanungo (1987) suggest dealing with charisma as a behavioral process. They argue charisma must be conceptualized as acknowledgment made by followers who observe certain behaviors on the part of the leader. Thus, Conger and Kanungo (1987) developed a table of behavioral components of charismatic leaders. Within their model, they interpret charisma as a set of dispositional attributions by followers and as a set of behaviors expressed by leaders. Furthermore,

Hollander and Offerman (1990) divided the attributes of charisma into three categories: attitude and behavior, situation, and observers' characteristics.

McIntosh (1970) states, "The outstanding quality of charisma is its enormous power, resting on the intensity and strength of the forces which lie unconscious in every human psyche" (p. 902). Thus, charisma becomes a psychological state consisting of different components and dimensions. However, McIntosh (1970) fails to distinguish or specify types or subtypes of charisma within his work. Thus, he describes the source of all charisma as one's attitude toward the *supernatural*.

Antonakis (2012) mentions, no unified conceptualization of charisma exists. Additionally, Wolpe (1968) proposes the concept of charisma is not analytically useful, and Ake (1966) states there are conceptual difficulties of charisma due to the lack of a specific meaning of the word *charisma*. What seems evident is somewhat of a consensus that charisma has some psychological underpinnings involved in its conceptualization. This includes an individual being attracted to another individual for various reasons, such as one's expressive style and non-verbal communication (Friedman, Riggio, & Casella, 1988), and individual experiencing an emotional arousal regarding another person (Damen et al. 2008; Pastor et al. 2007).

Defining Charisma

Seltzer and Bass (1990) ultimately determine that charisma is a leader-follower phenomenon. This suggests the charismatic connections we associate with individuals may be intensified by the talents, words, actions, and products of individual personalities (Shils, 1965). Additionally, Willner and Willner (1965) emphasize the perceptions of

followers and how the leader is regarded within Weber's conceptualization of charisma. They redefine charisma as "a leader's capacity to elicit from a following deference, devotion, and awe toward himself as the source of authority" (p. 79).

Spencer (1973) offers a definition of charisma, which encompasses several key factors and describes it as, "affectual relationship between leaders and followers developing as the historical product of the interaction between person and situation" (p. 352). Once again, the importance of emotional arousal within the context of place and time are essential factors for describing charisma in the context of leadership. Overall, Spencer (1973) describes the essence of a charismatic leader to be an individual who arouses awe and generates enthusiasm within followers.

Charisma was defined by researchers based on the constructs of psychological preferences (Shils, 1965; Willner & Willner, 1965), leader-follower phenomenon (Bendix, 1967; Seltzer & Bass, 1990; Tucker, 1968), and religion (Friedrich, 1967). It is not surprising to see the data defining charisma based on these constructs because these ideas were first introduced in Weber's work. Weber conceptualized charisma as dependent upon the existence of a supernatural or extraordinary quality of an individual (Conger & Kanungo, 1987). This suggests the direct source of charisma may be found in the perceptions and responses of others. In turn, scholars follow in the footsteps of Weber's conceptualization of charisma within the context of leadership.

More specifically, scholars used Weber's conceptualization of charisma and charismatic leadership as a lens for examining a leader-follower relationship (Conger & Kanungo, 1987. Weber's introduction of an individual having extraordinary qualities inspired scholars to begin identifying and examining specific *extraordinary qualities* of

charismatic individuals. Thus, we see the emergence of charisma within the field of leadership, and the possibility of the conceptualization of a charismatic leader archetype.

Conceptualized Charisma within Leadership

Over time, charisma came to signify roles performed by members of the Church, which were determined by gifts of God, rather than by a set of procedures and guidelines designed by mankind (Conger & Kanungo, 1987). The idea of leaders having extraordinary qualities of divine origin was examined by sociologist Max Weber. However, the qualities Weber discusses are not thoroughly addressed and have spurred scholars to examine further and conceptualize charisma to provide more clarity to the term.

Charismatic leadership has been described in terms of the effects a leader has on followers, and the relationships created from these associations (Conger & Kanungo, 1987). Additionally, a charismatic leader is presumed to inspire and empower followers. Thus, a charismatic leader's level of social influence and social power is significant in establishing and maintaining relationships with followers.

Furthermore, Damen et al. (2008) describe the transmission of positive feelings, the transfer (relationship between leader and follower) of arousal, that mediates the affective displays and attributions of charisma (Damen et al., 2008). Additionally, higher charisma ratings were affected by followers' arousal (Pastor et al., 2007). These studies expose the importance of emotional arousal in individual interpretations within the context of charisma.

Spencer (1973) suggests that charisma is earned based on the responsiveness of followers to his or her ideas. He identifies two kinds of charismatic leadership, one based on mastery and order (capacity to control events) and one based on representation (establishes values) (Spencer, 1973). Charisma based on mastery and order is described as an *awe* relationship between leader and follower. Whereas, charisma based on representation is described as an enthusiastic relationship between leader and follower (Spencer, 1973). Additionally, he distinguishes three styles of charismatic leadership: the innovator (creates values which appeal to follower needs), the articulator (verbalizes what followers want to hear), and the symbolizer (simply stands for values) (Spencer, 1973).

From an organizational perspective, Conger and Kanungo (1987) suggest dealing with charisma as a behavioral process. They argue charisma must be conceptualized as acknowledgment made by followers who observe certain behaviors on the part of the leader. Thus, Conger and Kanungo (1987) developed a table of behavioral components of charismatic leaders. Within their model, they interpret charisma as a set of dispositional attributions by followers and as a set of behaviors expressed by leaders. Furthermore, Hollander and Offerman (1990) divided the attributes of charisma into three categories: attitude and behavior, situation, and observers' characteristics.

Charisma was conceptualized within the context of leadership as an affectual relationship based on the perceptions of followers (Berlew, 1974; Conger & Kanungo, 1987; Shamir et al., 1993; Spencer, 1973), specific behaviors or attributes (Bass et al., 2003; Hollander & Offermann, 1990; Sosik, 1998; Waldman et al., 2001). Berlew (1974) outlines three specific leadership behaviors in reference to charismatic leadership. This includes a common vision, the discovery or formation of valued-related opportunities and

activities, and making members feel stronger and more in control of their destinies. Conger and Kanungo (1987) argue that charisma must be conceptualized as acknowledgment made by followers who observe certain behaviors on the part of the leader. Additionally, Shamir et al., (1993) developed a model of four main components related to charismatic leadership: leader behaviors, effects on followers' self-concepts, further effects on followers, and motivational processes. Lastly, Spencer (1973) describes the essence of a charismatic leader to be an individual who arouses awe and generates enthusiasm within followers.

Specific behaviors associated with a charismatic leader can include idealized influence, which includes a leader considering the needs of followers over their own needs and is consistent in behavior with underlying ethics and values of followers (Bass et al., 2003). Hollander and Offerman (1990) conceptualize the attributes of charismatic leadership into three categories: attitude and behavior, situation, and observers' characteristics. Furthermore, Sosik (1998) suggests that charismatic leaders increase the value of goal accomplishment by presenting goals in terms of the values they represent. Lastly, Waldman et al., (2001) suggest the behaviors of charismatic leaders include: articulating a vision and sense of mission, showing determination, and communicating high-performance expectations.

Scholars struggle to conceptualize charismatic leadership because of two basic flaws: inability to escape from the limits set by Weber, and the failure to integrate Weber's notions of other relevant perspective and theories (Perinbanayagam, 1971). This has continued a convoluted conceptualization and understanding of charisma within the context of leadership. However, the term *charismatic leader* is perpetuated to the extent

to which scholars cling to a definition in hopes of proving its existence through techniques of measurement.

Measuring of Charisma

Charisma has been measured using constructs of an individual perceived as being inspirational or as an effective communicator (Conger & Kanungo, 1994; Frese et al., 2003; Levine et al., 2010; Lowe et al., 1996). Other scholars measured charisma through the constructs of an individual perceived as having unconventional behavior, expressive behavior, and the ability to arouse positive emotions (Bono & Ilies, 2006; Conger & Kanungo, 1994; Holladay & Coombs, 1994). Lastly, Tskhay et al., (2018) propose measuring charisma by the perception of an individual's influence (naturally leader-like) and affability (approachable).

Additionally, charisma has been associated with the emotional responses of followers towards a leader and a leader's emotional expressions. For example, Bono and Ilies (2006) examined the positive emotional expressions of leaders and how those emotional expressions influence follower mood. Additionally, they assessed how positive emotional expressions of a leader influence follower attraction and ratings of leader effectiveness.

Overall, scholars vary in determining which constructs are associated with measuring charisma. Locating the direct source of charisma by examining the personality of leaders is inappropriate because the foundation of charisma is based on the perception of followers (Willner, 1983). Ake (1966) argues due to the conceptual difficulties of charisma and lack of specific meaning, the theory "lacks rigor and clarity…" (p. 5).

Wolpe (1968) argues, "the concept of charisma is not analytically useful" (p. 306). In regard to charismatic leadership, Ratnam (1964) states, "writers take the easy way out by attributing 'charisma' without giving due consideration to the fact that their explanations follow no recognized criteria for that…" (p. 341).

This ambiguity of charismatic leadership is the result of differing opinions on how charisma is defined and how charisma is observed or experienced. In addition, scholars seem to agree that charisma is determined by the perceptions of others. However, the specific disagreement lies in determining exactly which specific perceptions are to be defined as charismatic. Thus, the ambiguity of charisma is further perpetuated by accepting a term without consensus on measurable constructs associated with charisma.

Limitations

This research synthesis has limitations that must be acknowledged. This includes a search process limited to my university's library system, which was peer-reviewed articles and written in the English language. This review did not include non-indexed journals or dissertations. This process can lead to an inaccurate portrayal of the cumulative evidence (Cooper, 2016).

Additionally, the review and analysis of the articles were conducted by me. This means all interpretations are mine and were not cross-examined by any other individuals. This can lead to bias in both processes of eligibility and analysis. However, I accepted the possibility of this systematic literature review altering my initial beliefs and assumptions, which Cooper (2016) suggests helps mitigate the assumption of a research synthesis prohibiting creativity within this methodology.

Conclusion and Recommendations

This systematic literature review on charisma was both necessary and valuable. Charisma was defined by one's psychological preferences, as a leader-follower phenomenon, or as a religious gift from God. This review revealed that many conceptions of charisma are rooted in psychology and describe an individual's attraction to another person for various reasons. This attractiveness can include one's behavior, non-verbal communication, emotional arousal, or style.

Scholars suggest that charismatic leadership is based on the perceptions of followers and is an individual's specific behaviors or attributes that generate positive emotional arousal of followers. Lastly, this review sought to identify the constructs used to measure charismatic leadership. Scholars propose measuring positive emotional arousal, behaviors, and communication methods as constructs of charismatic individuals.

Overall, scholars vary on their conceptions, definitions, and measurement of charismatic leadership. There is no unified conceptualization of charisma. It seems as though charisma is simply attractiveness. If this is the case, scholars need to dichotomize charisma based on constructs, develop a conceptualization of charisma that can be measured, and produce instruments appropriate for measuring those constructs. Until scholars agree on a unified definition and conceptualization of charisma, the term should not be used within the context of leadership. It is misleading, inappropriate, and irresponsible to continue using the term *charismatic leader.*

Furthermore, without a unified definition or conceptualization of charisma, scholars will continue to perpetuate an ambiguous term in which we are all left scratching our heads. Scholars must decide if charisma is the attractiveness of one's personality or

something more. Until then, it should not be utilized within the context of leadership to describe one's ability. Without addressing these issues, charisma is nothing more than one's overall perception of an individual.

CHAPTER 3

ACTIVIST MUSICIANS: A FRAMEWORK FOR SOCIAL CHANGE

Introduction

Music is long understood as having mood-altering properties. When people allow themselves to be vulnerable to musicians or music, it has the ability to change one's mood, even allowing one to be comfortable with their vulnerability (Levitin, 2006). In allowing themselves to become vulnerable, people allow musicians to influence their emotions and mood, which ultimately leads to inspiration (Levitin, 2006). I suggest that certain factors common among performing musicians, that is, their motivation to play (self-motivation) and their commitment to craft (self-direction), undergird the gift musicians possess that allows them to be a source of inspiration to others.

It is these precise traits, motivation to play (self-motivation), and their commitment to craft (self-direction), which followers find inspirational and contribute to a musician's ability to connect with individuals. As it happens, musicians' capacity to find a source of motivation to achieve peak states of focus and creativity is unique (Woody, 2004). It is a form of thinking and behavior, which helps them be successful not only in their craft but in areas outside music. In this paper, I explore activist musicians' self-leadership strategies and how their music-making experiences influence their activism.

This ability of musicians to intentionally influence their own thinking and behavior to achieve success is known as self-leadership. Self-leadership is a term used to describe the process of influencing one's self (Neck, Manz, & Houghton, 2019). This

process includes specific behavioral and cognitive strategies to address *what* one needs to do, *why* one does something, and *how* one should do it (Neck, Manz, & Houghton, 2019).

When an individual employs self-leadership strategies, they influence themselves to execute self-direction and self-motivation that's necessary to act and perform in desirable ways (Houghton, Bonham, Neck, & Singh, 2004; Manz, 1986). Self-leadership strategies are divided into three primary dimensions: behavior-focused strategies, natural reward strategies, and constructive thought pattern strategies (Neck & Houghton, 2006).

Behavior-focused strategies refer to one's ability to make alterations in their life. This can include using reminders or attention focusing strategies to assist with self-direction (Neck & Houghton, 2006). Whereas natural reward strategies tend to help redirect one's self-motivation by focusing on desirable aspects of a particular task (Neck & Houghton, 2006). And constructive thought pattern strategies provide a foundation for improving one's psychological world by developing desirable patterns of thought to improve self-motivation and self-direction (Neck & Houghton, 2006).

While work has been done to apply self-leadership strategies and concepts in formal organizations (Neck & Houghton, 2006), less work exists applying it to settings like civic communities. The idea of exploring how self-leadership exhibits itself in civic communities has promise, in that it can help understand and explain how civic change comes about. While there are many kinds of leadership lenses which actors use in civic life to attempt to craft social change, this paper's interest centers on how the unique characteristics of performing musicians suit them well as activists leading social change in civic communities.

Activists foster support for social or political causes within the local community in order to bring about change through engaged citizenship (Young, 2001). Thus, to be an activist, in general, requires an individual to influence their own behaviors and motivation and ultimately that of others. And, like musicians, their ability to do so involves mastering the art of self-direction and self-motivation.

However, there are currently no conceptual frameworks that unpack the behavioral and psychological processes for leading within activist work. I allege the relationship between a musician's motivation and commitment to their craft, contribute to musicians being inherently equipped to not only lead themselves but others as well. While personality surely plays a part in the likelihood any individual will take on an activist role, I argue the leadership skills which emanate from preforming musicians' craft, self-direction, and self-motivation can prepare them more so than others to lead social change in civic society. The model described in this paper demonstrates how and why this may be the case.

Therefore, in this article, I discuss various constructs that contribute to one's ability to influence others towards social change. I propose a framework for illustrating the importance of each component and how each interacts with other components to bring about social change. To do so, I start by discussing the influence of musicians and then explain the role of leaders within social change movements. I then present the Framework for Activist Musician (FAM), detailing its components. The FAM illustrates one's social experiences and behaviors lead to social influence and concludes ultimately with social change.

Influence of Musicians

To provide some context before introducing the content of the framework, I'll talk a bit first about the influence of musicians, and in particular local musicians as opposed to nationally known performers. This is because the framework I describe is firstly predicated on explaining musicians' contributions to social change in local civic societies.

Research on musicians suggests they are influential in forming social bonds and improving local communities (Jones, 2010; Wilks, 2011). This is primarily accomplished through their ability to establish deep local networks of support while simultaneously extending their social networks outside of their geographical location. Establishing social ties is crucial for musicians to develop a reputation and to cultivate their social networks (Sargent, 2009).

Musicians' personalities are different from non-musicians in that they are autonomous, introverted, highly motivated, and flexible (Alter, 1989). Musicians must be able to foster effective interpersonal communication and effectively manage scrutiny by others (Woody, 1999). Overall, research on musicians' personalities is unclear and varies based on training, performance, genre, gender, culture, and environment. However, research suggests musicians are influential in communities through their acts of music-making curricula, regulation of social cohesion, creation of protest music, and merely holding the status of musician (Bowman, 2009; Haycock, 2015; Ivaldi & O'neill, 2010).

Social Movements

At the core of social movements are activists. And while it is true that at times an activist will work alone, more often, an activist attempts to influence others to support a social movement (Morris, Morris, & Mueller, 1992). Such movements are not possible without individuals who initiate action. Leaders within social movements accept responsibility to create opportunities for others to participate and create change (Ganz, 2010). In fact, the role of leadership within social movements goes beyond the cliché archetype of a leader's charismatic persona (Ganz, 2010). This is because individuals engage in activist work for many different reasons, ultimately considering the perceived costs and benefits of participation (Klandermans & Oegema, 1987).

Activism emerges from the strong support for the values and goals of a particular movement (Marx & McAdam, 1994). Nonetheless, leaders are critical to social movements. Within activism, leadership is developed at all levels within the movement (e.g., encouragement, recruitment, mobilization, knowledge sharing) (Ganz, 2010). However, in order to create, inspire, and encourage others to become change agents, someone must initiate action to begin the process towards a collaborative effort of social change.

Composition of leadership of social movement.

It is the educational capital that one possesses, which is considered to be a key resource for many effective leaders within social movements (Morris & Staggenborg, 2004). However, the importance of the composition of leadership within social movements should not be concerned with demographics, but the quality of leadership and

his or her ability to turn opportunity into purpose (Ganz, 2011). Additionally, leaders are responsible for mobilizing others to achieve purpose under conditions of ambiguity, translate values into action, and utilize narratives as a source of learning (Ganz, 2011).

Social movements leaders tend to major in the social sciences, humanities, and arts (Morris & Staggenborg, 2004). The proposition is that the values learned from their upbringing, and these fields impart movement-appropriate skills, which situate them to be effective leaders within social movements (Morris & Staggenborg, 2004). Leaders within social movement can advance others through their commitment to education for themselves and their followers (Morris & Staggenborg, 2004). Many social movement leaders ascend to their leadership roles based on skills acquired in previous social movement experiences (Morris & Staggenborg, 2004).

Leadership within social movements requires an in-depth understanding of the role emotions have in influencing others (Ganz, 2011). Thus, leaders engage others in purposeful action by mobilizing those emotions to facilitate action (Ganz, 2011). Furthermore, this includes engaging others in an emotional dialogue in order to inspire hope and belief in others (charisma) (Ganz, 2011). Thus, the art of storytelling (one's story of self) can be an integral strategy for leaders within social change.

Leadership emergence how and why activists lead.

The reasons why a person would emerge as the leader of a social movement varies, but a few salient conditions are generally present when a leader emerges:

- political opportunities (presence of allies and division among elites) (Morris & Staggenborg, 2004).

- structures that allow leaders to form interpersonal relationships that link individuals, networks, and organizations (Ganz, 2010).
  - These relationships help create opportunity for interests to grow, and over time followers develop an interest in the relationship itself, creating social capital (Ganz, 2010). These strong ties ultimately facilitate trust motivation, and commitment between the leader and followers (Ganz, 2010).
  - Within these relationships, social movement leaders mobilize the emotions of others which make action possible (Ganz, 2010). This is primarily conducted through a leader's storytelling capabilities. Through this method, leaders are able to inspire hope, enhance self-efficacy, and establish solidarity among followers (Ganz, 2010). Thus, a leader's emergence can occur through countering an individual's self-doubt and enhancing their self-efficacy.
- social movement leadership emerges through a decentralized and self-governing system
  - This can be difficult because leadership can be exercised with little or no public accountability, inhibit learning, and hinder strategic coordination (Ganz, 2010). Conclusion for major section.

Activists as Community Educators

Educating the public is a vast practice in which people help others discover what positive changes they wish to see in themselves and others (Biddle & Biddle, 1965). Thus, I would like to cast activist musicians as community educators. The impacts of

community education touch individuals, families, and communities (Neville, O'Dwyer, & Power, 2014), and is essential in both social capital and capacity building (Janove, 1977). Community educators are encouragers of social improvement and seek strategies that bring about social change (Biddle & Biddle, 1965). Additionally, a community educator is an advocate of growth toward responsibility in others and negotiator of differences (Biddle, 1953). It is interesting to compare and contrast Biddle's (1965) notion of community educators with that of performing musicians. I summarize the key components in Chapter 4, illustrated in Table 12.

For instance, a community educator has no formal power over those he or she teaches. Therefore, the creation of social ties must take place in order to establish a network of leaners and followers (Biddle, 1953). Consequently, forming this type of following requires a community educator to be humble, genuine, and inclusive (Biddle, 1953). Thus, this type of authority allows a community educator to become a teacher and a leader (Biddle, 1953). In addition, the role of community educator requires one to be an encourager. An encourager creates social ties through exhibiting empathy, avoiding notoriety, listening to others without judgment, managing conflicts, embracing new ideas, and have a strong desire to improve the lives of people (Biddle, 1953).

Purpose and Objectives

Within this study, I will discuss the conceptual underpinnings of activist musicians and social change. More specifically, I will focus on the areas of music making involvement, activism, self-leadership, and knowledge sharing within the conceptual models. These areas are the crux of social change and require a deeper understanding. Overall, this framework illustrates the uniqueness of musicians and their ability to

translate the skills within their artform towards initiating social change movements. Most of which results from their self-leadership strategies learned within their craft, and ultimately translated into their activist work.

The Framework for Activist Musicians

The framework described herein, the Framework for Activist Musicians (FAM), evolves from work grounded in self-leadership (Neck & Houghton, 2006) and musicians' craft (Woody, 2004). The concepts of self-direction and self-motivation as they apply to musicians make up this framework (Neck & Houghton, 2006). I offer this framework to collectively explain the phenomenon of activist musicians who engage in social change through their ability to evoke, enhance, and maintain social ties through their status as a musician and their artistry.

The FAM contains elements such as an individual's self-concept, their ability to express desirable behaviors, exercise social influence, and implement motivational strategies. Figure 1 is a visual representation of the framework. I suggest that activist musicians use competencies in the framework to elicit social change within a local community. Overall, the model illustrates the connections among these competencies and offers a structure for collecting evidence on the leadership strategies for activist musicians.

The model unpacks how an activist musician utilizes their skills and status within his or her artform to enhance their ability to achieve social change. In other words, it illustrates how one's behavior and social influence can encourage others to be involved in social change. Thus, the model suggests that an individual's ability to enact social change

is enriched through their music-making involvement and status and revolves around the skills learned in their artform.

Now, I am going to discuss the FAM. I'll do so in sections, moving through the model from left to right (Figure 1). On the left of the FAM are the components *activist musician* and *self-concept.* For this framework, an *activist* is one who attempts to bring about social change (Curtin & McGarty, 2016). Activism includes activities such as: encouraging people, mobilizing people, recruiting people, and creating public awareness (Curtin & McGarty, 2016), many times in the name of seeding, cultivating, and harvesting social justice. At times, activists work independently, but often they attempt to influence others to support specific movements (Morris, Morris, & Mueller, 1992).

Moreover, in this framework, a *musician* is one who engages in vocal, instrument, or digital music making in an independent or collaborative effort, with a current or past public performance regimen. Local musicians may extend their base of support and reach new audiences through their craft or the skills learned within their craft. This is achieved by maintaining social ties and gaining access to diverse audiences through information and communication technologies.

Figure 1 - Framework for Activist Musicians

Individual's Music Making Involvement and Status

Activist Musician

Self-Concept

Self-Leadership

Social Experiences and Behavior

Authenticity

Charisma

Collective Action

Social Influence

Activism

Social Capital

Social Change
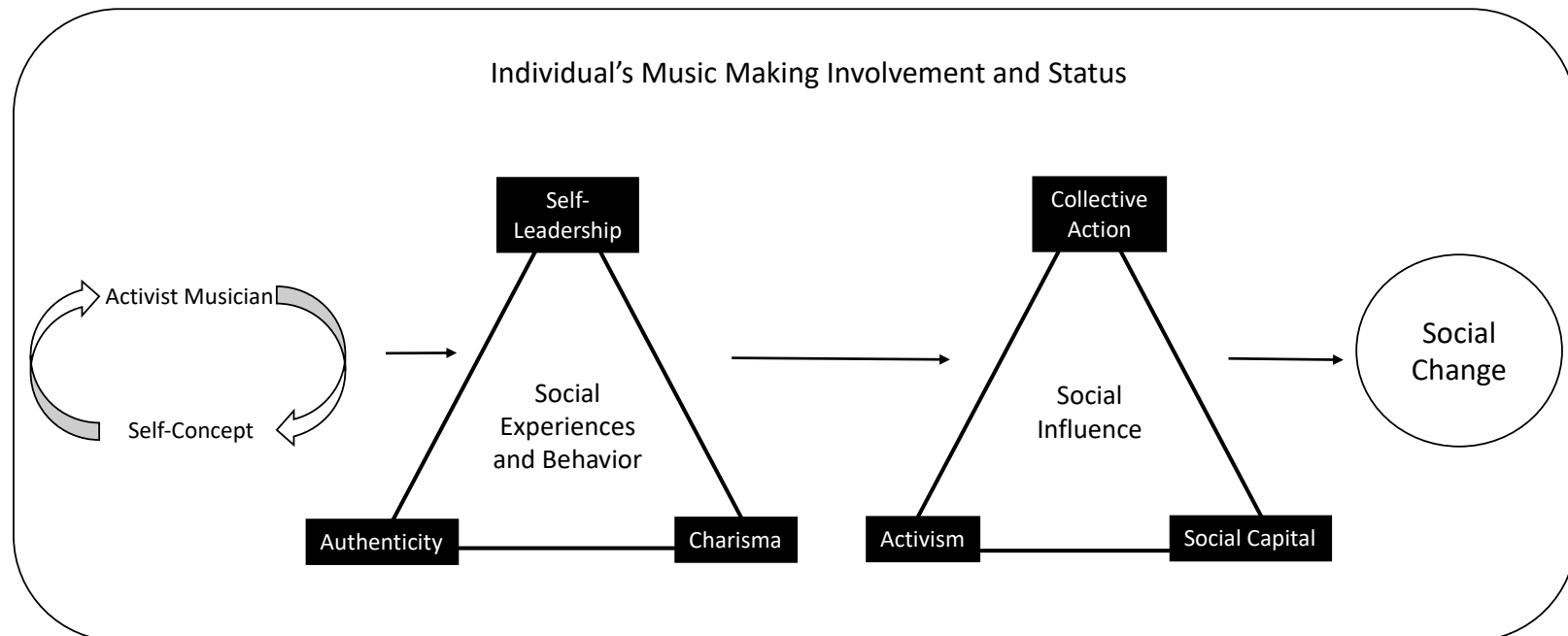
Self-concept refers to an individual's perception of themselves. The perceptions are produced through one's experiences with significant others and their environment. These perceptions are significant in understanding how an individual behaves (Shavelson, Hubner, & Stanton, 1976). Furthermore, self-concept is a process in which an individual conceptualizes themselves through self-reflexivity as a physical, social, and spiritual person (Gecas, 1982).

Self-concept provides a framework that guides the interpretation of one's social experiences and social behavior and includes social perception (understanding how others judge them), situation and partner choice (knowledge of self and situations), interaction strategies (how one shapes a particular identity in the mind of an audience member), and reactions to feedback (attune to both reactions of others and own behaviors) (Markus & Wurf, 1987).

In connecting these two concepts, *activist musician* and *self-concept*, we get a continuous process of self-evaluation. Overall, an individual's self-concept is important in understanding one's motivation and behavior. It requires self-reflexivity and provides a framework for how individuals navigate relationships and interact within their environment. It also describes an ongoing process in which individuals continually evaluate themselves based on personal and environmental experiences. This interaction is represented on the left of the model as a process of self-reflexivity using cyclical arrows linking activist musician to self-concept. According to the FAM, as the activist musician engages in self-reflexivity to determine his or her self-concept, they are also evaluating themselves based on their social experiences and social behavior.

Social Experiences and Behavior

In the second part of the FAM, one finds the zone of *social experiences and behavior.* In order to encourage, recruit, mobilize, and share knowledge within social movements, activists must first inspire others based on their behaviors. These behaviors go beyond one's stereotypical charismatic persona and include one's authenticity and the method in which he or she attempts social change. These constructs are found within the zone of *social experiences and behavior*. Additionally, these social experiences and behaviors include the skills and competencies learned within their craft and translated into their initiation of social movements (music making involvement and status).

Within the FAM, three elements represent an activist musician's social experiences and behavior. These elements include their level of authenticity, charisma, and self-leadership. This process is depicted within the triangle to the right of *activist musician* and *self-concept*. Each element works in tandem with the other to describe an individual's characteristics, behaviors, motivation, and purpose. I will explain each in turn here.

Authenticity

Authenticity, in the FAM, is the perception by self and others that one's actions are those of their true self. Authenticity represents an individual's behaviors, thoughts, and feelings that reflect their true self or "the unobstructed operation of one's true- or core-self in one's daily enterprise" (Goldman and Kernis, 2006 p. 294). There are interrelated subcomponents that represent four distinct aspects of authenticity: awareness, unbiased processing, behavior, and relational orientation.

The first subcomponent, awareness, refers to one's ability to identify and acknowledge his or her emotions, aspirations, intentions, strengths, and weaknesses. An authentic individual is more self-aware and considered to function consistently regarding their true- or core-self and acceptance of self (Kernis & Goldman, 2006).

The second subcomponent, unbiased processing (self-relevant information), refers to one's ability to accept and acknowledge externally based analyses (Kernis & Goldman, 2006). This describes an individual's ability to accept criticism without the use of an ego defense mechanism, which can result in self-serving biases. Knee and Zuckerman (1996) suggest that highly independent and self-determined individuals do not participate in self-serving biases after experiencing success or failure. In addition, unbiased processing contributes to an individual's accurate sense of self, which is valuable for behavioral choices (Kernis & Goldman, 2006). This is accomplished through one's motivation to process information and evaluate themselves objectively based on external positive and negative feedback.

The subcomponent of behavior pertains to an individual's actions are in congruence with their values, preferences, and needs (Kernis & Goldman, 2006). This component explains an individual's behavior, which is guided by awareness and unbiased processing. Their actions are exhibited without a desire to attain positive reinforcement or avoid punishment, ultimately revealing one's true self (Kernis & Goldman, 2006). In addition, authentic behavior requires an individual's ability to engage in awareness while objectively processing external feedback to the setting in which the individual is actively engaged.

The fourth subcomponent, relational orientation refers to one's ability to be open, sincere, and truthful in one's close relationships. Relational orientation describes acting honestly in one's actions and motives among individuals they share an intimate relationship with and endorse a genuine expression of their core-self (Kernis & Goldman, 2006). Additionally, an individual's intimate relationships influence the extent to which one behaves in congruence with one's true self (Harter et al.,1997). This is based on a reciprocal process of mutual self-disclosure and trust and results in promoting one's genuine expression of core-self (Reis & Patrick, 1996).

Within the FAM, authenticity describes an individual's behaviors, thoughts, and feelings, which represent their true self. The components of awareness, unbiased processing, behavior, and relational orientation focus on an individual's ability to be authentic. Furthermore, authenticity describes an individual's ability and desire to have an awareness of one's true-self, motivation to process information and evaluate themselves objectively, use actions that are congruent with their values, preferences, and needs, and act openly, sincerely, and truthfully in one's close relationships.

Charisma

Charisma, in the FAM, is the ability to utilize personality characteristics and behaviors to establish an emotional influence relationship. Scholars have grappled with defining charisma and offer a variety of definitions. For the FAM, Spencer's (1973) definition of charisma is used due to the importance of an activist musician's artistry or status may have in enhancing an emotional influence relationship.

Spencer (1973) defines charisma as "affectual relationship between leaders and followers developing as the historical product of the interaction between person and situation" (p. 352), which includes the influence of emotions one has on another. In this sense, he describes charismatic leadership as an emotional influence relationship based on interaction, time, and setting.

Self-Leadership

The last component in *social experiences and behavior* is *self-leadership*. Self-leadership is the process of influencing one's self toward accomplishing goals (Neck & Houghton, 2006), and includes an individual's ability to influence his or her motivation and behavior (Manz, 1986). The term is deeply rooted in two areas of psychology, which are self-regulation theory and social cognitive theory (Neck, Manz, & Houghton, 2019). Both are integral in shaping one's behaviors and cognitive attitudes (Neck, Manz, & Houghton, 2019).

SELF-REGULATION THEORY

Self-regulation functions through a set of psychological subsets which must be developed and utilized for self-directed change (Bandura, 1991). Self-regulation theory describes the actions in which individuals manage their behavior through a process similar in the way a thermostat senses temperature variation and initiates a signal to increase or decrease the temperature (Neck & Houghton, 2006). Additionally, self-regulation theory assumes individuals monitor their behaviors in relation to a set standard or desired state (Neck, Manz, & Houghton, 2019). In addition, self-regulation theory suggests people will adjust their effort and attempt to change their behavior if a deficit

exists between one's actual level of performance and the standard (Neck, Manz, & Houghton, 2019). Overall, the individual is striving to improve their performance and eliminate the difference between his or her level of performance and the standard.

Furthermore, self-regulation theory seeks to explain how human behavior occurs. Though individuals are naturally self-regulators, they are not innately effective at self-regulation (self-regulatory failure) (Neck & Houghton, 2006). Neither intention nor desire alone has an impact if individuals lack the capability for exercising influence over their motivation and behavior (Bandura, 1991). Thus, self-leadership offers specific behavioral and cognitive strategies to enhance one's self-regulatory effectiveness (Neck & Houghton, 2006).

SOCIAL COGNITIVE THEORY

Social cognitive theory describes human behavior as a triadic reciprocal relationship among internal influences, external influences, and behavior (Bandura, 1988). Additionally, social cognitive theory suggests that the foundational structure of one's self-regulatory system is comprised of self-monitoring, self-judgments, and self-reactions (Neck & Houghton, 2006). The basic assumption surrounding social cognitive theory is that individuals have control over setting their own performance objectives (Neck & Houghton, 2006). Thus, individuals set goals based on a dual control system of discrepancy production and discrepancy reduction (Neck, Manz, & Houghton, 2019).

In addition, three types of self-influences mediate the relationship between an individual's goals and performance, which includes: self-satisfaction, self-efficacy, and internal regulation of standards (Neck & Houghton, 2006). Within the context of self-

leadership, self-efficacy is of major importance. Self-efficacy refers to one's perceptions of his or her own ability to successfully overcome specific challenges and impact their performance (Neck, Manz, & Houghton, 2019). Additionally, these perceptions derive from one's observations of others (success and failures), verbal persuasion, and physical reactions to specific situations (e.g., feeling calm vs. feeling anxious) (Neck, Manz, & Houghton, 2019).

These sources of self-influence are integral within the self-leadership process because they provide knowledge for enhancing one's personal effectiveness. However, it is an individual's performance history that is the primary source of one's self-efficacy. So, if an individual excels in a difficult situation, their self-efficacy improves. If an individual experiences failure, their self-efficacy erodes (Neck, Manz, & Houghton, 2019). Thus, self-leadership offers a comprehensive set of behavior-focused strategies, natural reward-focused strategies, and cognitive-focused strategies to address *what* should be done, *why* it should be done, and *how* it should be done (Neck, Manz, & Houghton, 2019). All of which are intended to help individuals adjust their behavior and cognitive processes to become more positive and productive.

<center>Self-Leadership Strategies</center>

The process by which individuals influence their motivation and behavior to successfully execute a performance is referred as self-leadership. It is conceptualized as behavioral strategies, natural reward strategies, and constructive thought pattern strategies, all influencing behavior (Manz, 1986). Self-leadership strategies fall into three categories: behavior focused, natural reward, and constructive thought pattern approaches (Neck & Houghton, 2006).

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Behavioral focused strategies are intended to enhance an individual's self-awareness. Self-awareness refers to the ability of an individual to recognize, identify, and understand themselves, by reflecting on their emotions, motives, values, and identity (Northouse, 2016). Behavioral strategies to enhance self-awareness include self-observation (introspection), goal setting, self-rewards (positive reinforcement), self-punishment, and self-cueing.

Self-observation involves determining when, why, and under what conditions an individual behaves in a certain way (Neck, Manz, & Houghton, 2019). Strategies include documenting where one's time is spent throughout the day on specific tasks. Additionally, self-observation includes identifying one's own behaviors to either increase or reduce, the conditions that exist when one displays these behaviors, and other important variables associated with the desirable or undesirable behaviors (Neck, Manz, & Houghton, 2019).

Goal setting is designed to increase individual performance by setting challenging and specific goals. However, the individual must also understand what he or she values and what they want to achieve (Neck, Manz, & Houghton, 2019). Additionally, goal setting needs to address long-range goals and short-term objectives. These practices can also include conducting a self-analysis, making goals specific, and informing others about one's goals (Neck, Manz, & Houghton, 2019).

Self-rewards are the tangible (new purchase) or intangible (mentally congratulating oneself) for a specific accomplishment. This is one of the most powerful

methods an individual can utilize to influence one's behavior. These practices can include identifying things that motivate oneself, developing a habit of self-praise, and identifying behaviors that are especially desirable (Neck, Manz, & Houghton, 2019).

Self-punishment is an introspective analysis of failures and unwanted behaviors (i.e., guilt or self-criticism). This requires an individual to apply punishment to oneself to eliminate undesired behaviors. These practices include removing rewards which support one's negative behavior or engaging in negative self-talk when identifying a negative behavior (Neck, Manz, & Houghton, 2019).

Self-cues are utilized to maintain attention and effort on goal achievement (i.e., motivational posters or quotes, lists, notes) (Neck & Houghton, 2006). These strategies include using reminders and attention focusers, removing negative cues, and increasing positive cues. These practices include utilizing physical reminders, establishing cues to focus attention on important behaviors and tasks, and eliminating negative cues (distractions) (Neck, Manz, & Houghton, 2019).

NATURAL-REWARD STRATEGIES

Natural reward strategies create conditions in which individuals are motivated by the inherently gratifying aspects of the activity. They are intended to develop a setting which is encouraging or rewarding. Naturally rewarding activities has three primary functions: to make one feel more competent, to help one feel self-controlling, and provide a sense of purpose (Neck, Manz, & Houghton, 2019). The activities that make an individual more competent are often tied to external rewards in some way. Additionally, these activities provide a sense of self-control and purpose. These practices include

building natural rewards into one's life (finding ways to make activities more enjoyable) or focusing on natural rewards (focusing on the positive aspects) (Neck, Manz, & Houghton, 2019).

CONSTRUCTIVE THOUGHT-FOCUSED STRATEGIES

Constructive thought pattern strategies are intended to enable the development of constructive thought patterns and routine ways of thinking. These strategies include identifying and replacing dysfunctional beliefs and assumptions, mental imagery (cognitive creation of an experience before physical movement), and positive self-talk (mental self-evaluations and what individuals covertly tell themselves) (Neck & Houghton, 2006). Overall, cognitive thought pattern strategies are designed to enhance positive thinking.

Evaluating beliefs and assumptions describes a process of identifying dysfunctional types of thinking (mental distortions) and replacing them with rational thoughts. Additionally, this practice involves examining and improving one's self-talk and beliefs (Neck, Manz, & Houghton, 2019). Mental imagery involves the practice of imagining oneself successfully completing a task which can enhance one's performance. Positive self-talk refers to the practice of positive thinking. This includes one's beliefs, imagined experiences, self-instruction, and thought patterns (Neck, Manz, & Houghton, 2019).

Identifying the process by which musician activists achieve focus and motivation can help clarify how they lead others in supporting specific causes. However, without these strategies, an activist musician is merely a musician with strong beliefs and

opinions. They may communicate these messages through their music making experiences or simply holding the status of musician within the local community.

In sum, the *social experiences and behavior* illustrates the importance of one's behaviors in encouraging, recruiting, mobilizing, and sharing knowledge within social movements. Overall, activists must first inspire others based on their behaviors before establishing social ties.

Social Influence

The next component of the FAM is the zone *of social influence.* As activist musicians influence others within social movements, they capitalize on their ability to impact, persuade, and lead others. These influences extend from the zone of *social experiences and behaviors* to include aspects related to social bonds. These constructs are found in the zone of *social influence*. These social influences enhance social bonds and are a driving force behind actions towards social change. Three major elements comprise the zone of *social influence*: activism, social capital, and collective action.

Activism

The method by which people attempt social change is referred to in the FMA as activism. Activism includes encouraging people, recruiting people, mobilizing people, and creating public awareness (Curtin & McGarty, 2016). The end goal of activism is to bring about change through engaged citizenship (Young, 2001). These methods have been used historically to bring about changes in social justice (i.e., awareness of police brutality, desegregation, and women's suffrage).

Activists can be defined as "people who actively work for social or political causes and especially those who actively encourage others to support those causes" (Curtin & McGarty, 2016 p. 228), which may include the recruitment and mobilization of people. While some research examined the detailed aspects of mobilizing participation in social movements (Klandermans & Oegema, 1987), research focusing on what activists do is somewhat limited (Curtin & McGarty, 2016). Furthermore, there is limited information on the strategies activists utilize to lead others in supporting specific causes. However, it clear that in order to lead others, one must create a bond with those he or she is leading. These social ties help create sustainable networks in which activists focus their activism.

Social Capital

Social capital refers to one's investment in social ties and their expectations of returns on that social investment (Lin, 2017), often seen as benefits attained through membership in networks or other social structures (Portes, 1998). Expected returns on investment can be in the form of information (useful knowledge about opportunities or choices), influence (effecting decisions), and social credentials (vouching for an individual and recognizing worthiness). Furthermore, social capital is concerned with how individuals participate in social relationships and how they spend resources in the interactions to generate a return (Lin, 2017).

Social capital is created through changes in relations among individuals who facilitate action. In order to build social capital, an individual must be able to relate to others and is contingent upon elements of obligations, expectations, and trustworthiness (Coleman, 1988). This model suggests activist musicians use charisma, authenticity, and

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self-leadership strategies to establish relationships and influence others. In addition, he or she uses their music making experiences and status within the local community to enhance these relationships through the triangle of social experiences and behavior. Through this process, the activist musician is able to directly attain social capital, which is depicted as an arrow from the triangle of social experience and behavior.

<div align="center">Collective Action</div>

Collective action is ultimately the mobilization of people. Mobilization within social movements is critical for leaders. This requires a leader to hold sufficient social capital and have an in-depth understanding of the role emotions have in influencing others (Ganz, 2011). Additionally, leaders engage others in purposeful action by mobilizing those emotions to facilitate collective action (Ganz, 2011).

The process of mobilizing people to actively participate in social and political causes is referred to in the model as collective action. Additionally, collective action is a process by which individuals act together to enhance their status and accomplish a common objective (Olson, 1965). The concept of collective action also includes three major motivational factors that attract individuals to participate in social causes (van Zomeran, Postmes, & Spears, 2008). The three motivational factors are injustice, efficacy, and identity, which may predict participation in different social contexts. Injustice refers to one's perception of inequality experienced or recognized. Efficacy denotes one's desire to make a change, and identity indicates one's strong and internal obligation to participate (van Zomeren et al., 2008).

In sum, each element of the zone of *social influence* influences the other, and when taken in totality, the triangle describes an individual's ability to use social influence to create social change. An activist's strategies can influence social capital and, in turn, lead to collective action. Thus, the level of attraction one has on followers can enhance social change through these social influences.

Social Change

The last component of the FAM is *social change*, which is the culmination of the framework. This includes the activist musician's self-concept, experiences, music making involvement, behaviors, methods, and strategies of social influence towards social of political change. All components within the FAM work harmoniously to illustrate the culmination of one's influence in leading others within social change.

Summary

The FAM provides a foundation for examining the constructs of self-leadership, activism, and one's music making experiences to gain a deeper understanding of the processes and strategies associated with activist musicians. It also illustrates the importance of one's art form in shaping their behaviors. The FAM also depicts the importance of one's musical experiences in shaping their self-motivation and self-direction towards social change.

Thus, I concentrated my focus on the constructs of charisma (chapter 2), music making experiences, self-leadership strategies, and knowledge sharing to provide further clarification regarding how their musical experiences influence their self-leadership strategies, activism methods, and knowledge sharing strategies. More specifically, I

examined how their musical experiences influence their motivation and behavior toward

social change. This included an examination of their self-leadership strategies, methods

for leading (encourage, mobilize, and recruit), and how they share knowledge to gain

followers in movements towards social change. Overall, this examination can provide

further insight into how one's musical experiences influence their self-motivation and

self-direction within the context of the FAM.

CHAPTER 4

UNDERSTANDING SOCIAL CHANGE THROUGH THE CONTEXT OF ACTIVIST MUSICIANS

Introduction

Leading community change efforts may require individuals who possess the qualities of emotional intelligence, the ability to maintain social ties, and the capacity to communicate effectively. Research on the personality of musicians reveals facilitative qualities such as succorance, transparency, and empathy in benefiting society (Woody, 1999). These facilitative qualities of musicians support social capital (Nunez, 2016) and capacity building (Honadale, 1981) in society through their acts of encouragement, mobilization, recruitment, and knowledge sharing.

In the previous chapter, I outlined the Framework for Activist Musicians (FAM), which visually represents the conceptual underpinnings of activist musicians. The areas of focus include ones' music making involvement, activism, and self-leadership strategies. Overall, the FAM illustrates the uniqueness of musicians and their ability to translate the skills within their artform towards initiating social change movements. Most of which results from their self-leadership strategies learned within their craft, and ultimately translated into their activist work. Thus, an activist musician may be the archetype for leading community change efforts and knowledge sharing.

In order to gain a deeper understanding of how activist musicians are situated to improve the world we live in, and the lives of those who interact with them, one must

first understand their musical experiences, self-leadership strategies, activist methods, and knowledge sharing strategies. Additionally, the unique conditions of social change and leadership within social movements must be understood. Furthermore, the activities associated with social change provide a glimpse into the importance of knowledge sharing and leadership to bring about change in communities.

The purpose of this study was to examine how the music-making experiences of activist musicians translate into their activist work. This examination included their activist strategies (encouragement, recruitment, mobilization, and knowledge sharing) and their self-leadership strategies. Furthermore, this study provides evidence for how activist musicians lead and inspire their followers to participate in social change movements. Within the FAM, this study focused on the musical experiences and self-leadership strategies of activist musicians within the triangle of social experiences and behavior, and their activism within the triangle of social influence.

Research Questions

1. What are the self-leadership strategies used by local activist musicians as leaders of social change in the community?

2. How does an activist musician's music-making involvement influence their methods of activism?

3. What methods do activist musicians use to share knowledge within the community?

Methodology

A collective case study design (Stake, 1995) was used to answer the questions. "A case study is both the process of learning about the case and the product of our learning"

(Stake, 1995 p.237). This interpretive case study was designed to understand activist work among individual musicians and explore commonalities across the cases. The Revised Self-Leadership Questionnaire (RSLQ; Neck & Houghton, 2006) and individual interviews were used to gain a comprehensive understanding of how the music making experiences of activist musicians translated into their activist work.

Researcher Perceptivity

The goal of my research was to understand the lived experiences of local musicians and provide an opportunity for participant voice. My focus was on making sense from the participant's point of view by examining behaviors, intentions, and emotions (Tracy, 2012). Furthermore, my ontological position may impact my data and analysis processes based on my preconceptions, assumptions, biases, previous experiences and other social, cultural, and historical aspects that form my interpretations (Tufford & Newman, 2012).

To provide transparency, it is important that I reveal that I currently live within the community in which this study was conducted and have been a resident for over 13 years. In addition, I also classify myself as a musician. More specifically, I am a drummer who has been trained in rudimental drumming for the past 26 years. I am personally acquainted with some of the local activist musicians who participated in this study, and some of the movements associated with those musicians prior to this study.

I also classify myself as a researcher. I am an interpretivist. Therefore, I believe it is necessary to analyze social interactions through the participant's viewpoint in order to obtain a better understanding of their world. The goal of my research is to understand the

lived experiences of local musicians. My focus is on making sense from the participant's point of view by providing an opportunity for participant voice.

Defining the Cases

In this study, an activist is defined as one who attempts to bring about social change. A musician is defined as one who engages in vocal, instrument, or digital music making in an independent or collaborative effort and has a current or past public performance regimen. An activist musician is defined as one whose self-identification as a musician meets the definition above in conjunction with their activist role.

This study utilized a two-tier approach for the identification and recruitment of individuals (i.e., musicians). Each individual (or case) was bounded by three criteria. First, individuals were selected based on my knowledge of their experiences and behaviors regarding their musicianship and activist work. Second, the individuals engaged in vocal, instrument, or digital music making in an independent or collaborative effort. Finally, these individuals use their music or musical training skills to foster support for social or political causes within the local community. In this tier, three participants were identified.

The second tier for recruitment was chain referral. This method is primarily used to contact individuals who may be hidden (exact size of the sample is unknown) or hard to reach (difficult to access) (Bagheri & Saadati, 2015). Thus, individual participants were asked to provide information on potential individuals who met the case criteria. In this tier, an additional four participants were identified for a total of 7 individual cases.

Data Collection

Two primary instruments were used for data collection: the Revised Self-Leadership Questionnaire (RSLQ described below and provided in Appendix C), and a semi-structured interview protocol (Appendix B & D). Interviews were conducted in a conversational mode to help establish an individualized relationship with each participant (Yin, 2016). All interview questions were open-ended with follow-up questions, probing questions, and specifying questions (Brinkmann & Kvale, 2009) (Appendix B & D) based on the scores of the revised self-leadership questionnaire (Appendix C).

The questionnaire data and interview data were collected case by case between October 1, 2019, and January 10, 2020, in the participant's setting of choice. Each participant was contacted by email to schedule a day, time, and location for a meeting. Data collection meetings lasted between 30 minutes and 55 seconds and 1 hour 41 minutes and 21 seconds. The following procedures were used. First, each participant was asked to either confirm or deny being an activist musician (self-concept). Second, I asked the participant to complete the RSLQ, using a university-provided computer with the web-based survey system, Qualtrics. Once the participant completed the RSLQ, I used a separate university computer to analyze their responses to obtain mean scores on each of the participant's RSLQ sub-dimensions. Mean scores were calculated also using the web-based survey system, Qualtrics. There are nine sub-dimensions on the RSLQ: five sub-scales on behavior-focused strategies, a single sub-scale on natural reward strategies, and three sub-scales on constructive thought strategies. The details on the sub-scales are found in Table 4 below.

Table 2 - Self-Leadership Dimensions

Dimensions	Sub-scales	Definitions
Behavior focused strategies	Self-goal setting	Self-set goals
	Self-reward	Positively rewarding self
	Self-punishment	Self-applied consequences
	Self-observation	Identifying the conditions, one uses certain behaviors
	Self-cueing	Removing negative cues, increasing positive cues leading to specific behaviors
Natural reward strategies	Focusing thoughts on natural rewards	Identifying activities that are naturally enjoyable
Constructive thought pattern strategies	Visualizing successful performance	Mental practice/imagery
	Self-talk	The nature in which one talks to self
	Evaluating beliefs and assumptions	Identifying distorted thoughts and dysfunctional thinking

Once I calculated the mean scores of the RSLQ sub-dimensions for the participants, I rank-ordered the sub-dimensions from highest to lowest. I used the participants' top four highest-scoring sub-dimensions to guide my interview questions and protocol. I then proceeded with the interview. I captured the interview dialogue with a hand-held digital recording device. I also maintained handwritten field notes capturing large swaths of the conversation in case the recording device failed, and to note participants' choice of interview setting (Brinkmann & Kvale, 2015), mood and affect. At the conclusion of each

interview, I asked each participant to refer me to other potential research participants based on the criteria defining an activist musician.

Instruments

The revised self-leadership questionnaire (RSLQ) (Appendix C) is a 35-item scale designed to measure three dimensions of self-leadership (behavior focused strategies, natural reward strategies, and constructive thought strategies (Neck & Houghton, 2006), which align with self-leadership theory. Shown to be reliable and have construct validity (Houghton and Neck, 2002), the questionnaire has been tested to examine the reliability and construct validity based on existing measures of self-leadership. These include behavior focused strategies (5 sub-scales), natural reward strategies (a single sub-scale), and constructive thought strategies (3 sub-scales). Items within each sub-scale are rated by a participant using a Likert scale of 1= Not at all accurate, 2 = Somewhat accurate, 3 = A little accurate, 4 = Mostly accurate, 5 = Completely accurate. Participants are asked to react to each question according to how accurate they are in describing personal behaviors. The more closely the statements align with the perceived behaviors, the higher the score. The RSLQ was recreated in Qualtrics for use with participants.

Interviews were conducted face-to-face at places and times of the participant's choosing to better reveal the personal and private self of the participants (Brinkmann & Kvale, 2015). Interview questions were developed based on a review of the literature, the RSLG, and constructs of Curtin and McCarty's (2016) definition of activist (Appendix D): encouragement, recruitment, mobilization, knowledge sharing. Additionally, participants were asked to discuss their musical experiences and how those translated into their activist work. This protocol was reviewed by a panel of experts at a land grant

university. Table 3 showcases the date and time of each interview, the length of time to complete the questionnaire (minutes and seconds), the length of time to complete the interviews (hours, minutes, and seconds), and the total time to complete the process for each participant.

Table 3 – Data Collection

Participant	Date/Time	Questionnaire	Interview	Total
Larry	10/1/2019 - 09:16	3.41	29.51	33.32
Freddy	10/14/2019 – 09:30	8.41	22.17	30.55
Mia	10/16/2019 – 15:47	5.52	27.13	33.05
Joe	11/8/2019 – 12:16	5.39	33.47	39.26
Marvin	12/9/2019 – 08:33	6.54	1.35.27	1.41.21
Eddie	12/17/2019 – 13:08	7.00	34.40	41.40
Vic	1/10/2020 – 13:04	9.32	26.30	36.02

Data Analysis

Data analysis included an in-situ analysis of RSLQ results, described above, and an examination of participant backgrounds to provide baseline data associated with the individual. Interview data were analyzed using an inductive approach, which involved discovering patterns, themes, and categories among data (Patton, 2001). Themes were identified through thematic analysis (first cycle), and intrapersonal and interpersonal participant experiences were examined through narrative coding (second cycle) methods. Thematic coding was used to assess the categories for analysis, and narrative coding was used to identify the participants' subject positioning and presentation of self (Saldaña,

2015). Furthermore, descriptive findings were organized using Dedoose software package, and then a cross-case analysis was conducted to analyze topics (Patton, 2001).

Individual Case Findings

A total of seven individual cases were constructed. The following section presents the individual cases. Each case includes a background, RSLQ score, distinctive characteristics of sub-categories related to self-leadership, their activist strategies, the people they surround themselves with, and their music making experiences. Pseudonyms have been used for participants to protect their identities.

Larry

Larry is a white male in his late 30's who self-identified as a "classically trained" double bass player working in the local community. During the interview, he was euthymic and had a full affect. Additionally, he was a few minutes late for our appointment and reported that he would need to attend another meeting after our interview. All of which were related to his activist work.

He reported being a founder and co-founder of many civic initiatives and non-profit foundations and organizations around the city. Additionally, he reported a majority of his activist work is concentrated in the areas of building stronger relationships between citizens and those that serve them. Of late, his area of focus was on his city's budget.

When considering the results of the RSLQ, Larry was highest in self-punishment and lowest in self-cueing. Table 4 showcases all of the dimensions and mean scores for Larry.

Table 4 – Larry

Dimensions	Sub-scales	Mean Score
Behavior focused strategies	Self-goal setting	16
	Self-reward	13
	Self-punishment	20
	Self-observation	14
	Self-cueing	8
Natural reward strategies	Focusing thoughts on natural rewards	19
Constructive thought pattern strategies	Visualizing successful performance	16
	Self-talk	15
	Evaluating beliefs and assumptions	16

In relation to Larry's self-leadership analysis and interview, he was transparent about utilizing self-punishment to reach his goals or complete a task. He described utilizing self-punishment in terms of negative self-talk. When asked to discuss how he reacts to making a mistake within his activist work, he stated, "I feel guilty all the time, it makes me feel like a worthless human." In addition, he stated that "success sometimes feels like failure" when describing how he focused on the positive aspects of his activist work.

Larry described being "humble" as his approach towards encouraging others to be involved within the work he does. Additionally, he stated, "recruitment is based on peoples' overall interest in the cause." Larry also discussed mobilizing people "by being authentic" and "connecting deeply with people around shared humanity efforts." When discussing knowledge sharing practices, Larry said: "I don't have a main way, but I think

it's my ability to break down complicated information and communicate it in a succinct way."

When asked about the people he surrounds himself with, he said, "I try to surround myself with people who have adjacent expertise." Furthermore, he said, "I also try to surround myself with people who that, like would feel comfortable giving me critique." Perhaps most prominent is his approach to encouraging others, "just by being humble and that's the approach I take." When asked to describe how his musical experiences influence his activist work, he said: "there's that part of musical training where self-critique never stops, it's a constant all the time, every minute of the day-how could I be better?"

Freddy

Freddy is a black male in his mid-40's who self-identified as a hip-hop artist working in the local community. During the interview, he was euthymic and had a full affect. Additionally, he was over 30 minutes late for our appointment and reported that he was confused about the appointment time. He was apologetic and sincere.

He reported being a founder of a non-profit agency located in the community. Additionally, he reported that a majority of his activist work is centered around youth empowerment and community service. More specifically, his area of focus during the interview was on community service regarding winter coat and water donations.

When considering the results of the RSLQ, Freddy was highest in self-goal setting and visualizing successful performance. His lowest score was in self-reward. Table 5 showcases all of the dimensions and mean scores for Freddy.

Table 5 – Freddy

Dimensions	Sub-scales	Mean Score
Behavior focused strategies	Self-goal setting	20
	Self-reward	3
	Self-punishment	11
	Self-observation	13
	Self-cueing	10
Natural reward strategies	Focusing thoughts on natural rewards	15
Constructive thought pattern strategies	Visualizing successful performance	20
	Self-talk	7
	Evaluating beliefs and assumptions	10

In relation to Freddy's self-leadership analysis and interview, he was excited to share how he had surpassed some of his goals for 2019. When asked to discuss how he sets goals, he stated, "something that motivates me is focusing on that end goal." In addition, he stated that "my whole year is mapped out in advance" when describing how often he thinks about his goals. Additionally, Freddy described an incremental process for visualizing a successful performance in which he concentrates on "completing little steps successfully and anticipating challenges that I can overcome."

Freddy explained, "I'm a doer, so I think my first motivation piece is when people see me active" regarding encouraging others. Additionally, Freddy explained, "showing people statistics and data is important" in terms of encouraging others to make donations or offer help. Additionally, he said, "I keep data, so I think when people see my benchmarks, they become interested" regarding mobilizing and recruiting others. When

asked to explain how he shares knowledge, Freddy said, "I'm on social media, any platform and using it based on what audience I want to engage."

When asked about the people he surrounds himself with, he said, "I try to surround myself with people who can hold me accountable." Furthermore, he said, "I do like having people who have some other goals but then have different expertise." When asked to describe how his musical experiences influence his activist work, he said, "creativity comes directly from being and artist" and he said, "I don't think I'd be able to do what I'm doing if it wasn't from that [music making] experience."

Mia

Mia is a white female in her early-40's who self-identified as a piano and concertina player working in the local community. During the interview, she was euthymic and had a full affect. Additionally, she was 15 minutes late for our appointment and reported that she was running late due to a meeting. She was apologetic and sincere.

She reported being an activist helping improve refugee resettlement initiatives located in the community. Additionally, she reported that a majority of her activist work is centered around immigrant rights. A majority of her interview focused on the area of refugee resettlement.

When considering the results of the RSLQ, Mia was highest in focusing thoughts on natural rewards. Her lowest score was in self-talk. Table 6 showcases all of the dimensions and mean scores for Mia.

Table 6 – Mia

Dimensions	Sub-scales	Mean Score
Behavior focused strategies	Self-goal setting	18
	Self-reward	11
	Self-punishment	10
	Self-observation	18
	Self-cueing	10
Natural reward strategies	Focusing thoughts on natural rewards	23
Constructive thought pattern strategies	Visualizing successful performance	14
	Self-talk	8
	Evaluating beliefs and assumptions	18

In relation to Mia's self-leadership analysis and interview, she was eager to share her experiences surrounding refugee resettlement. When asked to discuss focusing on natural rewards, she stated, "there's a lot of people coming out of the woodwork wanting to work together in a community" which was exciting for her. Additionally, she stated that "there used to be barriers and divisions in the community, but that has changed" in regard to refugee resettlement. Furthermore, she stated, "I really like engaging with people" regarding aspects of her work, which she finds enjoyable.

In relation to her activist strategies, Mia explained, "I try to meet people where they're at, because so many people have barriers…helping them feel comfortable" in regard to her encouragement efforts. In addition, Mia self-reported, "I don't recruit or mobilize people, but I do share knowledge." She described her knowledge sharing

strategies as, "tip toeing into the shallow end of a pool to get others comfortable until it is appropriate to get deeper-it's all about making people feel comfortable."

When asked about the people she surrounds herself with, she said, "I try to surround myself with people who have a sense of compassion and genuine desire to make the world a better place." Furthermore, she said, "I surround myself with people who are open, honest, and transparent" When asked to describe how her musical experiences influence her activist work, she said, "music requires you to listen to other people and then learning how to move forward together."

Joe

Joe is a black male in his mid-30's who self-identified as a hip-hop artist working in the local community. During the interview, he was euthymic and had a full affect. Additionally, he was excited to participate in the interview.

He reported being an activist helping improve the lives of low-income people living in the community. Additionally, he reported that a majority of his activist work is centered around racial injustice and labor union rights. A majority of his interview focused on these areas.

When considering the results of the RSLQ, Joe was highest in self-goal setting, focusing thoughts on natural rewards, and visualizing successful performance. His lowest score was in self-cueing. Table 7 showcases all of the dimensions and mean scores for Joe.

Table 7 – Joe

Dimensions	Sub-scales	Mean Score
Behavior focused strategies	Self-goal setting	20
	Self-reward	9
	Self-punishment	10
	Self-observation	16
	Self-cueing	8
Natural reward strategies	Focusing thoughts on natural rewards	20
Constructive thought pattern strategies	Visualizing successful performance	20
	Self-talk	15
	Evaluating beliefs and assumptions	16

In relation to Joe's self-leadership analysis and interview, he was transparent about his experiences surrounding racial injustice and labor union wages. When asked to discuss self-goal setting, he said, "sometimes it's tangible action like with [racial injustice], that you can actually see, but that's not always the case in activism." Focusing on natural rewards, he stated, "the things that I really like are the small things. The daily conversations, just being able to hear about other peoples' lives." In addition, he stated that "just seeing the disparity out there and that these people haven't given up hope."

Joe described is encouragement strategies by "listening for hanging points or pressure points on people and what they're going through-something to relate to." Additionally, he described recruitment and mobilizing people by "listening and hearing them and asking them if they feel comfortable doing something to change circumstances-then making sure I follow up with them" and "it's all networking and just being active in

those situations." When describing his methods for sharing knowledge he reported: "it's a combination of networking and using social media." In regard to racial injustice, he described, "it's a combination of learning about the topic and having the conversation in person - equipping myself with accurate knowledge."

When asked about the people he surrounds himself with, he said, "it could literally be anybody that steps up in any way." When asked to describe how his musical experiences influence his activist work, he said, "just like with my music, in order to be successful I have to talk to people to get them on my side, to listen to you and to get them to come to your show." In addition, he said, "just like the way you have to grind in rap music to get notoriety, you got to do the same leg work in activist work."

Marvin

Marvin is a white male in his mid-40's who self-identified as a "classically trained" trumpet player working in the local community. During the interview, he was euthymic and had a full affect. He was over an hour late and was apologetic. At one point during the interview, he decided to answer a phone call he received multiple times and became irritated when speaking with the caller (chastising the caller). Additionally, he was excited to participate in the interview.

He reported being an activist helping improve the lives of low-income people living in the community. Additionally, he reported that a majority of his activist work is centered around housing inequalities. A majority of his interview focused on this area.

When considering the results of the RSLQ, P5 was highest in self-goal setting and visualizing successful performance. His lowest score was in self-reward. Table 8 showcases all of the dimensions and mean scores for Marvin.

Table 8 – Marvin

Dimensions	Sub-scales	Mean Score
Behavior focused strategies	Self-goal setting	25
	Self-reward	4
	Self-punishment	19
	Self-observation	19
	Self-cueing	10
Natural reward strategies	Focusing thoughts on natural rewards	14
Constructive thought pattern strategies	Visualizing successful performance	24
	Self-talk	12
	Evaluating beliefs and assumptions	19

In relation to Marvin's self-leadership analysis and interview, he was transparent about his experiences surrounding housing inequalities. When asked to discuss self-goal setting, he said, "I try to understand how historically, inequality has affected and created the world around us." Additionally, he stated, "it becomes a trickle-down pyramid of goals that stem from a goal of trying to understand my position in the world-my privilege." In addition, he explained setting goals as "calling audibles which are informed by my previous experiences and the plan constantly changes." Additionally, he reminds himself that moments are constantly changing and "blending between having a structure and a free-for-all."

When asked about visualizing successful performance, he first explained, "success is figuring out how to make what you can, with what you are given." Additionally, he said, "starting with the overarching goal" was the beginning of his process for visualizing successful performance. In regard to his activist strategies, he explained, "I lead by example and I'm not a salesman" when it comes to encouraging others. He reported, "I can mobilize tasks, but in terms of getting people to rally behind me, I'm not charismatic in that way." When discussing his knowledge sharing strategies, Marvin said, "I've tried to figure out how to be more succinct and deciding what's most relevant." Furthermore, Marvin explains, "I have realized everybody communicates differently" and sharing knowledge is dependent upon "sharing knowledge in every channel I can think of-even through radio."

When asked to describe how his musical experiences influence his activist work, he said, "just like in music, you are trying to figure out what you can get out of this experience – each challenge is not a dead end." In addition, he said, "you're always looking for an opportunity to be better."

Eddie

Eddie is a black male in his early-30's who self-identified as a guitarist working in the local community. During the interview, he was euthymic and had a full affect. Additionally, he was excited and extremely friendly during the interview.

He reported being an activist helping improve the lives of minority people living in the community. Additionally, he reported that a majority of his activist work is centered around racial injustice. A majority of his interview focused on this area.

When considering the results of the RSLQ, Eddie was highest in self-goal setting and visualizing successful performance. His lowest score was in self-reward. Table 9 showcases all of the dimensions and mean scores for Eddie.

Table 9 – Eddie

Dimensions	Sub-scales	Mean Score
Behavior focused strategies	Self-goal setting	21
	Self-reward	7
	Self-punishment	13
	Self-observation	13
	Self-cueing	8
Natural reward strategies	Focusing thoughts on natural rewards	16
Constructive thought pattern strategies	Visualizing successful performance	18
	Self-talk	12
	Evaluating beliefs and assumptions	14

In relation to Eddie's self-leadership analysis and interview, he was transparent and authentic about his experiences surrounding racial injustice. When asked to discuss self-goal setting, he said, "it all depends on the issue, and that drives my approach" Additionally, he stated, "it's much easier to set specific goals to work around." When discussing [racial injustice movement] he said, "my first two goals were concrete – and modeled after the Panther Party."

Eddie explained that "you allow people to feel comfortable with conflict and getting them to understand their limitations" when describing his activist strategies.

Additionally, he states, "if I'm able to role model the appropriate behavior-people will show up." Furthermore, when discussing knowledge sharing, he reported, "I regret sharing some misinformation and tried really hard to correct some of it" in regard to racial injustice. He also explains "communicating and listening to people" as a major step in sharing knowledge.

When asked about who he surrounds himself with, he said, "you got to have allies. You got to have people that you can really trust." Additionally, he said, "I just try to align myself with people that genuinely care and felt that I can be vulnerable with." When asked to describe how his musical experiences influence his activist work, he said, "I love playing music in the community – it helps me connect with people in the same way as my activist work."

Vic

Vic is a white male in his early-40's who self-identified as a "classically trained" tuba player working in the local community. During the interview, he was euthymic and had a full affect. Additionally, he was excited to participate in the interview.

He reported being an activist helping improve the lives of public-school teachers living in the community. Additionally, he reported that a majority of his activist work is centered around helping his wife and colleagues (public school teacher). A majority of his interview focused on this area.

When considering the results of the RSLQ, Vic was visualizing successful performance. His lowest score was in self-cueing. Table 10 showcases all of the dimensions and mean scores for Vic.

Table 10 – Vic

Dimensions	Sub-scales	Mean Score
Behavior focused strategies	Self-goal setting	21
	Self-reward	11
	Self-punishment	16
	Self-observation	16
	Self-cueing	10
Natural reward strategies	Focusing thoughts on natural rewards	18
Constructive thought pattern strategies	Visualizing successful performance	24
	Self-talk	12
	Evaluating beliefs and assumptions	20

In relation to P7's self-leadership analysis and interview, he was transparent about his experiences surrounding public-schools teachers [sickouts]. When asked about visualizing successful performance, he first explained, "visualization is incredibly important, especially since my time in world-class drum corps" Additionally, he said, "I start to visualize the steps to success." When asked to discuss self-goal setting, he said, "I wanted people to understand that their [teacher's] rights, so the ultimate goal is to have people understand they have the right to use their sick days."

Vic reported "having conversations with people to find out if they belong to a professional organization or who they are advocating for" in regard to encouraging others within public-school teacher movements. In addition, he described "buying someone a beer" to help with the processes of recruitment and knowledge sharing. Additionally, he

reported that, "there's a lot of Tweeting that occurs" when it comes to educating others and sharing knowledge on the topic of teacher sick-outs.

When asked to describe how his musical experiences influence his activist work, he said, "music is one of those places where you meet and interact with so many different people – and you have to work towards a common musical effort." In addition, he said, "so, a musical ensemble works the same ways organizing does, there are different levels of comfort with others – different intensities – and different responsibilities."

Comparative Case Results

Across the seven cases, the revised self-leadership questionnaire revealed a range of scores for each participant among the three dimensions of self-leadership strategies (behavior focused strategies, natural reward strategies, and constructive thought pattern strategies) (Neck & Houghton, 2006). For comparison purposes, Table 11 illustrates the dimension(s) and sub-category in which each participant scored the highest.

Table 11 – Comparative Analysis

Participant	Dimension(s)	Sub-category	Mean Score
Larry	Behavior focused strategies	Self-punishment	20
Freddy	Behavior focused strategies	Self-goal setting	20
	Constructive thought pattern strategies	Visualizing successful performance	20
Mia	Natural reward strategies	Focusing thoughts on natural rewards	23
Joe	Behavior focused strategies	Self-goal setting	20

Table 11 – Comparative Analysis (continued)

	Natural reward strategies	Focusing thoughts on natural rewards	20
	Constructive thought pattern strategies	Visualizing successful performance	20
Marvin	Behavior focused strategies	Self-goal setting	25
Eddie	Behavior focused strategies	Self-goal setting	21
Vic	Constructive thought pattern strategies	Visualizing successful performance	24

The comparative analysis illustrates that a majority of participants utilize self-goal setting as their preferred method to enhance personal success. Self-goal setting is a behavioral focused strategy designed to increase individual performance by setting challenging and specific goals (Neck & Houghton, 2006). The second most preferred method to enhance personal success among participants was visualizing a successful performance. Visualizing a successful performance is a constructive thought pattern strategy using mental imagery to positively impact performance (Neck & Houghton, 2006).

Additionally, I used the top four scores of each participant to determine which self-leadership categories to address during interviews. The four categories with the highest scores across participants included: self-goal setting, visualizing a successful

performance, focusing thoughts on natural rewards, and evaluating beliefs and assumptions.

Self-goal Setting

Self-goal setting is a behavioral focused strategy designed to increase individual performance by setting challenging and specific goals (Neck & Houghton, 2006). This strategy includes the process an individual performs in order to establish goals related to his or her activist work in the local community. A majority of participants consciously set goals with other community members involved in the process. For instance, Mia's comments represent a majority of responses: "It was a goal to produce something from a variety of voices and not just from the professional staff of the organization but to pull in people from different parts of the country to create something together." Aside from this, a majority of participants described an incremental step process for establishing goals. Larry explained:

> What I generally think, all right I've got this huge house that I'm trying to get at. What is it like? What are the different steps that I need to get there? and then like how can I make something very quickly to impact that as a starting point and then kind of see how that went. Maybe like, okay well then what's sort of the next step.

Marvin uses the following metaphor to describe the goal setting process: "You know, it's like Russian nesting dolls of goals." At the same time, Eddie explains: "It's an easier place for me to be able to say like well, we're going to set very small milestones and after each milestone, you know, we move on to the next thing." Additionally, participants

described visioning practices in regard to the goal development process. Mia describes goal setting as: "Strategic visioning down to like nuts and bolts of how we're going to reach certain objectives." Joe explained, "We set the goals like it's a steering committee meeting. So, a group of us will get together and talk about what's happened during the week and what we need to do to go forward on plan."

Furthermore, Eddie details:

> Well specifically to a racial justice movement, we had a three-point plan which was modeled after the Panther Party… there's a tool called power mapping which is used by organizers to you know literally put on a 2-point axis, like who are the power players.

Visualizing a Successful Performance

Visualizing a successful performance is a constructive thought pattern strategy using mental imagery to positively impact performance (Neck & Houghton, 2006). A majority of participants practice visualizing specific rehearsal practices for success with regard to communication. For instance, Mia describes, "visualizing is such a common thing for me in the arts…I think I do visualize myself and I practice things like delivering speeches or presentation."

At the same time, Joe explains:

> It's like in your head, game theory, I just say like what is this person going to say to me if I say this? Yeah what should I say back, like how do I know the conversation is going, I think just basically, getting those thoughts like organized.

When asked about their process for overcoming challenges about the mental rehearsal process, a majority described a growth mindset. For example, Freddy explains

> Sometimes overcoming those challenges, you have to go outside of your comfort zone or even your personal assumption. So, you know I have maybe tactics whether it's I have different tactics that I may go into it saying you know, this is what I'll do if I'm encounter with this, but then what if you encounter with something that pushes you to go outside of what you would normally do in order to rectify the situation. So, I try to go into challenging situations as open-minded as possible.

Similarly, Marvin articulates:

> You talk about roadblocks; I think that self-talk is a lot about the words you use. The words that we use on ourselves are really powerful. If you say that something is a roadblock it's like you don't see it as an opportunity, you see it as something you have to overcome. Whereas like I feel like especially because of music, like each challenge is not a dead end it's an opportunity to get better.

Focusing Thoughts on Natural Rewards

Natural reward strategies create conditions in which individuals are motivated by the inherently gratifying aspects of the activity. They are intended to develop a setting that is encouraging or rewarding (Neck & Houghton, 2006). Data analysis revealed that a majority of participants are able to focus on pleasant aspects of their work rather than intentionally trying to build more enjoyable aspects into their process. For instance, Larry

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explains in context of a yearlong civil project with the city, "it's like okay whether or not like our work ended up leading to this change…the city is now reevaluating how to make necessary changes, so to me that feels like a success even if it also feels like a failure." Similarly, Freddy describes

> …you know the way I looked at it is, you know we can't really control if people accept donation who don't really need them. You know, we do know that we are helping a lot of people and at the end of the day if there are a few people taking advantage, you know that's nothing we can control. The good outweighs the bad.

Additionally, Vic explains:

> I feel like it's a lot easier to focus on the positive stuff with community things because it's not work. Like, I feel like I'm like actually adding something - I feel like I'm adding something to something that's larger than myself.

When asked to describe the kind of individuals they associate with, a majority of participants described individuals who encompass characteristics of compassion, empathy, and service. For example, Mia's comments represent a majority of responses:

> I try to surround myself with people who like being with people [who] have a sense of compassion and a genuine desire to make the world a better place. And I think I also like to surround myself with people who are open, honest, transparent, and working good faith with other people.

Evaluating Beliefs and Assumptions

Constructive thought pattern strategies are intended to enable the development of constructive thought patterns and routine ways of thinking. These strategies include identifying and replacing dysfunctional beliefs and assumptions, mental imagery (cognitive creation of an experience prior to physical movement), and positive self-talk (mental self-evaluations and what individuals covertly tell themselves) (Neck & Houghton, 2006). Data analysis revealed that a majority of participants utilize self-reflection in regard to what they covertly tell themselves. For instance, Mia explains:

> I think that often times the incorrect assumptions I've had are that people
> don't understand and don't care. Which usually is none of those things are
> true, so more recently I think I've done a better job at trying to give people
> the benefit of the doubt…

Additionally, Eddie describes:
> …to understand that people aren't who they are just because of the choices
> that they've made. People are who they are because choices have been
> made around them, because of circumstances, because of all this other shit
> that sort of forms who you are…

Similarly, participants discussed their self-reflective practices in regard to preconceived notions of others based on government politics. For example, Mia describes:

> A lot of the work requires that I really kind of check my preconceived
> notions about people who might be on the other political aisle…part of the
> work is like breaking down barriers and building relationship across

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divides and so I have to check myself on if I have preconceived notions

about people who might have voted for Trump…

Likewise, Vic describes an experience in regard to a statewide teacher-sick out:

There was a time where I sort of thought that like because some of them

voted for Matt Bevin--you know some of them voted for the guy who's

was trying to ruin the whole thing. And I definitely assumed that they

would not be in for that… like this sort of classic assumption that people

are voting against their own self interests.

Overall, a majority of participants expressed the value of listening in regard to what they

consider when encountering difficult situations related to their activist work. For

example, Freddy explains, "…like the most important value I think is being able to listen

to folks." Similarly, Marvin describes:

…but also understanding that I have put in the time to get to know people

and hear their stories to where they consider me an insider. Okay you

know, and so, this concept of outside and inside is one of those that I've

given a lot of thought to…

Flock Leadership

Interview data revealed a variety of methods utilized by participants to initiate

social change. Initiating change is conceptualized in the forms of encouragement,

recruitment, and the mobilization of individuals. Overall, participants aligned themselves

with causes and initiated social change movements related to city budget proposals,

housing inequalities, racial injustice, refugee resettlement, financial inequalities related to

local union members, youth mentorship and resources for individuals affected by poverty, and teachers within public education.

Flock leadership processes varied among participants. When discussing how participants encouraged other community members to be involved, a majority of participants described methods for making others feel comfortable, and role modeling desired behaviors. For example, Larry explains, "being very humble" and to "show the stuff we focus on impacts your life" in order to get people involved in the city budget planning initiative. Similarly, Mia describes, "I think a lot of what we work to produce is like trying to meet people where they are" in regard to refugee resettlement. Additionally, Joe explains, "it's just basically listening for hanging points…you listen for things that they found dishonorable" in regard to local union issues. Eddie describes, "first, allowing people to feel comfortable with conflict" as the first step in encouraging others in regard to racial injustice.

Several participants described the importance of modeling desired behaviors as a source of encouragement for others. For example, Freddy explains, "I'm more of a doer, so I think my first motivation piece is when people see me active…leading by example" in regard to youth mentorship. Similarly, Marvin describes, "I'm a lead by example person…I feel like if people see you get enough stuff done, they start to believe that they can walk with you in that process" in regard to housing inequalities.

When discussing the recruitment of others to participate in social change movements, participants discussed how to appeal to others based on various circumstances. For instance, Freddy explains, "empowering them to drive themselves…they seem to be more excited because now they're creating everything" in

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regard to organizing a coat drive for youth. Joe describes, "it's like networking…just kind of making connections and slowly build from there" when discussing a racial justice movement. Similarly, Vic explains, "you just have to make it more important somehow and each person is different…there are different people that I would approach differently" in regard to teacher sickouts.

When discussing mobilizing efforts, participants addressed the importance of collaboration and envisioning the benefit of cooperation. For instance, Freddy discussed, "I'm like, I need to make this less about me and make this more collaborative" in reference to improving a water drive he initially started independently. Mia explains, "it's a combination of the soup that we're all living in right now" in regard to everyone working together towards refugee resettlement policy change. Marvin reports, "ultimately everything comes down to trust…trust takes time and it takes me being genuine and honest, there's no shortcut" in regard to housing inequalities. Additionally, Eddie uses the following analogy in regard to his leadership of a local initiative to remove public monuments of confederate soldiers

> I called it the Voltron…So, Voltron essentially was this giant robot that was made up of five smaller robots. And when they came together, they created Voltron the defender of the universe. But if you only have one, even if it was just one missing, you couldn't have Voltron. So, everybody knew they had to come together and show up the best way.

Knowledge Sharing

Interviews revealed a wide range of social and/or political cause alignment among participants. Overall, participants aligned themselves with causes and shared knowledge related to city budget proposals, housing inequalities, racial injustice, refugee resettlement, financial inequalities related to local union members, youth mentorship and resources for individuals affected by poverty, and teachers within public education. Knowledge sharing strategies between activist musicians also varied based on specific causes and/or populations. For instance, Larry explains, "I wouldn't say that we have a main way or that I have a main way. A lot of it's like talking with people" in regard to housing inequalities. Freddy explains the knowledge sharing process based on different generations and their preferred social media platforms:

> I know that when I want to engage youth with some sort of knowledge,
> I'm on Instagram because that's what they use. You know age fifteen you
> know twenty, thirty okay Instagram, Snapchat. So, I'm utilizing that for
> messaging for young people. But with Facebook it's older, you know
> people my age tend to be on Facebook's been around longer so a bit easier
> to use so whenever I have messaging for that age group or demographic,
> I'm using Facebook…

Similarly, Mia states, "we have a smaller self-selecting community who are part of our online community who receive even more information and resources because they've opted into that we have our social media channels," in regard to refugee resettlement. Additionally, Joe reports, "the best way is to use a social media platform. Whether it be Facebook, Twitter Instagram – those like are good ways for you to share

knowledge" in regard to racial injustice. Eddie describes the knowledge sharing process in regard to racial inequalities and adjusting the process based on context:

> I'm handing out literature and I think that generally like once we talked about like so specifically to racial injustice. Most of the time when you explain to people that this space, where the two statues where is the site of a former slave auction block and that there are some tunnels underneath where they used to take, you know move people back and forth…two men who literally fought to uphold slavery standing on pedestals on the space where people were bought and sold. Once you got to that part most of the time people were already like on board. But again, I think each movement in each thing is going to be completely different.

Furthermore, Vic explains, "I think yes, personal dialogue…and then there's a lot of Tweeting" in regard to public education.

When asked to describe successful knowledge sharing practices a majority of responses focused on effective communication and human connection. For instance, Larry describes:

> "I'm not a budget expert for the city and I'm not a public policy expert. Because of that I think it is easier for me to communicate those topics with people. It's like I don't have a degree in that, but I have experience of that…"

Also, Mia describes how success is defined in the context of knowledge sharing:

…yeah I travel and teach and do presentations all over the country but in terms of success, I think one of the areas that we need to improve upon is like what is the measure of success… at the end of the day, any of one of those engagements that's good…being able to bring somebody along.

Furthermore, Marvin explains the importance of understanding your audience's preferred method of communication in regard to knowledge sharing methods:

I would also you know, going back to that sort of overarching mandate of equity. I have realized that everybody communicates differently. Some people even though most you know, most people have a smartphone where they have text message, they have Facebook Messenger, they have email. They can make phone calls, but everybody communicates differently.

When asked to describe unsuccessful knowledge sharing efforts, a majority of participants focused on their weaknesses as a potential cause. Larry explains, "I mean there's so many reasons, right? People don't care, okay that's like one. I'm probably bad at sharing information sometimes." Similarly, Freddy describes:

…Yeah I think Twitter was something that was huge when I was a more engaged musician…but kind of reached a disconnect because I took a year off…then when I got back like it was just that's just how fast things was totally different so here I am trying to get messaging out there to promote events, community, and issues and I'm getting little-to-no feedback. And it was really like, you know I really had to take a crash course…

Furthermore, Marvin explains:

> …understanding what the essential information is without omitting
> information. And that's you know that might be as accurate that might be
> the key to life- because you know you try to figure out what all needs to be
> in there without overwhelming people… my role is to show up prepared
> and do and like do the work in advance and be ready to go when the
> moment happens yeah and so it's very difficult.

When participants were asked to describe how their music making experiences connect with their activist work, a majority of participants described the similarities of listening and connecting with others in music as they do within their activist work. Similarly, their responses mirrored their answers when describing successful knowledge sharing strategies. For instance, Larry describes:

> …You have to show up prepared to those right and if you are not prepared
> everything, everyone else's part. Like your whole is dependent on each
> part you know…the whole is contingent upon the sum of the parts… we're
> trained to listen and adapt to others right. We're trained to
> like…everyone's playing this particular note flat I'm going to have to play
> it a little bit flat even if I'm correct because I need to match. Because the
> group's more important to me and so you know it is at the root of it…

Freddy explains how the music making experiences translate into networking:

> There's a grind to music…to get your music out there, you want people to
> hear you. So, it taught me how to network, it taught me how to present

things you know which is helping with funding our engagement…so I think that experience of trying to connect with people and networking has helped me so much as an activist. Like I don't think I'd be able to do what I'm doing if it wasn't from that experience specifically.

Similarly, Mia describes:

I think that because music requires that you listen to the people, you're playing music with. Like you have to, like I said earlier when I was talking about skill sharing and knowledge sharing and listening to other people and then learning how to move forward together. That's very much just like how musicians act when they're playing together. If you're going to listen and play off each other and like figure out where you're going with any kind of musical pursuits. So, I think that that's given me a lot of the ways that I lead and how I work with groups is usually based on listening to the input of the people in the room.

Furthermore, Joe describes the importance of communicating and networking:

I would say just… you have to talk to people get them on your side, like to listen like you talk to people and then you listen to people at these shows. You listen to them tell you about their ten favorite artists and then you make those connections…just like the way that you have to grind especially in rap music to like get some sort of notoriety or for people to start checking for your music you got to do the same type of legwork.

Conductor of Social Change

The overall music making experiences of participants in conjunction with their methods for initiating change and knowledge sharing, leads me to conceptualize activist musicians within the local community as conductors of social change. Orchestra conductors are important for a variety of reasons, though many may think they are responsible for simply waving their hands. However, conductors are also responsible for timing, communications with musicians, coordinated action of the orchestra, and expressive behavior (Volpe, et al., 2016). Thus, as a metaphor, I have conceptualized activist musicians as conductors of social change based on the similarities in characteristics. Just as a conductor leads an orchestra through a performance utilizing these four main characteristics, the same can be seen and heard through activist musicians in social change movements. The following table describes the similarity of characteristics of both conductor and activist musician.

Table 12 – Conductor of Social Change

Characteristic	Definition	Orchestra Conductor	Activist Musician
Timing	Arrange when something should happen.	Coordinates timing of the music to support synchronicity of musicians.	Obtaining and sharing knowledge and information in a timely manner among followers of social change.
Communication	Responsible for group information flow among individuals to facilitate understanding among everyone.	Relays information to higher ranking musicians, who are then responsible for continued information flow to others of the same instrument family.	Disseminates knowledge and information effectively among followers of social change.
Coordinated Action	Synchrony between actions performed by two or more individuals.	Uses her/his motor behavior to drive the players towards a common aesthetic goal (sensorimotor conversation with musicians to perform a task).	Responsible for initiating action towards social change.
Expressive Behavior	Aspects of conduct which are discernable by others.	Expressive musical conception of the piece (expressive movement).	Role model behavior expected for successful social change initiatives.

Limitations

This study has limitations related to the study sample and the method of chain referral. First, the sample of activist musicians was relatively homogenous. A majority of participants were males, and some considered themselves as "classically trained" musicians. Secondly, this study focused on a single county within a single state. Therefore, findings may not be generalizable to other counties or states. Lastly, chain

referral sampling can be considered biased based on the inter-relationships participants have to one another (Bagheri & Saadati, 2015). Thus, it may not be an effective method for yielding reliable estimates of total population size.

Conclusion and Recommendations

Self- leadership is a concept regarding self-influence by focusing internal and external standards in relation to behaviors (Houghton & Neck, 2006). This practice of influencing one's self is important in understanding an individual's motivation and cognitive processes. Though there are several studies that examined self-leadership theory in organizational settings (Anderson & Prussia, 1997), there have been none that focus on self-leadership strategies of local activist musicians leading social change movements.

Part of this study focused on the self-leadership strategies used by local activist musicians as leaders of social change. Results from the revised self-leadership questionnaire revealed a majority of participants utilize the behavioral focused strategy of self-goal setting as their preferred method to enhance personal success. Participants described an inclusive and strategic visioning process that included incremental steps towards leading social change movements.

The cross-case analysis revealed a majority of activist musicians utilize visualizing a successful performance (constructive thought pattern), focusing thoughts on natural rewards, and evaluating beliefs and assumptions (constructive thought pattern) as methods for self-leadership. Data revealed that a majority of participants visualize specific rehearsal practices for success in regard to communication. More specifically, they discuss mentally mapping out a dialogue with others, whether in anticipation of

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success or conflict. Their focus on natural rewards was specific to the overarching goals of helping people. Additionally, they associate with others who encompass characteristics of compassion, empathy, service. Lastly, participants utilized self-reflection in terms of evaluating their beliefs and assumptions. This included identifying what they covertly tell themselves about others, recognizing preconceived notions in relation to political affiliation, and expressed the value of listening to others in times of conflict.

This provided a glimpse into the dynamic practices of self-leadership among activist musicians in the local community. The unique qualities surrounding self-leadership and activist musicians surrounding social change movements provide additional opportunities to further examine this phenomenon. Future studies need to be conducted to evaluate self-leadership strategies in relation to one's music making involvement. More specifically, identifying characteristics of one's music making experiences in relation to their preferred self-leadership strategies within social change movements. Additionally, there is great promise in examining self-leadership strategies in non-formal settings within communities and among different populations.

Initiating social change is primarily based on several principles, which include leadership as a socially responsible process, a collaborative process, accessible to all people, value-based, and acknowledges the significance of community involvement and service in the process (Komives, 2016). Additionally, initiating social change requires a flock leadership process in which one initiates the group's coordinated movement towards a goal (Amornbunchornvej & Berger-Wolf, 2018). Furthermore, initiating social change movements requires learning and the exchange of information among communities of place, practice, and interest (Von Krogh, 2011).

Results indicate activist musicians in the local community have initiated various social change movements related to housing inequalities, racial injustice, refugee resettlement, financial inequalities related to local union members, youth mentorship and resources for individuals affected by poverty, and teachers within public education. A majority of participants vary their knowledge sharing methods based on generational differences and specific social change movements. Additionally, a majority of participants articulated the importance of communication and human connection regarding their successes. However, a majority of participants emphasized themselves when describing their unsuccessful methods of knowledge sharing for a variety of reasons (poor communication, lack of social media knowledge, deciphering how much information to share).

Perhaps the most salient finding was how participants conceptualized their music making experiences within the activist work. They believe success is dependent upon effective communication, human connection, and their responsibilities within the overall effort. They focus on their responsibilities towards the collective effort and critique themselves when efforts are unsuccessful. Additionally, they understand the knowledge sharing process requires effective communication skills, establishing rapport, and the ability to critique one's self. Activist musicians have inherently performed these skills through their artistry and articulate how these skills translate to their activist work. Thus, essentially making them conductors of social change movements within the local community.

CHAPTER 5

SUMMARY AND IMPLICATIONS

This study focused on the examination of local activist musicians' self-leadership strategies and the method in which they share knowledge in order to foster positive community change. Additionally, this study highlights the ambiguities associated with charismatic leadership, the importance of self-leadership strategies of local activist musicians, the unique methods in which local activist musicians share knowledge, and how their artistry influences their activist work. This study was significant because it (a) explored the term charisma within the context of leadership, which has no unified definition, (b) examined the self-leadership strategies local activist musicians use in order to achieve focus and motivation, and (c) how their artistry influences their activism.

Within this chapter, I will first discuss my ontological stance and perceptivity as a researcher going into this study. Then I provide an overview of the dissertation, followed by a discussion of the implications of major findings in the chapters. This leads me to a discussion of the Social Change Model of Leadership Development (SCM) and its importance within activist work. This is followed by recommendations on adaptions to the SCM and the introduction of my Framework for Initiating Knowledge Sharing and Social Change (FIKSSC). I discuss the importance of knowledge sharing and how this enhances the SCM.

Reflections on Ontological Position and Researcher Perceptivity

Ontology refers to the nature of reality and what we believe about reality (Patton, 2001; Tracy, 2012). Thus, transparency of my thoughts about the phenomenon under

investigation and ontological position is imperative for understanding how I may interfere with understanding and analyzing the data. This form of qualitative researcher transparency is known as *bracketing* (Tufford & Newman, 2012). Bracketing is "a method used by some researchers to mitigate the potential deleterious effects of unacknowledged preconceptions related to the research and thereby to increase the rigor of the project" (p.2). One method of bracketing is through an ongoing process of self-reflexivity. Self-reflexivity refers to the ongoing process of self-awareness as it relates to my own identity, research approach, attitude, and beliefs and assumptions about research participants and stakeholders (Tracy, 2012).

I consider myself to be an interpretivist. The interpretivist paradigm proposes "knowledge as socially constructed through language and interaction, and reality is connected and known through society's cultural and ideological categories" (Tracy, 2012 p.41). Therefore, I believe it is necessary to analyze social interactions through the participant's viewpoint in order to obtain a better empathic understanding of their world. In addition, knowledge is co-created and mediated through the researcher (Tracy, 2012).

The goal of this research was to understand the lived experiences of local musicians and provide an opportunity for participant's voice. My focus is on making sense from the participant's point of view by examining behaviors, intentions, and emotions (Tracy, 2012). Furthermore, my ontological position may impact my data and analysis processes based on my preconceptions, assumptions, biases, previous experiences, and other social, cultural, and historical aspects that form my interpretations (Tufford & Newman, 2012).

For example, my earliest experiences as a musician occurred at the age of 11, where I began learning to read and play music. I began studying percussion at the age of 12 and quickly developed a passion for rudimental drumming and have continued learning different styles of drumming throughout adulthood. This includes my current participation in a local Bodhrán (Irish frame drum) drumming class. I have been a drummer of numerous concert bands, pep bands, marching bands, and a drum and bagpipe corps. In addition, I competed in several state solo and ensemble competitions. Furthermore, during graduate school, I developed a program (Bonding With Beats) to give individuals the opportunity to enhance their emotional intelligence, learn effective coping skills, and establish social solidarity through the context of rudimental drumming. Overall, I consider myself to be a musician (drummer) and have been for the past 26 years.

With this background, one could suggest I am not open-minded in considering digital music makers as musicians. I consider my experiences in learning and playing music to be traditional. This means I learned how to read and play music within a classroom environment, through numerous private lessons by high caliber instructors, and been assessed (critiqued) by judges on my abilities. Furthermore, one may suggest I have a bias against individuals who do not know how to read and play music in the traditional manner in which I was taught. My ontological position includes knowledge as co-created and mediated through the researcher. Thus, my ability to co-create knowledge in this aspect may be hindered by my experiences as a musician.

<center>**Dissertation Overview**</center>

Chapter 1

     Chapter 1 introduced the lack of leadership research and understanding of the complexities of charisma, self-leadership strategies, and knowledge sharing within the context of activist musicians. It presented a brief summary of the purpose and significance of the study, outlining the organization of the dissertation. The chapter concluded with a description of the research questions, study design, and limitations.

Chapter 2

     Chapter 2 was a review of the literature on charismatic leadership. In order to examine the nature of charismatic leadership, a systematic literature review was conducted. I focused on how charisma was conceptualized within leadership and the constructs used to measure charisma. Then I provide a summary of those findings.

     The conclusions from the systematic literature review confirm that there is no unified conceptualization of charismatic leadership. It seems as though charisma is simply attractiveness. If this is the case, scholars need to dichotomize charisma based on constructs, develop a conceptualization of charisma that can be measured, and produce instruments appropriate for measuring those constructs. Furthermore, the literature review revealed that many conceptions of charisma are rooted in psychology and describe an individual's attraction to another person for various reasons. This attractiveness can include one's behavior, non-verbal communication, emotional arousal, or style.

     Since this attractiveness has yet to be dichotomized, the term charisma within the following chapters is used to describe this phenomenon. Thus charisma (attractiveness) is

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conceptualized as one's behaviors, communication, and emotional arousal, which ultimately enhances one's perceived competence as a leader.

Chapter 3

Chapter 3 presented a Framework for Activist Musicians (FAM). This framework includes his or her perceived charisma, authenticity, and self-leadership strategies. I provided a discussion on the conceptual underpinnings of activist musicians and social change with a focus on musicians' involvement in music making, activism, self-leadership, and knowledge sharing. Overall, the FAM helped illustrate the unique nature of musicians' ability to translate self-leadership skills emanating from their artform into the initiation or leadership of social change movements.

However, the illustration was still a discussion of the unique qualities of an activist musician's music-making involvement, activism, self-leadership, and knowledge sharing. Thus, the FAM discussion provided an opportunity to examine specific aspects of the model to provide more clarity surrounding activist musicians and social change.

Chapter 4

Chapter 4 presented a cross-case design and analysis of local activist musicians' self-leadership strategies, providing a lens through which the aspects of one's musical experiences and activism of the FAM could be examined. Using findings derived from a comparative analysis of the Revised Self-Leadership Questionnaire and the qualitative analysis of participant interviews, I examined how the music making experiences of activist musicians translates into their activist work, including their activist strategies (encouragement, recruitment, mobilization, and knowledge sharing) and their self-leadership strategies.

Implications and Discussion

Now I will discuss the three pieces of work provided in chapters 2, 3, and 4, respectively, and draw out larger implications, doing so in chronological order. The discussion then will focus on new adaptations to the SCM. More specifically, I discuss the Framework for Initiating Knowledge Sharing and Social Change (FIKSSC). This includes a discussion on the importance of knowledge sharing and flock leadership within social change and the SCM.

There are four main areas to consider in Chapter 2. First, many conceptions of charisma exist, which are rooted in psychology and describe an individual's attraction to another person for various reasons. Second, charisma was defined by one's phycological preferences within the leader-follower phenomenon, or as a religious talent from God. Third, charisma within the context of leadership is based on the perceptions of followers and is an individual's specific behaviors or attributes that generate positive emotional arousal of followers. Lastly, scholars propose measuring positive emotional arousal, behaviors, and communication methods as constructs of charismatic leaders.

As Chapter 2 revealed, there are numerous differences in conceptualizing and measuring charismatic leadership. Within the context of leadership, the term *charismatic leadership* has been ambiguous, complex, and irrational. Until a unified conceptualization of charismatic leadership, scholars must quit perpetuating this term within the field. The myth of charismatic leadership has been nothing short of a catchphrase used to classify a phenomenon that bears further examination. Further studies could include a more in-depth analysis of the types of attraction one experiences within the leader-follower relationship. This can provide insight into dichotomizing a typology

of charismatic leadership with more precision. Similarly, to Gardner's (1983) theory of multiple intelligences, dichotomizing a typology of charismatic leadership can help provide a label for understanding one's qualities associated with charisma.

Within Chapter 3, the *Framework for Activist Musicians* (FAM) illustrates the role of a musician's music making involvement and status to enhance charisma and authenticity, and ultimately establishing social capital towards collective action. Further studies could focus on followers within the leader-follower phenomenon, providing an improved understanding of charisma and authenticity in relation to establishing social capital and collective action within the community. Ultimately enhancing the FAM.

Chapter 4 emphasizes the importance of understanding activist musicians' self-leadership strategies in leading social change movements. By examining the self-motivation and self-direction of activist musicians, we now have an improved understanding of how musicians influence their own motivation and behaviors to improve their performance, which in turn influences the way they lead. A majority of participants in this study utilized behavior focused strategies in order to sustain movement towards goal achievement, which directly relates to their activities as a musician.

What one could take from the findings in Chapter 4 is that aspects such as self-goal setting, visualizing successful performance, focusing on natural rewards, and evaluating beliefs and assumptions can contribute to the enhancement of leading social change movements. For those working in social change work, knowing these motivation strategies could be beneficial. Additionally, these findings could be a framework for

appraising others who may participate or engage in activist processes (that is, encouragement, mobilization, recruitment, and knowledge sharing).

For activist musicians, this study provides clarity on balancing one's own objectives with that of the overall social change objectives. It can remind them that effective flock leadership occurs when emphasis is situated around the overall initiative. Thus, when focusing on the natural rewards of social change efforts can help one maintain the appropriate area of focus. Furthermore, this helps one with optimism, persistence, and reframing obstacles as opportunities.

This research also provides an implicit argument for the importance of music education. This study revealed the importance of each participant's music-making involvement (listening and solidarity) in regard to leadership, community education, and social change. We are living in a time when music is the primary budget cut across the nation in public education. We recently experienced a governor who suggested eliminating funding for the arts at universities because of his beliefs they do not prepare students for good-paying jobs. Though the monetary benefits of leading social change movements may not be astronomical, the benefits seem extraordinary.

Perhaps, music education is the best training one can receive when discussing the constructs related to leadership, community education, and social change. The skills of adaptability, resiliency, and visioning seem to come naturally for musicians. Additionally, musicians are passionate, clear in formulating their own values, and capable of reframing the mindset of failure as challenges from which to learn. However, until policymakers understand the importance of the musical arts without the primary focus on

earned income, we will not be adequately equipped to teach others about the importance of music education in skill development.

Lastly, this study provides insight into activist musicians as flock leaders and community educators in terms of sharing knowledge. They have unique relationships with followers of social change in the community and utilize knowledge to both lead and teach. They initiate social change through engagement, recruitment, and mobilization. More specifically, participants in this study revealed the importance of empathy, empowerment, and role modeling behaviors in order to influence involvement from other community members. Thus, these findings helped provide new insights and clarity in relation to the Social Change Model of Leadership Development (Komives, 2016) (SCM).

I would now like to take some time to discuss the SCM. During the data analysis phase of the study described in Chapter 4, I was reminded of the SCM, which I had used as a resource in the undergraduate leadership course I teach. I thought this model applied to the FAM, in that it explains the general constructs and processes of social change. However, as I worked through the data analysis phase of the study in Chapter 4, I realized adaptations could be made to the SCM based on my findings. These adaptations include the addition of *knowledge sharing* and *flock leadership* as major components to the process of social change. But first, I will discuss the SCM.

Social Change Model of Leadership Development

The Social Change Model of Leadership Development (SCM) is based on several principles which include leadership as a socially responsible process, a collaborative process (not a position inclusive) accessible to all people, value-based, and acknowledges

the significance of community involvement and service in the process (Komives, 2016).

Thus, the model illustrates how the process of engaging in leadership with others should

be socially responsible and focused on social change (Figure 2). Additionally, the model

encompasses a process of leadership aimed at positive change for and with others

(Komives, 2016). Furthermore, the foundational component of the model is its adherence

to a value-based process and commitment to core human values. The model designates an

interaction among fundamental values individuals, groups, and communities should strive

for in order to create social change (Komives, 2016).

These fundamental values are also known as the *Eight Cs for Change* and are

classified into three dimensions: individual, group, and society/community (Dixon,

Wales, Pennington, & Calega, 2019). The model also incorporates constructs of socially

responsible leadership and self-directed leadership in which the development of each

value is ongoing (Komives, 2016). Overall, this model (Figure 6) emphasizes the

development of the individual, group, and community in regard to initiating and

conducting social change efforts in a nonhierarchical approach. However, it is the focus

on individual values in which social change originates and is ultimately initiated.

Figure 2 – The Social Change Model of Leadership Development (Komives, 2016)

Ultimately, the SCM is not only integral in understanding the nuances associated with social change, but also the process for developing leadership skills. However, in order to implement the SCM, it is indicative that an individual acquires knowledge and integrates their knowledge into beliefs and attitudes in their daily life (Komives, 2016). In addition, the SCM requires change agents to work collaboratively with others as part of a movement towards social change. Thus, this approach to leadership is considered a dynamic, collaborative, and values-based process substantiated in relationships with others for the purpose of positive social change (Komives, 2016).

This dynamic and collaborative process seemed to glance over nuances associated with not only leading social change but how the process unfolds. More specifically, describing how the collaborative relationships within social change are established.

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In order to create these dynamic and collaborative relationships, I now theorize one must be willing to share and acquire knowledge. Thus, I developed a new and complementary framework I entitle the Framework for Initiating Knowledge Sharing and Social Change (FIKSSC) (Figure 7), to help explain these additional concepts.

Framework for Initiating Knowledge Sharing and Social Change

The FIKSSC includes the following elements: individual values, group values, community values, knowledge sharing process, and leading through initiation. This model (Figure 7) is a visual representation of an individual's ability to initiate, encourage, mobilize, and recruit individuals to participate in social change efforts through their methods of sharing knowledge. The proposition offered by the framework is that activist musicians use their unique skills to initiate and elicit collective action within the local community through distinct methods of knowledge sharing. Overall, the framework suggests the importance of flock leadership and knowledge sharing within the process of social change.

The interactions and components within this model help reveal how activist musicians share knowledge with other community members to achieve social change. Within this framework, the three major contributions associated with social change include: individual values, group values, and community values. These components are depicted within the framework in the form of large gears on the perimeter of the framework. Each concept works in congruence with the other to describe values associated with social change efforts.

Figure 3 – Framework for Initiating Knowledge Sharing and Social Change
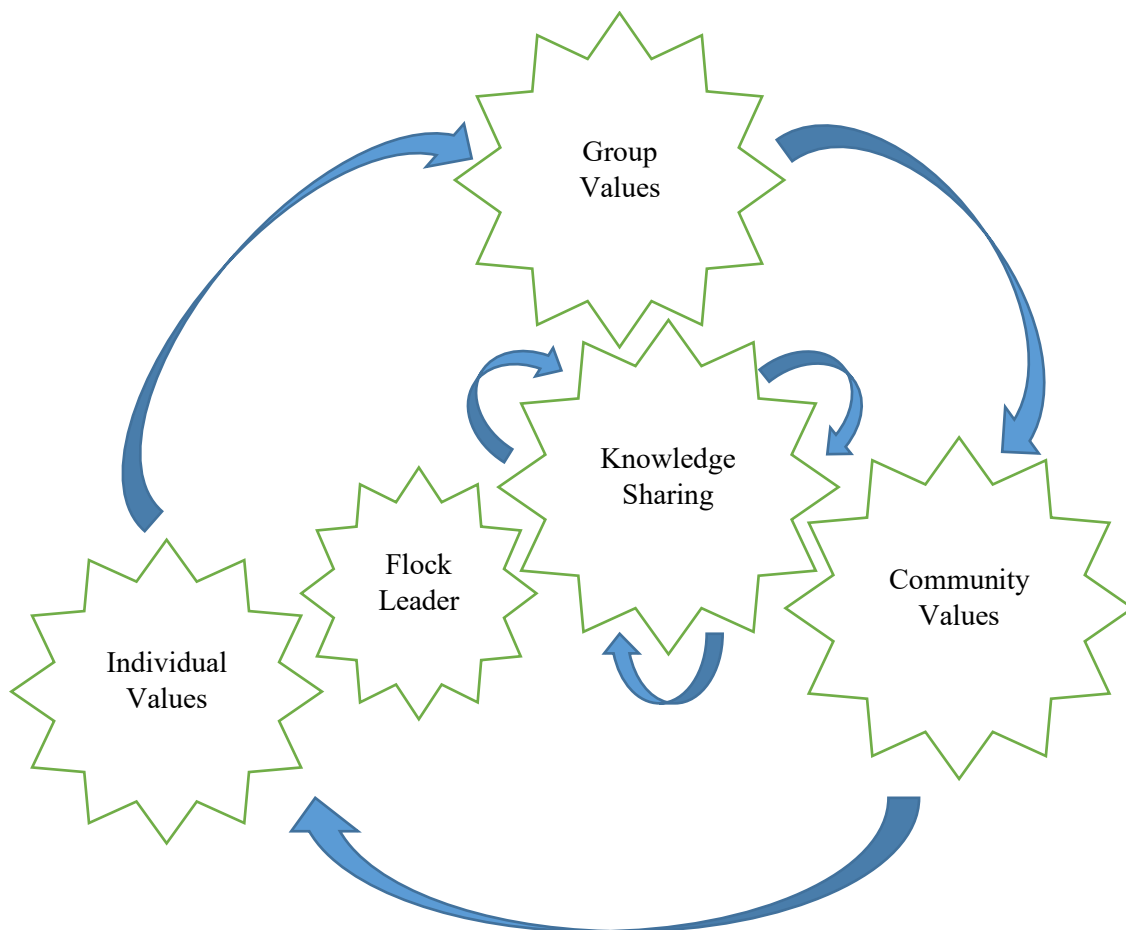
Adapted from Komives (2016)

Knowledge Sharing

The phenomenon of communication and knowledge sharing within communities is both complex and integral in facilitating the process of social change. According to Von Krogh (2011), learning and exchange of information are significant activities in communities of place, practice, and interest. Additionally, the complexity of knowledge and the different dimensions of social networks within communities contribute to the knowledge sharing process. Perhaps, even more influential are the constructs and processes associated with sharing knowledge related to social movements. This includes the role of reputation and trust in influencing knowledge and the diffusion of knowledge (Von Krogh, 2011).

Knowledge does not merely exist based on the efforts of specific individuals but found among a network of people, places, and things (Cetina, 2009). Additionally, knowledge involves learners working together, teaching each other, sharing concepts, and making collaborative discoveries. For instance, community members can discuss and debate a topic until they decide a consensus has been reached, at which point new knowledge is examined and recognized (Schrier, 2016). This type of process is referred to as a *knowledge society*, in which knowledge is determined by epistemic cultures that shape historical, cultural, interpersonal, and political influences (Cetina, 2009).

The process of people learning within communities requires the participation of individuals who are fully engaged in the process of producing, cultivating, communicating, and using knowledge (Wenger, 1998). Additionally, knowledge in part is a result of the activity, context, and culture in which it is created (Brown, Collins, & Duguid, 1989). Thus, identifying individuals who are willing to initiate the process of

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knowledge sharing within the social change process are incremental in influencing others to contribute towards a collective effort.

Knowledge sharing within the framework is depicted as the central gear. The process of knowledge sharing originates with a flock leader in order to promote collective learning. Additionally, the knowledge sharing process is a continual process among individual, group, and community. This continual process is depicted within the framework as small arrows indicating a clockwise rotation. Thus, knowledge is continually being sharing among the three major contributors of social change, which is depicted as the larger arrows indicating a clockwise rotation.

Overall, this framework depicts the importance of flock leadership and knowledge sharing within the process of social change. Thus, social change cannot occur without an initiator (flock leader) or collective learning (knowledge sharing). Therefore, in order to better understand social change, the knowledge sharing methods by local activist musicians must be investigated further. Lastly, this framework suggests the importance of initiating the knowledge sharing process within social change and provides new evidence into knowledge sharing strategies for local activist musicians.

Flock Leadership

Leadership can be conceptualized as a process in which one initiates the group's coordinated movement towards a goal (Amornbunchornvej, & Berger-Wolf, 2018). Within this conceptualization, the process of coordinating and leading (initiating) collective behavior is referred to as flock leadership (Will, 2016). Additionally, flock leadership theory investigates how different collective learning capacities develop when

individuals work through challenges (Will, 2016). Furthermore, it is focused on problem-solving, but the leader (initiator) is not situated as the problem-solver (Will, 2016). Overall, flock leadership theory indicates the flock leader is responsible for building the group's capacity for enacting behaviors that are specific to solutions. This responsibility also includes the process of incremental and transformative learning within the group (Will, 2016).

Processes important within flock leadership theory include communication, promotion of collective learning, and promoting group norms (Will, 2016). Communication within flock leadership describes the process in which group members voice thoughts willingly, articulate and think in ways understood by other members, and the transference of ideas in a coherent manner (Will, 2016). The promotion of collective learning refers to the collective learning process, and application of peer knowledge within the context of one's own work (Will, 2016). Promoting group norms is the responsibility of a flock leader and should be done in accordance with the type of followers one wants (Will, 2016). Thus, flock leadership theory is established on the notion of the collective group having greater potential capacity than the individual leader (Will, 2016). Additionally, flock leadership theory is not about directing others, and places responsibilities on the leader (initiator) to help the group's capacity to engage challenges (Will, 2016).

Flock leadership is depicted in the framework as a gear between individual values and knowledge. This gear represents an individual ultimately responsible for initiating (leading) the social change process through knowledge sharing. A flock leader initiates a group's coordinated movement towards a specific goal (Amornbunchornvej, & Berger-

Wolf, 2018). In addition, he or she is responsible for constructing the group's capacity towards enacting behaviors specific to solutions. The flock leader's responsibility also includes the process of incremental and transformative learning within the group and includes the following processes: communication, promotion of collective learning, and promoting group norms (Will, 2016). Thus, from *individual values,* a flock leader (activist musician) emerges to initiate social change through the process of encouragement, recruitment, mobilization, and knowledge sharing. This conceptual framework provides a foundation for examining the constructs of knowledge sharing and flock leadership within the framework (Figure 3) to gain a deeper understanding of the processes and strategies associated with each component.

APPENDICES

APPENDIX A

SEVEN STAGE PROCESS OF RESEARCH SYNTHESIS

Table 1.2 Research Synthesis Conceptualized as a Research Process

Stage	Stage Characteristics		
	Research Question	Primary Function	Procedural Variation
Define the Problem	What research evidence will be relevant to the problem or hypothesis of interest in the synthesis?	Define the variables and relationships of interest so that relevant and irrelevant studies can be distinguished	Variation in the conceptual breadth and detail of definitions might lead to differences in the research operations deemed relevant and/or tested as moderating influences
Collect the Research Evidence	What procedures should be used to find relevant research?	Identify sources (e.g., reference databases, journals) and terms used to search for relevant research and extract information from reports	Variation in searched sources and extraction procedures might lead to systematic differences in the retrieved research and what is known about each study
Evaluate the Correspondence between Methods and Implementation of Studies and the Desired Synthesis Inferences	What retrieved research should be included or excluded from the synthesis based on the suitability of the methods for studying the synthesis question or problems in research implementation?	Identify and apply criteria to separate correspondent from incommensurate research results	Variation in criteria for decisions about study inclusion might lead to systematic differences in which studies remain in the synthesis
Analyze (Integrate) the Evidence from Individual Studies	What procedures should be used to summarize and integrate the research results?	Identify and apply procedures for combining results across studies and testing for differences in results between studies	Variation in procedures used to analyze results of individual studies (narrative, vote count, averaged effect sizes) can lead to differences in cumulative results
Interpret the Cumulative Evidence	What conclusions can be drawn about the cumulative state of the research evidence?	Summarize the cumulative research evidence with regard to its strength, generality, and limitations	Variation in criteria for labeling results as important and attention to details of studies might lead to differences in interpretation of findings
Present the Synthesis Methods and Results	What information should be included in the report of the synthesis?	Identify and apply editorial guidelines and judgment to determine the aspects of methods and results readers of the synthesis report need to know	Variation in reporting might lead readers to place more or less trust in synthesis outcomes and influences others ability to replication results

SOURCE: Cooper 2007.

SELF-LEADERSHIP SEMI-STRUCTURED INTERVIEW

Introductory Questionnaire

- Name
- What race do you associate yourself with?
- Age
- What type of music maker are you: vocal, instrument, digital (can be any one or combination)?
- Do you consider yourself an activist?
  Are you able to identify any other individuals who are local activist musicians?

Behavior-focused strategies

Self-goal setting

1.) Describe a specific goal you have set to help improve a cause relate to your community?
2.) How do you decide to consciously set goals in your mind for your work efforts?
3.) How often do you think about the goals you have set for yourself? Does this constitute a majority of your daily activities? Why?
4.) *How do you articulate your goals* (i.e. self-talk, journaling, vision board etc.)?

Self-reward

5.) How do you reward yourself for reaching a goal? Why?
6.) Tell me about a time you rewarded yourself? How did it impact your future work?
7.) How often do you reward yourself for reaching a goal? Why?

Self-punishment

8.) Tell me about a time you engaged in negative self-talk related to your community work.

9.) When you made a mistake in regard to your community work, do you feel guilty? What emotions do you experience? How do you cope with these emotions?

10.) How do you typically express displeasure with yourself when it comes to making a mistake within your community work?

Self-observation

11.) How do you keep track of your progress? Why?

12.) Describe a time you were self-aware of an accomplishment you had made during your community work.

13.) How often do you keep track of your progress in regard to your community work? Why?

Self-cueing

14.) Describe your concrete reminders (i.e. lists, phone alarms, etc.). Why have you chosen these methods?

15.) What specific details do you remind yourself about?

Natural reward strategies

Focusing thoughts on natural rewards

16.) Describe a time you focused on the positive aspects of your community work rather than the negative aspects? Why do you choose to focus on the positive aspects versus the negative aspects?

17.) Tell me about the people you surround yourself with in order to bring about desirable behaviors in relation to your community work.

18.) Describe the activities of your community work that you enjoy. What makes them enjoyable?

Constructive thought pattern strategies

Visualizing successful performance

19.) Describe your process for visualizing yourself completing important tasks related to your community work.

20.) Tell me about a time you thought about yourself successfully completing an important task related to your community work.

21.) Explain what your process for visualizing yourself overcoming the challenges you face within your community work.

22.) Describe how you mentally rehearse how you plan to deal with challenges related to your community work.

Self-talk

23.) Tell me about a time when you engaged in self-talk (out loud or in your head) to help deal with a difficult problem associated with a cause.

24.) Describe what you say to yourself. Is it effective or ineffective? Why?

Evaluating beliefs and assumptions

25.) Describe the values you consider when you encounter a difficult situation related to your community work.

26.) Explain how you evaluate your own assumptions when you are faced with conflict in within your community work.

27.) Tell me about a time when you evaluated your beliefs as they relate to your community work.

APPENDIX C

THE REVISED SELF-LEADERSHIP QUESTIONNAIRE

INSTRUCTIONS: Read each of the following items carefully and try to decide how true the

statement is in describing you.

Not at all accurate	Somewhat accurate	A little accurate	Mostly accurate	Completely accurate
1	2	3	4	5

(1) I use my imagination to picture myself performing well on important tasks.

(2) I establish specific goals for my own performance.

(3) Sometimes I find I'm talking to myself (out loud or in my head) to help me deal with

difficult problems I face.

(4) When I do an assignment especially well, I like to treat myself to some thing or activity I

especially enjoy.

(5) I think about my own beliefs and assumptions whenever I encounter a difficult situation.

(6) I tend to get down on myself in my mind when I have performed poorly.

(7) I make a point to keep track of how well I'm doing at work (school).

(8) I focus my thinking on the pleasant rather than the unpleasant aspects of my job (school)

activities.

(9) I use written notes to remind myself of what I need to accomplish.

(10) I visualize myself successfully performing a task before I do it.

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(11) I consciously have goals in mind for my work efforts.

(12) Sometimes I talk to myself (out loud or in my head) to work through difficult situations.

(13) When I do something well, I reward myself with a special event such as a good dinner,

movie, shopping trip, etc.

(14) I try to mentally evaluate the accuracy of my own beliefs about situations I am having

problems with.

(15) I tend to be tough on myself in my thinking when I have not done well on a task.

(16) I usually am aware of how well I'm doing as I perform an activity.

(17) I try to surround myself with objects and people that bring out my desirable behaviors.

(18) I use concrete reminders (e.g., notes and lists) to help me focus on things I need to

accomplish.

(19) Sometimes I picture in my mind a successful performance before I actually do a task.

(20) I work toward specific goals I have set for myself.

(21) When I'm in difficult situations I will sometimes talk to myself (out loud or in my head)

to help me get through it.

(22) When I have successfully completed a task, I often reward myself with something I like.

(23) I openly articulate and evaluate my own assumptions when I have a disagreement with

someone else.

(24) I feel guilt when I perform a task poorly.

(25) I pay attention to how well I'm doing in my work.

(26) When I have a choice, I try to do my work in ways that I enjoy rather than just trying to

get it over with.

(27) I purposefully visualize myself overcoming the challenges I face.

(28) I think about the goals that I intend to achieve in the future.

(29) I think about and evaluate the beliefs and assumptions I hold.

(30) I sometimes openly express displeasure with myself when I have not done well.

(31) I keep track of my progress on projects I'm working on.

(32) I seek out activities in my work that I enjoy doing.

(33) I often mentally rehearse the way I plan to deal with a challenge before I actually face the

challenge.

(34) I write specific goals for my own performance.

(35) I find my own favorite ways to get things done.

ACTIVIST SEMI-STRUCTURED INTERVIEW

Encouragement

   1.) Describe how you encourage others to get involved in social change work?

   2.) Describe your most effective methods for encouraging others to get involved in your activist work? Why do you think these are most effective?

Mobilization

   3.) Tell me about a time you were successful at mobilizing people to actively do social change work.

   4.) What methods do you utilize in order to mobilize people for social change?

Recruitment

   5.) What methods do you utilize in order to recruit other activists to get involved in social change? Why?

   6.) Tell me about a time when you failed at your recruitment strategies for social change? Why do you think this happened?

Knowledge Sharing

   7.) How do you share knowledge about social/political issues? Why?

   8.) Tell me about a time you were successful at sharing knowledge about social/political issues? Why do you think this worked well?

   9.) Tell me about a time you were unsuccessful at sharing knowledge about social/political issues? Why do you think this did not work well?

Musical Experiences

   10.) How so, if any, have your musical experiences impacted your activist work?

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VITA

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EDUCATION

Master of Science, 2014

University of Kentucky – Lexington, KY
Field: Community and Leadership Development
> *Thesis:* DRUMMING AWAY DRUGS: AN INNOVATIVE ALTERNATIVE TOWARDS DRUG REHABILITATION.

Master of Science, 2012

University of Cincinnati – Cincinnati, OH
Field: Criminal Justice

Bachelor of Science, 2005

Ball State University – Muncie, IN
Field: Secondary Education-Social Studies

PEER REVIEWED PUBLICATIONS

Salazar, J., Hains, B. J., Hains, K. D., & **Hill, J. C.** (Accepted for publication). If you don't know, now you know: Hip-hop, students and community. Submitted to *Journal of Education*.

Hill, J. C., Hains, K. G., & Hains, B. J. (2019). Innovative forms of rehabilitation: Enhancing communities of practice through the art of drumming. *Journal of the Community Development Society, 50*(5), 557-571.

Hill, J. C., Hains, B. J. & Ricketts, K. G. (2017). Drumming: An innovative alternative for drug addicted individuals. *Journal of Drug and Alcohol Education, 61*(2), 7-21.

PRESENTATIONS

National

Hill, J. C. & Hains, B.J. (2019) "Beyond Pomp and Circumstance: A University and Community Engagement Strategy" *Engagement Scholarship Consortium Conference*. Denver, CO.

Hill, J. C. (2019) "Factors for Innovative Community Development Education Programming & Social Innovation." *2019 Community Development Education Symposium*. Detroit, MI. (May 2019)

Kahl, D. W., Cavaye, J., Gulick, S., **Hill, J. C**., Phillips, R., Stannard, V. "CDS Institutional Capacity Building; CDS Fellows Project," Plenary, *Community Development Society, Exploring Community in Detroit 2018 Annual Conference*. Detroit, MI, United States. (July 2018).

Hill, J. C. (2018) "Beyond Pomp and Circumstance: A Unique Strategy Towards Community-University Engagement." *Community Development Society Annual International Conference*. Detroit, MI.

Hill, J. C., Hains, K. D., & Hains, B. J. (2018) "Enhancing Community Capacity Building Through the Examination of a Lifestyle Sport." *Community Development Society Annual International Conference*. Detroit, MI.

Hill, J. C., Ricketts, K. G., & Hains, B. J. (2017) "Bonding With Beats: Helping Individuals Connect in Order to Foster Positive Community Change." *Community Development Society & NACDEP Conference*. Big Skies, MT

Hill, J. C., Hains, B. J. & Ricketts, K. G. (2016). "Addressing Community Health Needs Through the Art of Drumming: Drumming Away Drugs." *Community Development Society Annual Conference*. Minneapolis, MN.

State

Doering, J., **Hill, J.C.**, Morales, M., Taylor, C. "Trauma, Punishment, and Policy in Educational and Community Settings," *Punishing Trauma Symposium*. Lexington, KY (February 2020).

White, S. C., & **Hill, J. C.** (2019) "Gowns and Goal Lines: Embracing Athletic Identity in the Classroom" *2019 Spring Research Conference "Research to Practice: Pursuing Vision and Values in Education,"* Lexington, KY

Hill, J. C. (2018) "The Sound of Leadership" *2018 Spring Research Conference*, Louisville, KY

RESEARCH POSTER PRESENTATIONS

White, S. C., & **Hill, J. C.** (2019). A Tale of Two Identities: How Student-Athletes Conceptualize Skills and Challenges. *Association for Applied Sport Psychology.* Portland, OR

INVITED PRESENTATIONS

Community Development Society 46th Annual International Conference | July 19-22, 2015 | Lexington, KY Presented "Drumming Away Drugs"

AWARDS AND HONORS

Student Recognition Award, Community Development Society, 2018.