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Research article

Participation in amateur orchestra and subjective well-being in Korea

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ABSTRACT

The purpose of this mixed-methods research was to investigate which individual and external factors related to participation in an amateur orchestra influence members' subjective well-being (SWB) and how those factors contribute to members' SWB from a community music therapy (CoMT) perspective in South Korean context. The study employed a sequential explanatory mixed-method design and was grounded in the framework of human ecological systems theory. Quantitative data were gathered from 126 members of nine amateur orchestras through a survey questionnaire including demographics and musical background, Perceived Values of the Amateur Orchestra Members (PVAOM), the Basic Psychological Needs Scales (BPNS), the Individualism and Collectivism Scale (INS-COL), and the Satisfaction with the Life Scale (SWLS). Results from hierarchical multiple regression analysis showed that four factors were significantly associated with amateur orchestra members' SWB: musical identity, relatedness, having a common connection among members, and vertical collectivism (VC). In order to illustrate and enhance understanding of the members' experience related to the four factors, secondary qualitative data were collected from interviews with nine members among survey respondents. Qualitative content analysis of interview data produced the following themes: (a) in terms of VC, experiencing interdependence among members, approving authority of a leader, sharing a communal goal, serving and dedicating to the orchestra, and feeling a sense of togetherness; (b) in terms of musical identity, identifying and expressing interdependent self via playing his or her own instrument; (c) in terms of relatedness, experiencing deep interaction via playing in the orchestra music, and (d) in terms of having a common connection among members, promoting active interaction among members, enhancing community solidarity and a sense of belonging. These themes confirmed findings from the literature but indicated that respect and conformity for leaders and interdependence is more valuable in Korean contexts compared to Western contexts. Overall findings of the analysis showed the values and possibilities of amateur orchestras as a music community for SWB in Korea. This study revealed amateur orchestras as communities where different cultural values are harmonized within contexts of everyday life. The CoMT perspective contributed to findings that music as milieu can reflect and satisfy contemporary sociocultural needs as well as individuals' needs while mutually interacting with participants and multilayered environments.

Introduction

South Korea (Korea), with the official name of Republic of Korea, has achieved remarkable economic growth along with rapid and compressed industrialization. In 2016, Korean nominal gross domestic product (GDP) ranked 11th in the world (International Monetary Fund (IMF), 2016). In 2015, Korea was the 6th largest exporter and importer in the world (World Trade Organization (WTO), 2016). Korea is one of only four nations to have recorded a positive growth continually since 2005 (OECD, 2015).

On the other side of rapid economic development, however, is low life satisfaction reported among Korean adults (Diener, Suh, Kim-Prieto, Biswas-Diener, & Tay, 2010). Life satisfaction is a cognitive domain of subjective well-being (SWB), a global self-evaluation of one's life (Diener, 2000). The average Korean life satisfaction scores ranked 29th among 35 nations of Organization for Economic Co-operation and Development (OECD, 2016) in 2016. Moreover, the suicide rate in Korea has been the highest among OECD nations since 2003, except Lithuania which joined OECD in 2018 (OECD, 2019). Koreans perceive a much lower quality of life compared with the Korean economic achievement (Han, 2015). To minimize this disparity, it is necessary to reestablish social values and pay attention to well-being. Koreans live in a highly competitive and stressful society because of the dramatic social changes and social goals of economic growth (Kim & Ohtake, 2014). Due to the social nature of poor well-being in Korea, traditional paradigm on an individual level may not be enough to help improve an individual's

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quality of life. Thus, an alternative paradigm at the community level may be needed.

Community music therapy

As the field of music therapy has begun to emphasize the importance of health promotion and well-being at a community level, it has also expanded into a new area, Community Music Therapy (CoMT) (Stige & Aarø, 2012; Stige, 2015). CoMT authors have explained the concept differently depending on their local socio-cultural contexts (Stige, 2015). Bruscia (1998), a music therapist in the United States, he defined CoMT as practice of ecological music therapy and as a practice prioritizing health promotion interacting with a socio-cultural context and a community. Emphasizing an ecological quality of CoMT, he presented Bronfenbrenner's (1979) ecological system theory as a suitable theory in CoMT. Scandinavian music therapists highlighted community health and musical performance as a resource for health and well-being. Ruud (2004) presented community health beyond independent and individual health through a concept of social health. He defined CoMT as performance-based music therapy (Ruud, 2004) and community music-making practices within an ecological systemic perspective for well-being (Ruud, 2010). Stige (2015) suggested CoMT was a resource-oriented music therapy with cultural-centered philosophies. It is sensitive to a socio-cultural context aimed at achieving well-being and social change. A music therapist in the United Kingdom, Ansdell (2002) regarded CoMT as a music therapy model highlighting socio-cultural elements to influence practice, theory, and research of music therapy. Ansdell and Stige (2016), the representative CoMT researchers, tried to describe CoMT as an ecological and sociocultural music therapy movement that challenges and inspires music therapists to rethink about music, sociality, and health within contemporary contexts. Although CoMT is a cultural-centered and context-sensitive approach (Stige, 2015), most researches have conducted in Western countries by Western researchers. Therefore, a CoMT study which explored in various cultural contexts is needed in order to discover broader musical-social views and implication of CoMT, a developing field of music therapy.

CoMT can be utilized as a view and a platform to understand new theories and to discuss issues about music, health, and communities (Ansdell & Stige, 2016). CoMT is "a way of thinking" (Wood, 2016, p. 157) and influences not only music therapy practice but research (Ansdell, 2002). The central qualities of CoMT are participatory, resource-oriented, ecological, performative, activist, reflective, and ethics-driven qualities (Stige & Aarø, 2012) and the qualities have been used for abundant understanding and discussion on relationships of human, music, and contexts (Helle-Valle, Binder, Anderssen, & Stige, 2017). CoMT may be adopted as a perspective to understand and interpret a social and musical phenomenon of the contemporary society in a research.

CoMT also emphasizes the importance of musicing, which means the human action of making music and performance of relationships (Stige, 2015). CoMT focuses on "the development of communities and values through musicing……; the professional use of music(ing) and sound(ing) to help individuals; the formation and development of identity through musicing" (Bonde, 2011, p. 122). In CoMT practices, musicing is seen in community music, one of the CoMT's origins (Ansdell & Stige, 2016), such as playing in music communities like orchestras, choirs, and improvisation groups (Kang, 2017). Exploring issues regarding community practices in music-making from a CoMT perspective in various cultural contexts can contribute to developing a wide range of applications for CoMT practices.

Amateur orchestra in Korea

In Korea, amateur orchestras composed of adult non-professional musicians have recently become popular. The number of participants in amateur orchestras has been rapidly increasing (Yang, 2016). The scale and scope of amateur orchestras has been expanding from universities to industrial companies and regional clubs. Beginning with amateur orchestras at several universities located in Seoul in the 1980s, the number of orchestras at universities throughout the nation increased rapidly in the 1990s by growth of economy after 1988 Seoul Olympic Games, and by 2010 there were 80 university amateur orchestras (Kim, 2011). In the 2000s, employees from companies including Samsung and LG took the initiative to organize an amateur orchestra club, an activity that continues to this day. Due to a Korean television series in 2008 entitled *Beethoven Virus* in which an ordinary person becomes a musician, the public became interested in orchestras (Lee, 2016). This rising interest led to the organization of regional, amateur orchestra clubs made up of community members. Since 2014, Sejong Center, a culture and arts institution which was established by Seoul metropolitan government, and Korean Amateur Musicians' Association (KoAMA) have annually organized the Festival for Amateur Orchestras in Seoul. The two organizations and Seoul Foundation for Arts and Culture (SFAC) held the extended festival to Seoul International Community Orchestra Festival (SICOF) in 2017 (Seoul Metropolitan Government, 2018). In spite of the rapid increase of amateur orchestras in Korea, there is a dearth of research in the field of adult education (Shin, 2012) and arts management (Kim, 2011) and much less research has been conducted from a therapeutic, psychological, or even social perspective. Exploring how participation in amateur orchestras can contribute to human life and well-being through a perspective of CoMT can provide implications for future studies of social, psychological, and musical fields. Also, it can help music therapists to develop strategies that give structures to and facilitate CoMT practices in various cultural contexts.

Subjective well-being and factors

Subjective well-being (SWB) is defined as an individual's own evaluation and judgement of his or her life on positive emotion, satisfaction, engagement, relationships, and meaning (Diener, 1984; Seligman, 2008). SWB is described as good mental health, "a state of well-being in which every individual realizes his or her own potential, can cope with the normal stresses of life, can work productively and fruitfully, and is able to make a contribution to his or her community" (World Health Organization (WHO), 2014, para. 1). SWB reflects not only the individual's psychological state but also that individual's relationship with his or her community.

SWB is a core topic of positive psychology established by Seligman around 2000 (Seligman & Csikszentmihalyi, 2000). Positive psychology focuses on growth and satisfactory life, not pathology or mental illness. Positive psychologists, Deci and Ryan's (2000) self-determination theory (SDT) proposed that well-being becomes optimized when universal basic human needs are satisfied in a process of getting involved in activities. The three basic psychological needs of the human being are autonomy, competence, and relatedness. Autonomy represents the inherent need to experience a sense of freedom and choice by self-determination or self-cause (Deci & Ryan, 2000). Competence refers to the need to experience a sense of mastery and feel effective and capable to adapt with changing environments. Relatedness refers to the innate need to experience a sense of communion and feel a sense of belonging to, being connected with, supported by, or loved by other people (Ryan & Deci, 2002). These three needs are strongly influenced by interpersonal contexts (Deci & Ryan, 2002). Participating in activities that satisfy all three of these psychological needs leads to psychological health and well-being (Deci & Ryan, 2000; Milyavskaya & Koestner, 2011).

Recent research on SWB has focused on social factors rather than individual psychological traits presumed to benefit well-being (Diener & Seligman, 2002, 2004; McNulty & Fincham, 2012). Well-being is related to meaningful relationships with others, active participation in social activities (Hatch et al., 2007; Menec, 2003), community

participation leading to active social interaction, (Ding, Berry, & O'Brien, 2015). Social flow experience has been magnified rather than solitary flow experience, leading to a mental state of full involvement and immersion in an activity (Csikszentmihalyi, 1990; Walker, 2010). Extreme happy flow experiences occur more frequently in contexts interacting with others than performing alone (Csikszentmihalyi & Rich, 1998; Walker, 2010). Social flow happens in a group performance requiring high interdependence, collaboration, and harmony (Hackman, Wageman, Ruddy, & Ray, 2000; Sawyer, 2007).

SWB is influenced by not only an individual's psychological characteristics and social relationships but also cultural values of societies, affecting how people perceive themselves and evaluate their own lives (Diener & Suh, 2000; Lynch, La Guardia, & Ryan, 2009; McNulty & Fincham, 2012; Suh & Koo, 2008). Within traditional Korean culture, vertical collectivism emphasizing interdependence and accepting inequality has been dominant (Sivadas, Bruvold, & Nelson, 2008; Triandis & Gelfland, 1998). Korean cultures prioritize duties, others' needs, ingroup goals and interests more than freedom and personal goals (Kim & Markus, 1999). Performing one's own roles and responsibilities to contribute to the community have been essential values. Korean SWB may be strongly influenced by social approval, social relationships, and the communities to which they belong (Nisbett, 2003; Suh & Koo, 2008). Conforming to social and cultural norms is a moral obligation for collectivists (Markus, Kitayama, & Heiman, 1996). Koreans evaluate high SWB when they behave according to social norms (Suh, Diener, Oishi, & Triandis, 1998).

Koreans consider an individual as a part of a social unit and an interdependent being (Triandis, 1995), reflecting we-ness (Choi & Kim, 1998). The expression of one's unique and independent self has been not encouraged because it can cause disconnection from one's social contexts and harm public harmony (Kim & Markus, 2002; Kim & Sherman, 2007). Separation from a community causes fear and anxiety (Kim & Markus, 1999; Markus & Kitayama, 1994). On the other hand, Westerners have an individual disposition and consider an individual as an independent and unique being. Self-expression, self-esteem, and self-consistency are important for their SWB. Interpersonally engaging emotions such as sense of belonging are associated with SWB in collectivistic societies but not in individual societies (Suh & Koo, 2008).

Korean lack of life satisfaction may indicate there is a need for projects to improve the quality of life and recreate social values. Music activities could contribute to participants' well-being in Korean social contexts (Kim, H. J. & Kim, E., 2017; Kim, H. J. & Moon, 2018) and the amateur orchestra could enhance the quality of the members' lives (Shin, 2012) and encourage their commitment to their communities (Shansky, 2010). Thus, amateur orchestra as a music community for well-being is worth being explored from a CoMT perspective before starting a CoMT practice in Korea. For the purpose of this study, CoMT will be defined as the perspective to explore and understand a social and musical phenomenon on musical activities and communities so the perspective can influence on collecting as well as analyzing the data. The perspective values well-being, has interests in performative and collaborative qualities of musical activities, and attaches importance to ecological and sociocultural contexts of musical communities.

Research purpose and question

The purpose of this sequential explanatory mixed-methods study was to examine how participation in amateur orchestras to promote members' subjective well-being (SWB) within an ecological framework in South Korea. The study addressed the following questions:

1 From a quantitative approach, which of the individual and external factors associated with participating in an amateur orchestra (demographic, perceived values of amateur orchestra members, basic psychological needs, orchestra-related backgrounds, cultural disposition) contribute to members' subjective well-being?

2 From a qualitative approach, what are the amateur orchestra members' experiences in terms of the factors that contribute to their SWB?

Conceptual framework: ecological system theory

CoMT aims to develop and sustain music community in contexts of everyday life for a community and participants' well-being (Ansdell & Stige, 2016). To further the understanding of how participation in an amateur orchestra and its environment influences SWB, this study was grounded in the framework of Bronfenbrenner's (1979, 2005) human ecological systems theory, proposing that well-being is product of interaction between ever changing individuals and environments. Bronfenbrenner's theory is an effective framework for exploring how individual psychosocial variables are interrelated with one's multiple environmental contexts (Torres, Jones, & Renn, 2009).

Individuals are embedded in multiple layered environments as "a set of nested structures, each inside the next, like a set of Russian dolls" (Bronfenbrenner, 1979, p. 3). The nested layered environmental contexts are the microsystem, the mesosystem, the exosystem, and the macrosystem (Bronfenbrenner, 2005). The microsystem refers to immediate and direct surroundings such as family, work, peers, and neighborhood (Bronfenbrenner, 1986). The mesosystem represents the interconnections between the microsystems in one's life. The exosystem is the third immediate layer and the social setting in which the individual does not directly function but which still affects one's life. The macrosystem is the culture of individuals such as cultural values, ideology, customs, and laws (Bronfenbrenner, 1989).

Applying the individual level and major four layers (Bronfenbrenner, 1989) to this study, each member's demographic characteristics such as age, gender, education, marital status, occupation, and religion make up the individual contexts. The amateur orchestra as a music community can be a microsystem for its members. A common connection such as the same occupation, company, or school among members can be a mesosystem. The exosystem can be referred to as the availability of funding to manage the orchestras or general support for an employee's participation in these pursuits. Cultural disposition of horizontal individualism, vertical individualism, horizontal collectivism, and vertical collectivism can be a macrosystem. This study focused on the microsystem level within the ecological systems theory to examine members' multiple contexts related to amateur orchestras in which they participate and how the relationship among individuals, amateur orchestras, and environments influenced members' subjective well-being. An ecological systemic framework for this study is presented in Fig. 1.

Methods

Research design

The ecological systems theory (Bronfenbrenner, 1979) as a conceptual framework influenced the way that data were collected, analyzed, and discussed in this study. In light of the nature and complexity of the ecological system theory focusing on the reciprocity among individuals and various environmental factors, this study employed a sequential explanatory mixed-method design in which quantitative and qualitative data were collected and analyzed in order. The sequential explanatory mixed-method design places primary importance on quantitative data. Quantitative data are collected and analyzed; then qualitative data are collected and analyzed in order to explain and interpret findings from quantitative data (Creswell, 2009).

In this study, quantitative data were gathered from members of amateur orchestras through a survey questionnaire. Secondary and supplemental qualitative data were collected from interviews with members who volunteered to be interviewed after completing the survey questionnaire. The interviews were intended to add in-depth

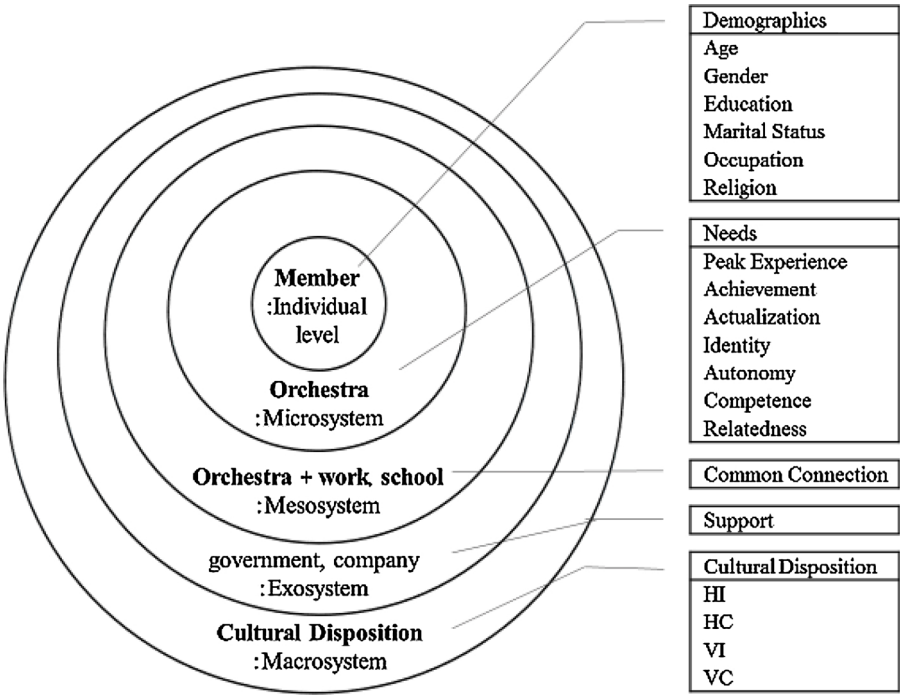

Fig. 1. An ecological systemic framework of variables related to participation in an amateur orchestra.

explanations of the results in a way that the survey alone did not (Creswell, 2009).

Participants

A total of 130 adults participated in a survey, and nine of them participated in the follow-up interviews. Participants for this study were members of amateur orchestras who were non-professional musicians and did not derive income from orchestra activities. In order to explore wide and diverse experiences and perspectives, amateur orchestras for this study included amateur full-size symphony orchestras having regular concerts with programs including a symphony and containing string, brass, woodwind, and percussion sections in Seoul, Korea. String orchestras and wind orchestras (also called wind ensemble, concert band) were excluded because their group of instruments is smaller than full-size orchestras. Ensembles consisting of solely one instrument such as a saxophone, flute, or mandolin were also excluded. Although these ensembles are called orchestras by members, their limited instrumentation defines them as ensembles and not orchestras.

Using stratified and snowball sampling, 130 participants surveyed in this study were recruited from nine amateur orchestras. Some of the amateur orchestras consisted of members working for the same corporation, members with the same or related occupations, members who were university alumni, and members who did not have a common connection except that they wanted to play in the orchestra. One of the nine amateur orchestras was sponsored and managed by a corporation.

Among survey respondents, 15 members who were actively participating in orchestra activities and willing to participate in an interview session were recommended by leaders or conductors of orchestras. Twelve participants were targeted because saturation may occur within 12 interviews (Guest, Bunce, & Johnson, 2006). The 12 participants were selected based upon following criteria: (a) having diverse demographic; (b) playing different musical instruments in different orchestras; and, (c) performing more than three times on stage, in order to obtain rich descriptions of members' experiences related to amateur orchestras. When the interview data of the ninth interview participant were analyzed, new themes did not emerge. The nine interview participants, having distinct demographic and orchestra-related backgrounds, were broad enough to capture various experience of participation in amateur orchestras. Thus, saturation was obtained and sampling for the interview sessions was stopped.

Procedure

The researcher applied for and was granted IRB approval by Lesley university in January 2016. After IRB approval, quantitative data by a survey questionnaire were collected from 130 members of nine amateur orchestras between January and March 2016. The researcher contacted leaders of the orchestras and visited their rehearsal rooms on their rehearsal dates. The researcher presented information on this study and allowed the members to voluntarily participate by filling out a questionnaire. The questionnaire took approximately 10 min to complete. Following the collection of almost all of the completed surveys, the researcher conducted interviews with nine participants who agreed to voluntarily participate in the qualitative study between February and June 2016. All nine interviewees completed and signed a consent form prior to their participation in the study.

Data collection

The current study employed two sequential phases that include a structured survey and semi-structured in-depth interviews. Data were collected and analyzed separately for each phase and combined to describe the final findings of the study. For the first phase of the study, quantitative data were collected using a 63-item survey questionnaire. From the second phase of semi-structured individual interviews, qualitative data were gathered with an interview guide to clarify and explain the results obtained from the questionnaires in detail.

Quantitative measures

Quantitative measures were comprised of five self-report questionnaires, of which three were standardized measures, one was a demographic and musical background questionnaire (15 items), and the other was the Perceived Values of the Amateur Orchestra Members (PVAOM, 9 items) developed by the researcher. The standardized

measures were the Basic Psychological Needs Scales (BPNS, 18 items), the Individualism and Collectivism Scale (INS − COL, 16 items), and the Satisfaction with the Life Scale (SWLS, 5 items). Items of the PVAOM, the BPNS, the IND-COL, and the SWLS were rated on a 4-point Likert scale that ranged from zero (strongly disagree) to 4 (strongly agree).

Demographic and background questionnaire

Demographic and musical background questions included 15 items. In addition to demographic characteristics (age, gender, occupation, marital status, education level, religion), orchestra-related information such as participants' primary instrument, the number of performances on the stage, grouping types of members, present and past membership in orchestras, and support by government or corporations to participate in an orchestra.

Perceived values of the amateur orchestra members

The PVAOM consisted of nine items developed by the researcher to identify members' satisfaction with their amateur orchestra based on the data from a focused group interview session with six participants. This scale focused on discerning members' level of satisfaction with psychological needs such as peak experience (There are moments I feel strongly pleased when playing the orchestra on the stage), achievement (I feel often a sense of achievement right after playing the orchestra on the stage), actualization (I am satisfied with playing an orchestra piece myself), and musical identity (I am satisfied with roles and features of my primary instrument when playing the instrument within the orchestra) when participating in an orchestra. In this study, the PVAOM had high inter-item internal consistency among the items (Cronbach's $\alpha = 0.88$).

Basic psychological needs scales

The Korean version of the Basic Psychological Needs Scales (K-BPNS; Lee & Kim, 2008) provided scores to quantify the magnitude of the three fundamental psychological needs (autonomy, competence, and relatedness) that can be satisfied through interacting with amateur orchestras as a microsystem. The K-BPNS, containing three subscales of six items each, was translated into Korean and validated by Lee and Kim (2008). In this study, the K-BPNS had fairly high inter-item reliability (Cronbach's $\alpha = 0.73$, .76, .84, and 0.86 for the autonomy, competence, relatedness, and total, respectively).

Individualism and collectivism scale

Cultural dispositions were measured using members' responses on the Individualism and Collectivism Scale (IND-COL, Triandis & Gelfland, 1998), demonstrated four IND-COL structures from the data collected from both Koreans and Americans. This scale contains 16 items, measuring four constructs: horizontal individualism (HI), vertical individualism (VI), horizontal collectivism (HC), and vertical collectivism (VC). The scale was translated into Korean by Nam (2006). Reliability estimates obtained in this study indicated acceptable internal consistency of Cronbach's α 0.52 (HI), .61 (VI), .76 (HC) and .72 (VC).

Satisfaction with the life scale

Subjective well-being was measured using the Satisfaction with the Life Scale (SWLS, Diener, Emmons, Larsen, & Griffin, 1985), a short, five-item measure of global life satisfaction. The Korean version of the Satisfaction with the Life Scale (K-SWLS) was translated into Korean and validated by Cho and Cha (1998) and has sound psychometric properties for use with various populations (Lim, 2012). In this study, the K-SWLS had high internal consistency (Cronbach's $\alpha = 0.85$).

Qualitative data collection

Qualitative data were gathered through individual and face-to-face interviews with all nine participants. Each participant engaged in one or two interview sessions with the researcher at a mutually agreed upon location. All interview sessions were digitally recorded. When follow up questions were necessary, they were given via email or phone as mutually agreed upon by the researcher and interviewee.

Each interview began with a series of demographic and musical background questions. Semi-structured interview questions were based on findings from quantitative data. Spontaneous follow-up questions were employed to probe and more deeply explore for interaction between participation in an amateur orchestra and subjective well-being. As Kvale and Brinkman (2009) noted, in interview sessions, "knowledge is produced socially in the interaction of interviewer and interviewee" (p. 82), thus the researcher sought to actively communicate with and listen carefully to the participants.

Data analysis

Quantitative data analysis

The accrued quantitative data were analyzed using SPSS version 22.0 (IBM, 2013) for statistical analysis and descriptive statistics. Descriptive statistics were used to identify the demographic and musical information of participants. Cronbach's α (alpha) reliability estimates were calculated to evaluate internal consistency of questionnaire items. Pearson's r estimates were used to assess correlation among study variables. Finally, hierarchical regression analyses were conducted to examine relationships among participants' demographic, musical and performance backgrounds, perceived values of amateur orchestra members (PVAOM), basic psychological needs (BPNS), cultural disposition (IND-COL), and subjective well-being (SWLS).

Qualitative data analysis

Qualitative data were analyzed using the content analysis technique (Rubin & Babbie, 2016). The researcher transcribed the recorded interviews verbatim into text format for analysis. The completed transcripts were provided to each participant for comment and correction as necessary to ensure the accuracy of the transcribed texts (Creswell, 2009). Coding of the transcripts was conducted by repeated scrutiny until meaning units emerged. After coding of all individual transcripts was completed, a cross comparison was performed to generate themes to inform the results from the quantitative data and discover information pertaining to the research questions. The results were provided to participants for review as a member checking methodology to establish the validity of the analysis (Creswell, 2009).

Results

The goal of this sequential explanatory mixed method investigation was to explore how amateur orchestras contribute to members' subjective well-being. Quantitative data were gathered by a survey questionnaire and analyzed using descriptive statistics and hierarchical regression analysis. Qualitative data were collected by individual interviews and analyzed through content analysis.

Quantitative results

Participant demographics

Data from three participants were removed because the participants did not meet the requirement of on stage performance. Information from one participant was dropped due to failure to respond to all items of the SWLS and the BPNS, leaving 126 participants from the original sample of 130.

The age of participants ranged from over 20 to under 49 years. The highest percentage of participants reported an age of 25–29 years (50.0%), followed by 30–34 years (27.0%) range. Approximately 51% of the participants were male. Approximately 79% of the participants were unmarried. In terms of achieved level of education, the largest percentage of participants possessed a bachelor's degree (74.6%), followed by masters or doctoral degrees (17.5%). In regards to the

Table 1
Hierarchical Regression Analysis for Subjective Well-being (SWLS) (N = 126).

	Model 1				Model 2				Model 3				Model 4			
Variable	*B*	*SE*	*β*	*t*	*B*	*SE*	*β*	*t*	*B*	*SE*	*β*	*t*	*B*	*SE*	*β*	*t*
Age	.028	.058	.054	.489	.032	.054	.061	.598	.020	.052	.038	.385	.012	.052	.023	.238
Gender	−.102	.098	−.093	−1.037	−.155	.090	−.142	−1.729	−.100	.089	−.092	−1.130	−.131	.088	−.120	−1.483
Education	.095	.106	.086	.896	.002	.100	.002	.018	.031	.098	.028	.318	−.003	.098	−.003	−.029
Marital Status	.233	.140	.175	1.657	.170	.133	.128	1.283	.122	.130	.092	.941	.179	.129	.134	1.385
Occupation	.068	.280	.022	.242	.048	.258	.015	.186	−.044	.251	−.014	−.177	.048	.248	.016	.196
Religion	.011	.103	.010	.107	−.047	.097	−.041	−.487	−.071	.094	−.063	−.760	−.092	.093	−.081	−.980
Peak experience					−.053	.118	−.047	−.450	.011	.117	.010	.094	.003	.115	.003	.028
Achievement					.000	.110	.000	−.001	−.085	.110	−.087	−.766	−.084	.109	−.086	−.767
Actualization					−.046	.111	−.043	−.420	−.015	.109	−.014	−.142	−.072	.110	−.067	−.655
Musical Identity					.199	.081	.235	2.449*	.187	.079	.221	2.377*	.160	.077	.189	2.069*
Autonomy					.072	.126	.056	.570	.109	.127	.085	.857	.191	.129	.149	1.474
Competence					.155	.145	.104	1.066	.107	.143	.072	.751	.027	.143	.018	.191
Relatedness					.410	.125	.317	3.296**	.397	.121	.306	3.275**	.356	.129	.275	2.762**
Connection									.304	.097	.266	3.134**	.277	.096	.243	2.876**
Support									−.072	.098	−.064	−.735	−.046	.099	−.041	−.462
HI													.122	.102	.095	1.203
VI													−.055	.108	−.044	−.510
HC													−.031	.131	−.023	−.238
VC													.302	.100	.276	3.010**
R^2	.071				.297				.355				.411			
ΔR^2	.024				.216				.268				.305			
F	1.508 (6, 119)				5.158 (13,112)***				4.973 (15,110)**				2.500 (19,106)*			

Notes. *$p < 0.05$, **$p < 0.01$, ***$p < .001$.
Connection, common connection among members; HI, horizontal individualism; VI, vertical individualism; HC, horizontal collectivism; VC vertical collectivism dummy coded variable: gender (1 = male, 0 = female); marital status (1 = married, 0 = single); occupation (1 = having an occupation, 0 = having no occupation); religion (1 = having a religion, 0 = having no religion); common connection among members (1 = having a common connection as corporation, occupation, or school, 0 = having no common connection except the same orchestra membership.

occupation of the participants, the majority of participants reported administrative positions (46.8%), followed by professional positions (31.7%), and others (15.1%). Most in the others group were identified as students (n = 15). The majority of the participants did not identify a religious background (36.5%) while the remaining participants were Christian (33.3%) or Roman Catholic (25.4%).

Musical and performance backgrounds of the participants

Information on participants' musical and performance backgrounds is presented as follows. The highest percentage of participants reported that their major instruments were violin (50.8%), followed by cello (12.7%), viola (11.1%), and flute (7.9%). The average of the number of amateur orchestras that participants have belonged to in their lifetime was 2.49 and with a range of 1–8 (Mdn = 2). The average frequency of stage performances was 13.08 with a range of 1–100 (Mdn = 9). The highest frequency of the number of on stage performance was 20 (n = 12), followed by 3 (n = 11), 4 (n = 11), 10 (n = 11), and 6 (n = 10). Approximately 80% of the participants reported they have held an operational role (e. g., leader, manager, accountant, part leader) in their orchestras. Approximately 78% of the participants reported they have participated in an orchestra throughout their school years. Approximately 95% of the participants reported receiving music lessons or other instrument-related education prior to joining the orchestra.

Regarding the membership of the orchestras, the majority of the participants reported that they were members working for the same corporation (40.5%), followed by members who had nothing in common other than wanting to play the instrument in an orchestra (35.7%), and members with the same or related occupations (15.1%). Approximately 37% of the participants reported their orchestras received external support from a company or the government.

Participant scores of main study variables

Higher scores on the 4-point Likert scales indicated greater needs satisfied or qualities noted in comparison to the participant. For example, a score of one indicated "not at all satisfied/like me" whereas a score of four indicated "very much satisfied/like me." The average score of peak experience, actualization, achievement, and musical identity were 3.71 (0.49), 3.65 (0.51), 3.61 (0.57), and 3.40 (0.65). The average score of the Basic Psychological Needs Scales (BPNS) was 3.07 (0.32) including autonomy (M = 3.01, SD = 0.43), competence (M = 3.02, SD = 0.37), and relatedness (M = 3.16, SD = 0.42). The summary statistics show that the averages of horizontal collectivism (HC, M = 3.20, SD = 0.40) and vertical collectivism (VC, M = 3.04, SD = 0.50) were over 3 (satisfied/like me) while the averages of horizontal individualism (HI, M = 2.77, SD = 0.43) and vertical individualism (VI, M = 2.62, SD = 0.44) were under 3. This result indicated that participants tended to have collectivistic cultural disposition rather than individual cultural disposition. The average score of Satisfaction with the Life Scale (SWLS) was 2.96 (0.55).

Hierarchical multiple regression analyses

Prior to conducing a hierarchical multiple regression, the relevant assumption of this statistical analysis was tested. As a check for multicollinearity, the results of the Pearson's correlation matrix of the independent variables, tolerance and variance inflation factor (VIF) values were examined. The assumption of multicollinearity is met when the paired correlation among the independent variables is over 0.80 (Bryman & Cramer, 1999). An examination of the correlations revealed that independent variables (age, gender, education, marital status, occupation, religion, peak experience, achievement, actualization, musical identity, autonomy, competence, relatedness, common connection, support, HI, HC, VI, VC,) were correlated less than 0.80 (r = from -0.177 to .581). For the assumption of multicollinearity to be deemed to have been met, tolerance has to be close to zero while VIF has to close to 10 (Coakes, 2005). Tolerance (from 0.442 to .887) and VIF (from 1.128 to 2.276) tested by multiple regression were all within accepted limits. Therefore, the independent variables were not a combination of other independent variables.

A four stage hierarchical multiple regression was conducted with

subjective well-being (SWB) measured by the SWLS as the dependent variable (see Table 1). Demographic variables (age, gender, education, marital status, occupation, religion) were entered at Model One of the regression to control for demographic factors. Variables of needs satisfied when participating in their orchestras as a microsystem (peak experience, achievement, actualization, musical identity, autonomy, competence, relatedness) were entered at Model Two, and the orchestra-related variables (common connection among members in mesosystem, receiving support in exosystem) at Model Three. The cultural disposition (horizontal individualism, vertical individualism, horizontal collectivism, vertical collectivism) at macrosystem of ecological systems were entered at Model Four.

The hierarchical multiple regression revealed that for Model One, demographic factors did not contribute significantly to the regression model, F (6, 119) = 1.51 and accounted for 7.1% of the variation in SWB. All demographic factors (age, gender, education, marital status, occupation, religion) were not associated with orchestra members' SWB. With the addition of the variables of needs satisfied when participating in their orchestras (peak experience, achievement, actualization, musical identity, autonomy, competence, relatedness), Model Two was significant, F (13, 112) = 5.16, $p < 0.001$, Model $R^2 = 0.30$, with musical identity ($p < .05$, $\beta = .24$), and relatedness ($p < .01$, $\beta = .32$) as significant predictors of higher levels of SWB. It accounted for 21.6% of added variance. With the addition of orchestra-related variables (common connection among members, receiving support), Model Three continued to be significant, F (15, 110) = 4.97, $p < 0.01$ Model $R^2 = 0.36$, with musical identity ($p < .05$, $\beta = .22$), relatedness ($p < .01$, $\beta = .31$), and connection ($p < .01$, $\beta = .27$) as significant predictors of higher levels of SWB. It explained an additional 5.8% of the variation in SWB. Finally, with the addition of the cultural disposition variables (HI, VI, HC, VC), Model Four continued to be significant, F (19, 106) = 2.50, $p < 0.05$, *Model* $R^2 = 0.41$. It accounted for 5.6% of added variance. Musical identity ($p < .05$, $\beta = .19$), relatedness ($p < .01$, $\beta = .28$), and common connection ($p < 0.01$, $\beta = 0.24$) continued to be significant predictors of higher levels of SWB. In this regression model, VC as a significant predictor of higher levels of SWB was added ($p < 0.01$, $\beta = .28$). Musical identity and relatedness was continually related to SWB from Model Two to Model Four. When all four groups of independent variables were included in stage four of the regression model, demographic factors were not related to SWB.

SWB associated significantly with four factors: musical identity ($t = 2.07$, $p < 0.05$), relatedness ($t = 2.76$, $p < 0.01$), and having a common connection among members ($t = 2.88$, $p < 0.01$), vertical collectivism ($t = 3.01$, $p < .01$). At an individual level, demographic factors (age, gender, education, marital status, occupation, religion) were not statistically significantly associated with orchestra members' SWB. At the microsystem layer, of variables of needs satisfied when participating in their orchestras including musical peak experience, achievement, actualization, musical identity, autonomy, competence, and relatedness, only musical identity and relatedness were statistically significantly associated with SWB. At the mesosystem and exosystem layers, of orchestra variables including common connection among members and support from government or companies, only common connection was statistically significantly associated with SWB. At the macrosystem layers, of the cultural disposition variables including horizontal individualism, vertical individualism, horizontal collectivism, and vertical collectivism, only vertical collectivism was statistically significantly associated with SWB.

The most important predictors of SWB were the variables of needs satisfied when participating in their orchestras as a microsystem, which uniquely explained 22.6% of the variation in SWB. Together the four groups' independent variables accounted for 41.1% of the variance in SWB.

Qualitative results

The below findings are based on the qualitative content analysis. It aimed to provide a comprehensive understanding of the experience related to the significant four factors: musical identity, relatedness, having a common connection among members, and vertical collectivism, associating with subjective well-being in the survey study, as experienced by nine members of amateur orchestras. The semi-structured interview questions for exploring members' experience related to the four factors were: (a) what is your experience with your amateur orchestra (in rehearsal time, on the stage)? (b) how would you describe the benefits of participating in an orchestra? (c) why do you keep participating in your orchestra? (d) what is your experience with the peers of your orchestra? (e) how would you describe the collective quality of orchestra music and organization? what is your opinion on it? (f) how would you describe the hierarchic quality of orchestra music and organization? what is your opinion on it? (g) how would you characterize your musical instrument when playing in an orchestra? what is your opinion on it? (h) how would describe the differences between when participating in an orchestra consisting of members whose pursuit of the orchestra is their only common connection and an orchestra consisting of members with more than one common connection (school, job, or company)? and so on.

Interview participant demographics

A brief depiction of each interview participant and his or her information related to the orchestra is presented below (see Table 2). The participants provided diverse information about the experiences of participating in amateur orchestras because their age, gender, marital status, occupations, major instruments were evenly different. They offered a rich description of the experience of participating in their orchestras because they all performed more than three times on stage. Seven participants belonged to more than two orchestras, 2 ($n = 4$), 3 ($n = 2$), and 4 ($n = 1$). Thus, they could offer information related to differences and commonalities between orchestras.

Qualitative content analysis

In the quantitative findings, four factors including musical identity, relatedness, common connections among members, and vertical collectivism were significantly associated with SWB. Given these four factors, the qualitative content analysis aimed to provide a rich descriptive account of the experience of taking part in an amateur orchestra. Cultural disposition at the macrosystem level is beliefs and attitudes influencing all other systems; thus, participants' experience related to vertical collectivism was explored at first. The following exploration of the factors is based on the phenomenological experience of the participants and is therefore accompanied by verbatim excerpts

Table 2
Demographic Information of Interview Participants (N = 9).

participant	age	gender	marital status	instrument	membership	performance
A	34	female	married	violin	2	13
B	31	male	single	violin	1	3
C	40	male	single	percussion (violin, cello)	3	27
D	32	female	married	cello	3	11
E	28	female	single	cello	2	13
F	27	male	single	viola	4	16
G	35	male	married	viola	1	9
H	36	female	married	flute	2	6
I	32	male	single	trumpet	2	11

from individual interviews. The excerpts were translated into English because interview sessions were conducted in Korean. In presenting excerpts, all identifying information except musical instruments has been removed or altered to maintain participant anonymity.

Vertical collectivism

We are one organism. Collectivism emphasizes interdependent self construals and concepts, as well as communal relationships. It prioritizes in-group goals rather than personal goals. Vertical orientation stresses hierarchy. Participants discussed their experiences playing in their orchestras while using often the collective pronoun, "we," in the interview contents. They referred to the orchestra's collective membership: "our orchestra," not "my orchestra," although it was translated as my orchestra in English. The content analysis of participants' orchestra experiences related vertical collectivism that resulted in the emergence of five themes: interdependence among members, sharing a communal goal, feeling a sense of togetherness, serving and dedicating to the orchestra, and bestowing authority on a leader.

Interdependence among members. Participants emphasized the interdependent quality of making music and organizing the orchestra. They identified their self as a part of a whole. They considered the whole as more than the sum of its parts. In this sense, two participants characterized the orchestra as a "machine" like a car or air-plane and their roles as a part of it. This reflected participants' collective descriptions. They described their experiences as follows:

> "Those of us with weaker musical ability gathered together and played in our orchestra. Playing in the orchestra means that we make something together that I wouldn't be able to make alone. Playing in the orchestra means that we combine the musical competencies of each member and compensate each other's shortcomings. It seems like playing in an orchestra is similar to living life, particularly when you consider living communally rather than living alone." (Participant I)
>
> "The orchestra is like a sophisticated machine. Even an extraordinary musician can't operate the orchestra alone. Even if some members don't play their instruments well, they can make orchestra music by playing their assigned part. Members look forward to playing their assigned parts for each other." (Participant F)

Sharing a communal goal. Participants commented that members share a communal goal of producing beautiful orchestra music on stage and they cooperate to achieve that goal. Sharing a communal goal was a major driving force for maintaining their participation and collaboration. They considered the orchestra goal, process, and product important, nothing the following:

> "Although the process of the rehearsals and preparation is not easy, we can maintain it because we share a common goal: the performance on stage." (Participant C)

"My orchestra holds a concert once a year. For the concert, I spend every Saturday for practice and rehearsals. Although I have lots of personal work to do on Saturday, orchestra is my priority. Most of members are the same. This is because we share responsibility and passion for performance on stage. When a few members are absent, the rehearsal can't work well. If such rehearsal repeats, we can't play on stage." (Participant H)

Feeling a sense of togetherness. Participants expressed that they felt a sense of togetherness including, unity, belonging, and harmony while playing in the orchestra. It can reflect that playing in an orchestra enables them to satisfy the sense of togetherness, an important feeling in collective culture. It can be related to flow experience. For example:

> "The best moment in the orchestra is experiencing almost 100 members becoming one and completely immersing themselves in playing the music." (Participant I)
>
> "When I participated in a rehearsal for the first time in my life, I can't tell you how impressed I was the moment all members played the first note together. It was amazing! We all played the first note in perfect harmony. Actually, musically speaking the note was not in harmony. But for me, it was perfect." (Participant D)

"When I play a part in unison with all the viola players, I feel like we are a family." (Participant G)

Serving and dedicating to the orchestra. It appeared that participants appreciated that their orchestras allowed them to play music and make friends. Therefore, they were willing to serve the orchestra and do their best to carry out their responsibilities as a gratuitous service. They assigned a high priority to the orchestra's goal: performance on stage. This can reflect participants' collectivistic cultural disposition. Participants commented as follow:

> "Thanks to my orchestra, I can play in the orchestra, experience musical interaction with members, and make intimate friends. I have gained many benefits from being a part of the orchestra… I can make sacrifices for the common good of my orchestra. I'm willing to contribute my resources for orchestra activities to accomplish our goals." (Participant F)
>
> "I want to serve the orchestra because the orchestra is an organization I belong to and the orchestra members are my friends. I want to help other members have meaningful and pleasant experiences and good memories with the orchestra." (Participant H)
>
> "Managing the last concert was very difficult, so I had to contribute lots of my time and energy as a manager. Nevertheless, I completed the tasks because it was my responsibility and obligation as a manager. I was so glad that I could contribute to finish the concert well." (Participant B)

Bestowing authority on a leader. Participants expressed their respect and high regard for their conductors' leadership. This can reflect the hierarchical quality of orchestras and a vertical collective cultural disposition of members. For example:

> "It goes without saying that we follow the conductor's direction! Directing is the conductor's job and the conductor is professional and competent. I enjoy receiving effective guidance and directions from the conductor." (Participant B)
>
> "In order to develop an orchestra, a cornerstone is needed. My conductor is the cornerstone. We members unite around her as the central figure." (Participant E)

Musical identity

My musical instrument is me in the orchestra. When asked about the meaning of their musical instruments' features and roles in the orchestra, all participants answered that their instruments reflected their identities or personalities in interpersonal contexts and group dynamics. This reflects interdependent self-construals on which collectivism focuses. Participants described this as follows:

> "The cello supports other instruments' sounds in a low range. It matches well with how my personality emerges in relationships." (Participant D)
>
> "The first violin is very challenging because I have to play many main melodies and high position fingerings. It is a heavy burden. But, I feel like I play an important and leading role. I have a

tendency to choose such tasks." (Participant A)
"I like the roles and features of the violin. In orchestras, the violin is not solo instrument like a wind instrument. Many violins play in unison together. So, each violin's existence is not flashy. But the violin is played in almost all parts of a piece. The violin always exists in all parts of the orchestra music; like air. I want to be a man who is not flashy but needed." (Participant B)
"The viola is like a mother. String instruments are feminine compared to wind instruments. The viola is not fancy and not outstanding. While making sacrifices behind the scenes, a mother makes her children stand in front of her so that they can receive attention. Likewise, I'm not a person who stands at the head, either." (Participant G)
"The trumpet has a very loud sound. I can be a hero when I play the trumpet well. On the other hand, a performance is mangled when I make a mistake. The trumpet is powerful and simple. I think the trumpet matches well with me" (Participant I)

Relatedness

I can experience active interaction with members through or because of music. Relatedness is a basic psychological need to feel a connection with others and their communities, and exchange attention and affection with each other (Ryan & Deci, 2002). It appeared that by playing in an orchestra, music allowed participants to experience deep emotions related to interaction. All of the participants shared pleasant moments of musical interaction such as making eye contact with a conductor and musically communicating with other instruments. For examples:

"It was an exhilarating moment when the conductor gave the cue and made eye contact with me. I was in communion with the conductor." (Participant B, F)
"It was a special and exciting experience to follow the melody of other instruments, and playing the call and response parts felt like communication with other instruments." (Participant D)

Common connections among members

We have one more connection. Seven of the interview participants have participated in orchestras consisting of members whose pursuit of the orchestra is their only common connection, as well as orchestras consisting of members with more than one common connection (such as their school, job, or company). It appeared that orchestras with more than one common connection among members brought about more active and continuous opportunities for interaction. Additionally, a common connection like their school, job, or company can strengthen members' community solidarity and sense of belonging.

Promoting active and continuous interaction among members. Having a common connection among members can promote systematic opportunities for members to meet each other. For example:

"I do more things outside of the orchestra with members that share a common connection than with members who don't." (Participant C, H)
"Even though I didn't participate in the last concert, I still met the members due to our common jobs. It allowed me to participate in the upcoming next concert easily." (Participant D)

Enhancing community solidarity and a sense of belonging. Having a common connection such as being alumni of the same school or sharing the same job can strengthen the sense of solidarity between members. It can also strengthen the sense of belonging in the orchestras. Communal relationship related to community solidarity and a sense of belonging is a quality of collectivism. Participants expressed their experiences as follows:

"Members of my orchestra received the same orientation and training when they joined this company. So, we share the same experience." (Participant D)
"In G (an orchestra having no common connection except pursuit of orchestra activities), members follow the conductor as separate individuals, whereas in E (an orchestra having a common connection), members follow the conductor as a single unit. E is like a group for common growth. I feel a strong sense of "we" in E." (Participant F)
"When joining in the orchestra, I felt a natural sense of belonging to the orchestra. Participation in the orchestra increased my sense of belonging to the company. That increased sense of belonging compounded to an even greater sense of belonging." (Participant D)

Analysis of the interview data revealed nine themes related to how participating in an amateur orchestra could contribute to SWB associated with vertical collectivism, musical identity, relatedness, and having a common connection among members, which were the results from the survey study. The interrelated nine themes provide greater understanding as to the contribution of participation in an orchestra on SWB and the interaction of ecological systems related to the participation. The quantitative hierarchical multiple regression results, integrated with qualitative themes, are interpreted as follows. (a) Vertical collectivism: Vertical and collectivistic attributes of orchestra performance and organization can satisfy amateur orchestra members' cultural values. (b) Musical identity: Orchestra performance enables members to experience and express their own relational and musical identities via playing each other's musical instruments. Because members project their identities onto their instruments, they can safely realize their own interdependent as well as unique self in musical harmony. (c) Relatedness: Orchestra performance and organization helps members to experience deep interplay and communion with each other. (d) Common connection: Having common connection among orchestra members serves as a booster to amplify relationships and solidarity among members.

Discussion

This mixed-methods study explored how participating in an amateur orchestra can contribute to members' subjective well-being from a CoMT perspective in Korea. The results of this study revealed that amateur orchestra members' SWB significantly associated with four factors: (a) vertical collectivism (VC), (b) musical identity, (c) relatedness, and (d) having a common connection among members, which will now be discussed in more detail.

In terms of (a) vertical collectivism, the results of the study showed that vertical and collectivistic attributes of orchestra performance and organization can satisfy amateur orchestra members' cultural values of vertical collectivism. Korea represents a collectivistic country with hierarchy (Lee, Brett, & Park, 2012), so Korean overall cultural disposition, an orchestras' attributes at the microsystem level, and members' cultural disposition associated with SWB at the macrosystem level lie on the same line: vertical collectivism. An amateur orchestra can be a suitable music community that reflects cultural values of members and social values of the nation in Korea. The importance of ecological and cultural contexts for participants' well-being can be understood with ecological and cultural qualities, the main qualities of CoMT (Stige & Aarø, 2012), related to the findings from the literature (2015, Bunt & Stige, 2014; Ruud, 2012; Stige & Aarø, 2012; Stige, 2002).

The five themes of VC are interrelated: interdependence among members, sharing a communal goal, feeling a sense of togetherness, serving and dedicating to the orchestra, and bestowing authority on a leader. Orchestra performance is realized by the members'

complementary collaboration. Therefore, the goal of orchestra performance on stage is the communal goal, unlike solo performance. The goal of performance on stage can be a crucial motivation for continuous participation. In the process of achievement, members intensively perceive interdependence and feel a sense of togetherness. It can be rewarding to participate in an orchestra. Priority to and responsibility for the communal goal leads them to sacrifice for and dedicate to the orchestra. Their attitude of bestowing authority on a conductor helps the orchestra organization to function and coordinate effectively.

From a CoMT view, the collaborative aspects were found in the outputs of this study. In a collaborative process of playing in an orchestra, members shared responsibility and resources, and communicated and negotiated among members to achieve the communal goal (Rolvsjord, 2010; Stige & Aarø, 2012). They felt connection (Stige & Aarø, 2012), a sense of belonging (Elefant et al., 2010), and engaged in a community (Curtis & Mercado, 2004). Western CoMT authors emphasize equality in collaboration (Rolvsjord, 2010; Stige & Aarø, 2012) but results of the study revealed leadership and conformity were important values in Korean amateur orchestras. Interview-participants reported that their conductors are very important figures and it behooves them to follow the conductor's direction. The findings reflect Kennedy and Kennedy's (2007) explanation that orchestras have a quality of hierarchy and Kim and Markus' (1999) finding that conformity is a Korean cultural value. Also, the results showed interdependence was emphasized in collaboration. Interview-participants reported that they expect complementary and interdependent roles and responsibilities when playing in the orchestra. The findings reflect Triandis' (1995) finding that East Asians build their identities in interdependent relationship and Suh and Koo's (2008) finding that Koreans value accomplishing their own roles and responsibilities. It is indicated that respect and conformity for leaders and interdependence is considered in Korean contexts.

The interdependent collaborative quality of the orchestra activities helps members feel the senses of unity and togetherness, which are essential senses in a collectivistic society. Interview-participants reported that orchestra activities require interdependent teamwork. The findings reflect Gaunt and Dobson's (2014) suggestion that orchestra performance can be produced and orchestra organizations can be run by member collaboration. Interview-participants expressed wonderful and extraordinary feelings of bonding, unity, and security when playing in their orchestras. These findings reflect Sawyer's (2007) finding that social flow happens in an interdependent and collaborative group performance in harmony and Walker's (2010) findings that interactive flow was very enjoyable.

The results of this study showed that the combination of members' cultural values and the orchestras' attributes yielded feelings of sacrifice for and dedication to their orchestras. Interview-participants reported they had been willing to serve and sacrifice for their orchestras. This finding can be meaningful in that persons who are willing to sacrifice for a community perceive high SWB in Korea. These findings reflect Suh and Koo's (2008) suggestions that Koreans value contributions to their community and give priority to groups.

When it comes to (b) musical identity, members' identity may be safely and deeply experienced and expressed within the context of musical relationships in an orchestra as the microsystem. Interview-participants reported that the characters and roles of their musical instruments in orchestra dynamics resembled their identities and personalities. The findings can be understood with the performative quality as one of the core CoMT qualities (Stige & Aarø, 2012). From a CoMT perspective, human identity can develop through "performance of relationship" (p. 22) and music can be a "milieu" (p. 119). Identity can be explored and expressed in the process of health-musicing (Bonde, 2011; MacDonald et al., 2002), relational performance for health promotion in musical setting (Bonde, 2011). Also, these findings reflect Suh and Koo's (2008) explanation that Koreans have interdependent self-construals related to relationship within their community. Because of collectivistic values, Koreans tend to suppress expression of their uniqueness (Kim & Markus, 1999). However, the results of this study suggested that playing one's own musical instrument in an orchestra played a vital role in helping members safely express themselves and project their uniqueness onto their instruments.

In terms of (c) relatedness, the results of the study showed that the organization of orchestras help members to make a connection and develop relationships with each other. Playing in an orchestra helps members to experience deep interplay and communion with each other. Interview-participants reported that moments of strong interaction happen when playing in the orchestra. The findings reflect Park, Peterson, and Seligman's (2004) finding that interpersonal quality was associated with SWB. The findings reflect Menec (2003); Hatch et al. (2007), and Ding's et al. (2015) findings that meaningful relationships in community participation were associated with well-being. In this study, relatedness in an orchestra was associated with members' SWB among self-determination theory (SDT)'s three basic needs: autonomy, competence, and relatedness. The results reflect relatedness as an important value of collectivistic societies (Kim & Markus, 1999; Markus & Kitayama, 1994).

The results of the study showed two types of relatedness: vertical relatedness (implying hierarchy) and horizontal relatedness (emphasizing equality). Vertical relatedness was found in interview participants' report on the wonderful moments making eye contact with a conductor when playing the orchestra. It can be related to members' attitude of bestowing authority and setting a premium on the conductor, one of the VC themes. Horizontal relatedness was presented in participants' expression of musical interaction between members. Some participants reported they felt strong hierarchy related to positions in their company whereas they could make friends regardless of position and age while participating in their orchestra consisting of members working for the same company. The results indicated orchestras have both hierarchic and horizontal qualities. Although Korean society has been hierarchical, the value of equality is emerging under the influence of democracy and Western values (Park, Lee, & Chun, 2008). Participation in orchestras could satisfy both the existing value and emerging value of relatedness.

In terms of (d) common connection, the results of this study revealed that having other common connections such as working for the same corporation or having the same occupation amplified relationships and solidarity among members. Interview-participants who were working for the same corporation, had the same or related occupations, or were university alumni reported that they have had greater opportunities to interact with each other in situations aside from participating in their orchestras. They mentioned that they could more easily feel a sense of belonging and bonding because their orchestras were a sub-community of the community they belonged to in advance. The findings reflect Suh and Koo's (2008) finding that connectedness and sense of belonging are associated with SWB in a collectivistic culture. Other interpretations include that having a common connection associated with SWB could mean having a good career, because the corporations or occupations of participants are respectably regarded in Korea. However, results showed that occupation in the demographic variables in the questionnaire survey did not contribute significantly to SWB.

Interaction of the four factors associated with SWB can be proposed based on the ecological system theory. Musical identity was experienced when members played the orchestra at the microsystem level. Relatedness was a psychological basic need satisfied in orchestra at the microsystem level. A common connection among members such as having the same workplace, occupation, or school was a condition related to orchestras at the mesosystem level. It is a booster to enhance interaction and community identity among members. Beliefs and attitudes of VC cultural disposition have an overall effect on all over the systemic contexts in Korea, a collectivistic and vertical country where this study was conducted, at the macrosystem level.

Limitations

Interpretation of the results of this study must be considered in light of the least three limitations. First, the self-report nature of the measures in the survey questionnaire has inherent potential biases. Second, the internal consistencies for horizontal individualism (HI) and vertical individualism (VI) were somewhat low. This indicates a need to develop measures of cultural disposition, particularly individualism, targeted at contemporary Korean adults. Finally, all participants were members of amateur orchestras in Seoul and not other regions of Korea. The reason this study was conducted in Seoul is that most amateur symphony orchestras are in the capital city. Most national resources are concentrated in Seoul, which contains around half of the national population. Symphony orchestras need many musicians and resources compared to small orchestras and ensembles. Additional research in amateur orchestras in the provinces where resources are limited could show other findings and provide rationale for governmental support.

Implications for future research

This is the first study from a CoMT perspective conducted in Korea exploring how participating in a music community can contribute to members' subjective well-being. This study shows that amateur orchestras can be music communities where the Korean zeitgeist for well-being and the cultural contexts of Korean society converge. It is meaningful to present a type of community for well-being because traditional Korean communities have disappeared in this era of rapid modernization and industrialization. Future researches could develop a CoMT model for orchestras as a sustainable music community with an inclusive design that is accessible to a wide spectrum of Korean citizens in their contexts.

For developing the sustainable music community for well-being, future research could enhance the understanding of resources for music communities. Each of the participants of this study belong to one of the major amateur orchestras of Korea. It can imply the orchestra organizations and their members have enough resources, including experiences of collaborative and performative qualities in their orchestras, to keep their orchestras. However, community music therapists work mostly for the disadvantaged so they need to devise strategies for resources. Therefore, additional research should be conducted to explore how orchestras with relatively long histories develop resources continuously and to examine multidimensional resources that are needed to sustain orchestras and risks engendered collapse of orchestras.

For generating the inclusive music community, future research could explore the ways to activate activist, reflective, and ethic-driven qualities among main qualities of CoMT (Stige & Aarø, 2012). It is difficult to find the three qualities in outputs of this study. It can be because the armature orchestras of this study were not created by CoMT practices with a music therapist but developed spontaneously and naturally by amateur musicians who wanted to enjoy playing the music and pursue their own well-being. When conducting CoMT practice in Korean contexts, it needs to present a new vision of being better together (ethic-driven quality), put the vision into action (activist quality), and reflect on the action with participants (reflective quality).

Although this study shows promising results, future research could enhance the understanding of the qualities of CoMT in Korean contexts. An ecological and cultural perspective of CoMT in this study provided distinct values of CoMT's qualities from values suggested by Western community music therapists. In Korean contexts, participatory qualities can imply actions for connectedness and inclusion in a community rather than actions for freedom and subjectivity, as explained by Stige and Aarø (2012). The interdependence of collaborative quality can be more strongly emphasized in Korean cultural contexts compared to individualistic contexts.

In particular, additional in-depth research on performative quality of CoMT is recommended in Korean contexts. It is a possibility that playing in an orchestra could help a member to express his or her unique identity. All interview-participants reported that the characters and roles of their musical instruments resembled their identities. Some participants expressed that their instruments are their other selves. Each musical instrument has a distinct characteristic and role in an orchestra. This can be an indicator that participants felt they could safely express their uniqueness as well as relational identities through playing their own instruments in an orchestra. This indicator is important because Korean society traditionally suppresses individual uniqueness (Kim & Markus, 2002; Kim & Sherman, 2007), but many young Koreans have been interested in developing their own uniqueness and individuality. Furthermore, it is a possibility that the performative quality of CoMT expresses members' social identities. Ruud (2008) proposed that community performance is a presenting action where members inform audiences about their belongingness and existence in a community and share community identity. In collectivistic contexts, Ruud's (2008) suggestion can be highly emphasized because the self is mainly defined by the groups one belongs to and connections with in-group others (Kim & Sherman, 2007). It can be supported by the results of this study that having a common connection among orchestra members was associated with SWB. Orchestra performances enable members to proclaim the common connections of their corporations, occupations, or schools representing their social identities.

This research can contribute to the field of music therapy in three aspects. First, the understanding in musical communities in Korean context has deepened by using a mixed-method. Also, it has been indicated that ecological and cultural contexts can be a key factor after adopting the ecological systemic framework. Lastly, it is suggested that CoMT can function as a perspective to understand a musical phenomenon. The research findings give us valuable insight into how music as milieu could reflect and satisfy social and cultural needs of contemporary society as well as individuals' needs. It is hoped that this study will inspire future research that establishes CoMT as a model in developing sustainable and inclusive music communities for well-being.

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