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PARTICIPATION IN AMATEUR ORCHESTRA AND SUBJECTIVE WELL-BEING IN
KOREA: A PERSPECTIVE FROM COMMUNITY MUSIC THERAPY

A DISSERTATION

submitted by

HYUN-JUNG KANG

In partial fulfillment of the requirements
for the degree of
Doctor of Philosophy

LESLEY UNIVERSITY

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Lesley University
Graduate School of Arts & Social Sciences
Ph.D. in Expressive Therapies Program

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I hereby accept the recommendation of the Dissertation Committee and its Chairperson.

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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 Korea. The study employed a sequential explanatory mixed-method design. 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, sacrificing for 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 music 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.

CHAPTER 1

Introduction

South Korea (Korea), with the official name of Republic of Korea (ROK), has achieved remarkable economic growth along with rapid and compressed industrialization. In 2016, Korean nominal gross domestic product (GDP) ranked 11th in the world (IMF, 2016). In 2015, Korea was the 6th largest exporter and importer in the world (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 36 nations of Organization for Economic Co-operation and Development (OECD) in 2014. Moreover, the suicide rate in Korea has been the highest among OECD nations since 2003 (OECD, 2014). 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, H. & Ohtake, 2014). Due to the social nature of poor well-being in Korea, traditional interventions on an individual level may not be enough to help improve an individual's quality of life. Thus, a different approach, such as intervening at the community level may be needed.

As the field of music therapy has begun to emphasize the importance of health promotion and well-being, it has also expanded into a new area, Community Music Therapy (CoMT), focusing on practices at a community level (Stige, 2015). CoMT is a social, culture-centered, and

ecological music therapy paradigm that uses collaborative music-making as a resource to promote individuals and communities' health and well-being (Stige, 2015). CoMT is “a way of thinking” (Wood, 2016, p. 157), thus it influences music therapy practice, theory, and research (Ansdell, 2002). It is a model of developing a sustainable community, because CoMT can serve as a resource for the community (Bunt & Stige, 2014). CoMT also promotes “the development of communities and values through musicing; the shaping and sharing of musical environments; the professional use of music(ing) and sound(ing) to help individuals; the formation and development of identity through musicing” (Bonde, 2011, p. 122). Musicing, which is the act of making music, is seen in activities of CoMT such as playing in musical ensembles like orchestras, choirs, and group improvisations (Stige, 2015).

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, and by 2010 there were 80 university amateur orchestras (Kim, E., 2011). In the 2000s, employees from companies including Samsung, LG, and Hyundai Motors 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; So, 2009). 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. Fifty-one orchestras and 2200 members attended the first festival, 60 orchestras and 2900 members attended in 2015, and 57 orchestras and 3100 members attended in 2016 (Hur, 2016). The two organizations and Seoul Foundation for Arts and Culture (SFAC) plan to extend the festival to Seoul International Community Orchestra Festival (SICOF) in September 2017 (SFAC, 2017). 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, E., 2010) and much less research has been conducted from a therapeutic, psychological, or even social perspective.

Considering the social phenomenon of the growing number of amateur orchestras, amateur orchestras as a practice of CoMT may be a signpost where the Korean needs for well-being and the social context of Korean society converge. Korean lack of life satisfaction may indicate there is a need for an intervention to improve the quality of life and recreate social values. CoMT is theorized to contribute to the development of a music community reflecting; not only the needs of individuals and communities but also social, cultural, and contextual factors for health promotion and well-being (Ansdell, 2015). The amateur orchestra could enhance the quality of the members' lives (Shin, 2102) and encourage their commitment to their communities (Shansky, 2010), so amateur orchestra as a music community for well-being is needed to be explored from a CoMT perspective. CoMT is a practice and a model of ecological music therapy and the main attribute of CoMT is ecological (Ansdell, 2015; Bruscia, 1998; Bunt & Stige, 2014; Stige, 2015; Stige & Aarø, 2012). Therefore, this study is 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). From a CoMT perspective, examinations of how amateur orchestras contribute to members' subjective well-being can expand the understanding of CoMT and provide suggestions on the development of a CoMT model and practice reflecting contemporary South Korea.

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?

CHAPTER 2

Literature Review

This review examines the existing literature on (a) the conceptual framework of human ecological systems theory, (b) the attributes of community music therapy (CoMT), (c) the theories of subjective well-being (SWB), and (d) the understanding of an amateur orchestra in Korea.

Conceptual Framework: Ecological System Theory

Research on CoMT is just starting to explore ecological and environmental influences that are critical in contributing to an individual's well-being. CoMT targets community, which allows active involvement and reflection of the ecological and environmental factors. CoMT aims to develop and sustain music community in contexts of everyday life for a community and participants' well-being (Bruscia, 1998; Stige, 2015). To further the understanding of how participation in an amateur orchestra and its environment influences SWB, this study was grounded in the framework of human ecological systems theory (Bronfenbrenner, 1989, 2005).

Bronfenbrenner (2005) posited that human development and growth occurs in a process that interacts between both the individual and his or her various environmental contexts. The ecological system theory suggested that harmonious environments with one's characteristics promote his or her positive interaction and development, whereas inharmonious environments hinder interaction and development. Individual well-being is derived from the relations and interactions between individuals and their environments (Bronfenbrenner, 1979).

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, the macrosystem,

and the chronosystem (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, actively 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). The chronosystem is the dimension of time including individuals' events, transitions, and socio-historical contexts (Santrock, 2007).

From an ecological systemic perspective, the amateur orchestra members' experiences related to SWB are embedded in their ecological contexts. 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 Figure 1.

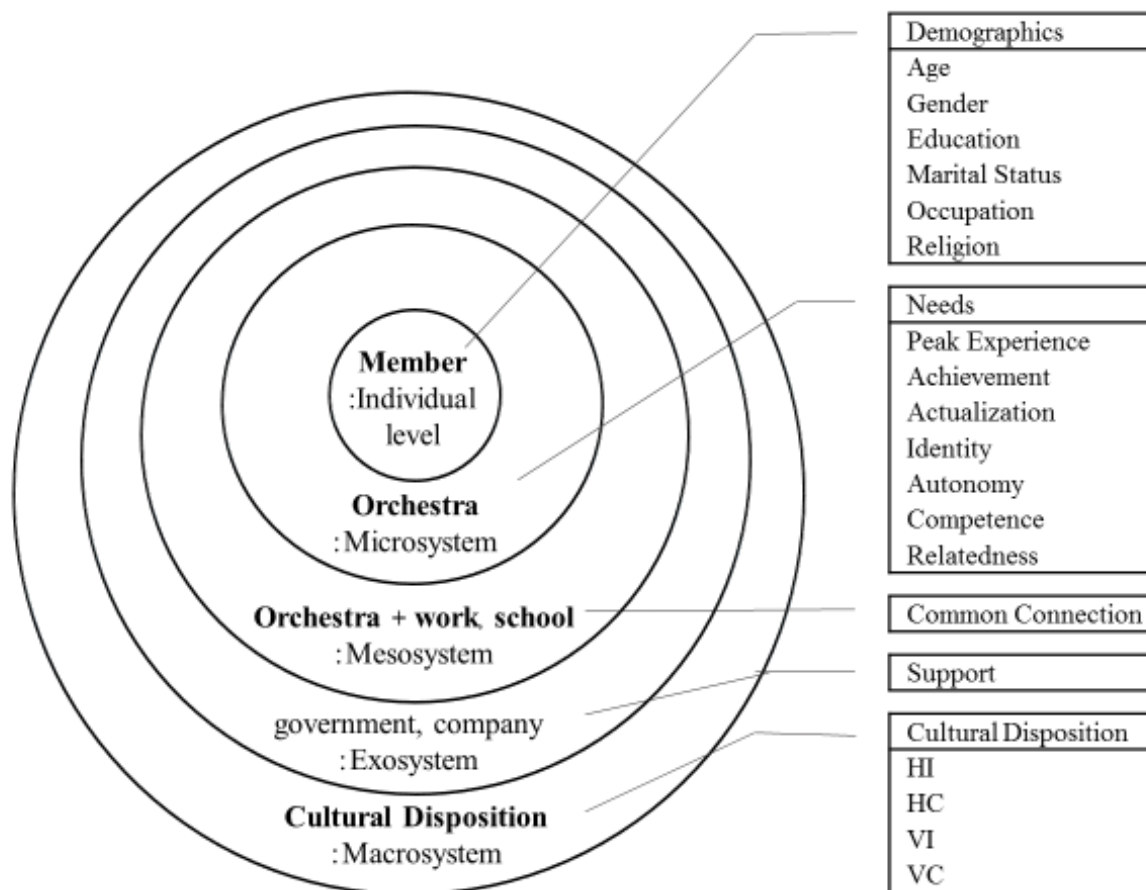


Figure 1. An ecological systemic framework of variables related to participation in an amateur orchestra.

Community Music Therapy

Community music therapy (CoMT) is a new field of music therapy, still developing its concepts and perspectives related to community. CoMT has been labeled as a field of music therapy since 2002 with international publications and discussions by authors such as Ansdell (2002, 2003, 2004, 2005, 2015), Ansdell, DeNora, and Wilson (2016), Bunt and Stige (2014), Kenny (2006), Kenny and Stige (2002), Pavlicevic and Ansdell (2004, 2008), Rolvsjord and Stige (2015), Ruud (1998, 2004, 2008, 2012), Stige (2002, 2003, 2006, 2011, 2012, 2015), Stige and Aarø (2012), Stige, Ansdell, Elefant, and Pavlicevic (2010) and Wood (2016). CoMT is a practice and perspective for not only community members but also community itself as a

population of music therapy, so it expands the concept and practice of existing music therapy (Ruud, 2004, 2012; Stige, 2002).

CoMT pioneers explained the concept differently depending on their local socio-cultural contexts (Stige, 2015). Bruscia (1998) emphasized an ecological quality of CoMT. 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. He presented Bronfenbrenner's (1979) ecological system theory as a suitable theory in CoMT. He noted that a target of therapeutic change in CoMT is the ecological system not solely an individual. An individual can change as a part of the ecological system. CoMT pursues that an individual can be included and participate in a community, and the community can include and interact with the individual (Bruscia, 1998).

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-based musicing practices within an ecological systemic perspective for well-being (Ruud, 2010). Musicing means that musical performance is required for CoMT, and community culture and needs are reflected in musical performance (Ruud, 2004, 2010). Rolvsjord (2010) proposed that CoMT is a practice of resource-oriented music therapy, emphasizing on collaboration with music as resource for health. Stige and Aarø (2012) defined CoMT as a collaborative music therapy practice that makes includes participants into a society through musicing. It places a high value on the vitality of democracy and citizenship, social inclusion, equitable access to social resources, and collaboration for promoting health and well-being in a social context. 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 (2015) identified CoMT is a Community of a Practice (CoP) among four types of community: communities of place, communities of identity, CoP, and communities of circumstance. Communities of place are composed of persons who reside at the geographically same location, including most traditional communities before the era of industrialization. Communities of identity are composed of persons who share ethnic and sexual identities, religion, beliefs and concerns. The development of technology enables these communities to be formed on internet. CoP came to be developed through mutual learning, collaboration, and sometimes performance among people joining in an activity or a project together. Communities of circumstance are made up of persons who live together temporarily due to disaster or disease (Ansdell, 2015). He proposed that CoMT includes musical activities where community members have interest and passion. The activities aim at developing “a musical community of practice” (p. 221).

Attributes of CoMT

Seven attributes of CoMT have been presented including the ecological (Bunt & Stige, 2014; Stige & Aarø, 2012), cultural (Stige, 2002, 2015), participatory (Stige, 2006; Stige & Aarø, 2012), collaborative (Pavlicevic & Ansdell, 2008; Stige & Aarø, 2012), performative attributes (Ruud, 2008; Stige, 2012; Stige & Aarø, 2012), and well-being oriented (MacDonald, Kreutz, & Mitchell, 2012; Stige & Aarø, 2012), resource-oriented (Rolvjord, 2010; Stige, 2015) qualities.

Ecological attributes. Ecology is the biological study of the interaction of an organism with its environment. In sociology, including music therapy, ecology is a theory to understand relationship and development between an individual and his or her socio-cultural environment (Bunt & Stige, 2014). CoMT understands that human beings develop by interacting with socio-cultural contexts and environments (Bruscia, 1998; Stige, 2015) based on an ecological lifespan perspective (Bronfenbrenner, 1979). Hence, it aims intervention at a community level rather than at an individual level, while putting emphasis on interaction (Ruud, 2012; Stige, 2015). Interactions include those with an environment surrounding a community in addition to those between an individual and community. Thus, CoMT gives sensitive consideration to the culture to which individuals belong (Stige & Aarø, 2012).

Cultural attributes. CoMT is a culture-centered music therapy, which sets a high value on culture as a way for human interaction (Stige, 2002, 2015). In-depth discussion on culture in the music therapy began in the 2000s when the concepts of CoMT appeared (Bunt & Stige, 2014). In a community group of people interacting with each other, culture has a spontaneous attribute (Trevarthen, 1995) and music is the culture itself having an attribute to reflect and generate culture (Stige, 2002). Therefore, culture is prioritized for consideration in music therapy (Stige, 2015). In culture-centered music therapy, music is regarded not as independent but as a situated activity and a resource for dynamic interaction with a society (Stige, 2002). A culture-centered approach emphasizes culture as method and resource for interaction (Stige, 2002; Trevarthen, 1995), so it has an inseparable relation with an ecological approach focusing on interaction with external contexts.

Participatory attributes. Participation is an essential prerequisite for interaction with others in a socio-cultural context. CoMT is a rights-based practice and movement aiming at

freedom and equality, well-being, and dignity of life (Stige, 2015). Participation means an action exercising one's human rights and expressing one's subjectivity in decision-making (Stige & Aarø, 2012). Participation in CoMT is a term corresponding to the intervention of existing music therapy (Stige, 2015). While intervention regards a therapist as a subject, participation assumes a client as a subject. Participatory quality is important in CoMT so the term participant is generally used instead of a client or a patient (Stige, 2015).

One of CoMT's core values is that every participant builds partnership and contributes to a community (Stige, 2015). It corresponds to the ideas of democracy. CoMT aims at citizen participation and social inclusion and rejects discrimination, exclusion, and marginalization. Discrimination, exclusion, and marginalization cause psychologically stressful experience and prevent people from accessing social support and capital (Brandalise, 2015; Stige & Aarø, 2012). Inclusion is defined as having a sense of belonging to a community, a sense of bonding among members, respect for diversity, and awareness on human interdependence (Nelson & Prilleltensky, 2005). Music has a significant role in social participation in CoMT (Stige, 2006). Music helps one interact with others and the environment, so therefore helps with forming a culture of connection, providing one with a range of fields for participation to express the self (Stige, 2010).

Collaborative attributes. A music community formed by the participation of community members develops when participants collaborate on musical performance (Pavlicevic & Ansdell, 2008). Collaboration is the act that participants perform a shared objective together and it is also referred to team-work (Marinez-Moyano, 2006). Participants share a sense of responsibility and resource and make a decision together for collaboration to achieve a communal goal. It implies equality, a human right, and mutually emphasize the human in an ecological view (Rolvjord,

2010). During collaboration, participants communicate and interact equally with each other, feel a connection and establish relationship (Stige & Aarø, 2012). Relationship among participants is an important factor helping people feel included into a community and feeling a sense of belonging (Elefant, 2010). In CoMT, participants' collaborative performance of music has the meaning of social action, in other words, engagement in a community (Curtis & Mercado, 2004).

Performative attributes. Performative quality reflects an ecological viewpoint that human beings develop through “performance of relationship” (p. 22) in an ecological context (Stige & Aarø, 2012). It reveals a CoMT's proactive role as promotion of public health in daily life contexts rather than individualized treatment of illness. It creates a new concept of music use, “music as milieu rather than as means or medium” (p. 119). It makes CoMT practices involve music activities and projects that are not labeled therapy.

In CoMT, musicing means performance of relationships. Musicing is a concept suggesting music not as work but as human action. Musicing, a verbalized noun adding *ing* to music, is the term devised by musicologist, Small (1998), and music educator, Elliot (1995). Musicing is the whole practice of human artistic, social, and cultural actions (Elliot, 1995). Musicing is the act of social participation and collaboration, as it is performed when people participate in and enjoy creating music together (Small, 1998).

Health-musicing emphasizes musicing for health promotion (Ansdell, 2013; Stige, 2012). Health-musicing is defined as a positive emotional and relational experience generated or promoted by musicing. It is a core element for adjusting emotion and relationship and increasing well-being (Bonde, 2011). It has a perspective that participants in certain circumstances and contexts generate health. Music and health are created from a process where participants discuss and negotiate an agenda of a music community, and cooperate for generating musical outputs

(Stige, 2002). In other words, it is a viewpoint regarding music and health as human action and performance, and an also ecological approach that musicing happens within the interaction between human and environment. In the process of health-musicing, it is possible to explore one's identity (MacDonald, Hargreaves, & Miell, 2002), communicate with oneself and others (Miell, MacDonald, & Hargreaves, 2005), and achieve one's empowerment (Rolvsjord, 2004, 2010). Health-musicing marks four goals: development of a community, formation and sharing of a musical environment, supports of community members, and establishment and development of members' identities (Bonde, 2011).

Furthermore, performance has a purpose of presentation to an audience. Performance is the process where one exists and acts intensively with the audience. It is possible to feel self-realization and unity with the audience (Koopman, 2007). Performance has the potential to make one identify an internal change and feel a sense of achievement by sharing one's musical accomplishment with the audience (Turry, 2001).

CoMT theorizes that performance as presentation acquires a new position in music therapy (Ruud, 2008). Musical performance includes not only participants themselves but also their community at a musical-social context (Stige, 2010). It is a main characteristic of the practice of CoMT (Stige, 2015). Performance in front of an audience has the meaning of proclaiming a member of a community. Performance is an announcing action where participants inform people that they belong to a community, express their existence, and present their social competencies (Ruud, 2008). Performances help participants to create and sustain networks of members in a musical community (Ansdell, 2005, 2010).

Aldridge (2006) suggested performance can enhance following community skills: "(a) managing relationship and effective collaboration, (b) self-organization, (c) handling difficult

feelings such as frustration, competitiveness, insecurity, (d) expression oneself assertively and clearly, (e) maintaining concentration and motivation, (f) problem-solving” (p. 24).

Well-being oriented. Health means “a state of complete physical, mental, and social well-being and not merely the absence of disease or infirmity” (World Health Organization [WHO], 1946, p. 100). Well-being is a recent health concept (Naci & Ioannidis, 2015). Individual well-being is carried with community well-being in an ecological context. Thus, building and developing sustainable and healthy communities is crucial (Magee, James, & Scerri, 2012). CoMT aims at community well-being through social inclusion by musical participation and collaboration (MacDonald, Kreutz, & Mitchell, 2012; Stige & Aarø, 2012).

Resource-oriented. A resource-oriented approach facilitates clients’ self-healing power by developing their own resources to build healthy connections with others and the environment (Schwabe, 2005). CoMT encourages participation in collaborative musicing so that it develops a musical community of practice and the community’s resources for well-being (Stige, 2015). Resources include a variety of areas including society, culture, and psychology related to the health of a community and its members. CoMT develops social capabilities including a social network, social support, and social cohesion. Participants feel a sense of belonging and bonds in the process of social-musical inclusion (Stige & Aarø, 2012).

CoMT Case Studies

Case studies of CoMT projects have shown that it can positively enhance well-being and well-being related agendas and factors including self-realization, peak experience, belonging, bonding (Ansdell, 2015; Bunt, & Stige, 2014; Ruud, 2012; Stige, 2015; Stige, & Aarø, 2012). Ansdell (2015) suggested in his book, *How Music Helps in Music Therapy and Everyday Life*, that CoMT can develop community, promote individuals’ participation and performance in the

community, increase well-being, inspire hope, and strengthen senses of identity, togetherness, belonging, and bonding. Stige, Ansdell, Elefant, and Pavlicevic (2010) revealed in their book, *Where Music Helps: Community Music Therapy in Action and Reflection*, that CoMT can facilitate community development, participation, collaborative performance, self-expression, racial and cultural integration, mutual care, optimal experience, and build belonging and inclusion.

Australian and New Zealander music therapists, Rickson and McFerran (2014), described a CoMT perspective to promote well-being and connectedness, and reduce isolation and bullying by creating active musical communities in schools in their book, *Creating Music Cultures in the Schools: A Perspective from Community Music Therapy*. They illustrated seven vignettes reflecting the voices of people working collectively in schools such as a principal, classroom teachers, a music teacher, an instrumental tutor, and a school administrator. The vignettes provided rich descriptions of how music programs based on a CoMT perspective could strengthen values of mutuality, respect, empowerment, and commitment in school communities. The authors present a vision for building empowering music cultures in a community for enhancing well-being.

In Brazil, Brandalise (2015) described therapeutic connection and collaboration between music therapy and theatre performance. The CoMT practice of combining music therapy with theatre performance helped adults with autism spectrum disorders (ASD) to express themselves as members of a community in a theatre, outside of a therapy room. The project encouraged social inclusion and social interaction of adults with ASD. The researcher concluded that the performance contributed to collective creation and expression reflecting the ASD adults' psychological, social, and cultural needs.

Subjective Well-being

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). In short, SWB reflects happiness. Happiness is derived from one's overall satisfaction and evaluation of his or her life, rather than the sum total of the evaluation of several domains in life (Diener, 2000). SWB centers on the subjective aspects of well-being, so objective conditions like external events, demographic factors, physical health, and wealth are excluded (Diener, 1984).

SWB has been described in various ways including good mental health (WHO, 2001, 2010, 2014) and wellness (Dunn, 1959). Good mental health is defined as: "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" (WHO, 2014, para. 1). Wellness regards as a process toward an optimal potential of functioning (Kirland, 2014) and "achieving physical vitality, mental alacrity, social satisfaction, a sense of accomplishment, and personal fulfillment" (Naci & Ioannidis, 2015, p. 121). 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). The concept of SWB reflects a philosophy of positive psychology. Positive psychology focuses on growth and satisfactory life, not pathology nor mental illness. It presents visions for "what makes life worth living" (Seligman & Csikszentmihalyi, 2000, p. 5). It was influenced by humanistic psychology emphasizing human inherent tendencies toward growth and self-actualization.

Desire-fulfilment theories have suggested beneficial psychological traits and experiences for well-being. A humanistic psychologist, Maslow (1954) theorized a hierarchy of needs: physical, security, friendship, esteem, and self-actualization needs. Self-actualization refers to the realization of ones' full capabilities and potential. It is a desire to grow as a person who one wants to be, or to athletically or artistically express oneself. McClelland (1961) theorized need for achievement as an intrinsic motivation to accomplish challenging tasks and master skills. Compbell, Converse, and Rogers (1976)'s theory suggested four intrinsic motivations: "a sense of achievement in one's work, an appreciation of beauty in nature and arts, a feeling of identification with one's community, [and] a sense of fulfillment of one's potential" (p.1).

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 (Ryan & Deci, 2002). 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). The 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, well-being, and social development (Deci & Ryan, 1995, 2000; Milyavskaya & Koestner, 2011).

Recent research on SWB has focused on social factors rather than individual psychological traits presumed to benefit happiness (Diener & Seligman, 2002, 2004; McNulty &

Fincham, 2012). Park, Peterson, and Seligman (2004) revealed the best predictor of SWB was an interpersonal quality among 24 positive qualities. Well-being is related to meaningful relationships with others and active participation in social activities (Menec, 2003; Hatch et al., 2007). Community participation leading to active social interaction was significantly associated with well-being (Ding, Berry, & O'Brien, 2015).

As a crucial positive experience for well-being, 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). Flow refers to “optimal psychological experience and functioning” (Deci & Ryan, 2008, p.1). An optimal psychological experience is associated with a peak experience, a euphoric mental state, and a moment achieved self-actualizing (Maslow, 1964). Optimal psychological functioning has been explained as “an integrated method of functioning which is oriented toward maximizing the potential of which the individual is capable” (Dunn, 1961, p. 4). 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, such as soccer or basketball games, group music improvisation, and highly engaging and active conversation (Hackman, Wageman, Ruddy, & Ray, 2000; Sawyer, 2007).

Using survey and experimental research designs, Walker (2010) demonstrated comparisons between solitary and social flow and the effects of interdependence of a group task on flow experiences. In the survey research (Study 1), the data from a questionnaire completed by 95 undergraduate students found social flow was more joyful than solitary flow. In social flow, interactive flow was more enjoyable than co-active flow. In the experimental study (Study

2), participants enjoyed themselves more with others than alone when performing a task of similar levels of skills and difficulties. In the second experimental study (Study 3), participants enjoyed themselves more in high interactive rather than low interactive contexts. Walker revealed the importance of interaction and collaboration for experiencing flow.

Korean Culture and SWB

This section reviews cultural disposition and Korean cultural attributes related to SWB because both ecological systems theory (Bronfenbrenner, 1989) and CoMT as culture-centered music therapy (Stige, 2002) emphasized cultural environments. Individualism (IND) and collectivism (COL), horizontal and vertical dimensions are a primary four-fold topology to differentiate cultures. Individualism emphasizes the worth of the individual and independent self, autonomous from a group. In contrast, collectivism emphasizes the worth of the group and interdependent self. Horizontal orientation emphasizes equality, whereas vertical orientation emphasizes hierarchy (Singelis, Triandis, Bhawuk, & Gelfand, 1995; Triandis & Gelfand, 1998). Horizontal Individualism (HI) accepts independence and equality. Horizontal individualists emphasize uniqueness. Nations where HI is dominant are Sweden, Denmark, and Australia. Vertical Individualism (VI) accepts independence and inequality. Vertical individualists emphasize improving individual status and achieving goals via competition. Nations where VI is dominant are United States, United Kingdom, and France. Horizontal Collectivism (HC) accepts interdependence and equality. Horizontal collectivists emphasize modesty, honesty, directness, and cooperation. An example of HC is the Israeli kibbutz. Vertical Collectivism (VC) accepts interdependence and inequality. Vertical collectivists emphasize filial piety, in-group harmony and cohesion. An area where VC is dominant is East Asia (Shavitt, Torelli, & Riemer, 2010; Singelis, Triandis, Bhawuk, & Gelfand, 1995; Triandis, 1995, 2004; Triandis & Gelfand, 1998).

Within traditional Korean culture, values related to vertical collectivism have to be considered in order to frame the context of Korean (Sivadas, Bruvold, & Nelson, 2008; Triandis & Gelfand, 1998). In collectivistic culture, in-group harmony, good relationship, and connectedness are virtues. Korean cultures prioritize duties, others' needs, in-group goals and interests more than freedom and personal goals (Kim, H. & Markus, 1999). 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). In everyday speech, Koreans use "our" to identify most nouns: our nation, our town, our school, our team, our house, and even our mother. The unique and private self, disconnected from one's social contexts, is not as highly valued. Separation from a group causes fear and anxiety (Kim, H. & Markus, 1999; Markus & Kitayama, 1994). Uniqueness is regarded as deviant, whereas conformity is seen as harmonic (Kim, H. & Markus, 1999). The expression of one's unique and independent self has been not encouraged because it can harm public harmony (Kim, H. & Markus, 2002; Kim, H. & Sherman, 2007).

Suh and Koo (2008) described that performing one's own roles and responsibilities to contribute to the community have been essential values in collectivistic countries. Others' appraisal and social approval are associated with SWB. On the other hand, Westerners have an individual disposition and consider an individual as an independent and unique being. Therefore, self-expression, self-esteem, and self-consistency are important for optimal functioning.

Interpersonally engaging emotions such as sense of belonging are associated with SWB in collectivistic societies but not in individual societies.

SWB is influenced by not only an individual's psychological characteristics and relationships but also cultural values of societies. Cultural contexts have strong influence on SWB because cultural values affect how people perceive themselves and evaluate their own lives (Diener & Suh, 2000; Lynch, La Guardia, & Ryan, 2009; McNulty & Fincham, 2012; Suh & Koo, 2008). Koreans bestow harmony and connectedness as important values under the influence of Buddhism and Confucianism. In such a rice farming culture, Koreans highly consider and value the group to which they belong, and the relationships with group members are more important than their individual goals (Nisbett, 2003). Korean SWB may be strongly influenced by social relationships and the communities to which they belong (Suh & Koo, 2008).

Amateur Orchestras

Definition of Amateur Orchestra

An amateur is a person who engages in an art, science, or sport as leisure and not a profession (Amateur, n.d.). The sociologist Stebbins (2015) drew seven qualities of the amateur through a grounded theory method. They engage in their activity part-time, not full time, and are adults. Amateur status is based upon a premise that a professional status coexists in a specialized field. Amateurs generally conduct collective activities and have a broad knowledge of the field. They have passion, and need equipment and training for their activities. Stebbins (1992) revealed eight lasting benefits for amateurs' pursuing behaviors: "self-enrichment, self-expression, recreation or renewal of self, feelings of accomplishment, enhancement or self-image, social interaction and belongingness, and lasting physical products of the activity" (p. 7).

In the music field, an amateur can be defined as a person who participates in music activities as a serious leisure but not as a job (Stebbins, 2013). Based on cost-benefit

relationships, Gates (1991) suggested a model of participation in music. He categorized musical participants according to six levels of involvement in music: professionals, apprentices, amateurs, hobbyists, recreationists, and dabblers. He proposed that music is considered as work for professionals and apprentices, as serious leisure for amateurs and hobbyists, and as play for recreationists and dabblers. He suggested that community music ensembles are composed of the professionals, apprentices, and amateurs whose abilities for performance are confirmed by audiences.

Stebbins (1978) proposed a definition of classical music amateurs as a connection between professionals and audiences. He drew four qualities of the classical music amateur. The first is that the amateur classical musician performs concerts as part of a community orchestra. The second is that the amateur receives training, advice, and direction from professionals, and performs with professionals. The third quality states that the amateur is an appreciative audience member who stimulates and encourages professionals. The last quality defines that the audience recognizes the amateur musician as an amateur in terms of musical competence. Stebbins also presented five attitudes of the classical music amateur: “confidence, perseverance, continuance commitment, preparedness, and self-conception” (p. 92).

An orchestra is a group of musicians organized to perform instrumental ensemble music (Orchestra, n.d.). Depending on the orchestra size, there are two types of orchestras: a full-size orchestra and a small size orchestra. A full-size orchestra consists of four groups: string, woodwind, brass, and percussion. It is called a symphony orchestra or philharmonic orchestra. A small-size orchestra consists of smaller players and fewer groups of instruments compared to a full-size orchestra. An orchestra consisting of string families is called a string orchestra or string chamber orchestra. An orchestra consisting of woodwind, brass, and percussion is called a

concert band or wind ensemble. A brass band consists of brass and percussion instruments. In this study, the term orchestra indicates a full-size orchestra (Kennedy & Kennedy, 2007).

The organization of orchestras has a quality of hierarchy. A conductor, a concertmaster, and section principals play a leading role. A conductor is the main leader of an orchestra and director of musical performance. The conductor directs his or her musical ideas to players using primarily hand gestures and eye contacts during rehearsals and performance. A concertmaster is not only the principal of the first violin section but is also the second leader of whole orchestra after the conductor. The concertmaster is the most competent violinist and makes decisions regarding bowing and detailed techniques for the string sections. The concertmaster leads the whole orchestra in tuning with an A pitch before each performance. A principal is the leader of each instrumental section and plays orchestral solo phrases (Kennedy & Kennedy, 2007).

Orchestral work has a collaborative quality, so musical and interpersonal interactions are essential (Dobson & Gaunt, 2015; Gaunt & Dobson, 2014). Playing in an orchestra is a group music-making activity and project. Members work together to perform the music and operate their organization. They have a shared purpose and endeavor to achieve the purpose by collaboration (Gaunt & Dobson, 2014). Collaboration consists of active interactions and relationships with peers (Dobson & Gaunt, 2015). Furthermore, collaboration is a primary motivation for musicians to keep on participating in an orchestra (Brodsky, 2006). In an orchestra, the musicians' collective interactions create their unique cultures (Hager & Johnsson, 2009).

In this study, amateur orchestra means full-size orchestras consisting of adult non-professional musicians participating in non-for-profit orchestra activities.

Amateur Orchestras in the Republic of Korea

Korean amateur orchestras began as forms of student clubs in universities. The first amateur orchestra in Korea was founded in 1928 at Kyeong-seong Imperial University and it is now the orchestra under the College of Medicine at Seoul National University. In 1929, an orchestra was organized by Jae-Myeong Hyeon at Yonhui College (now Yonsei University) as an amateur group but turned out professional musicians who played a great role in Korean classical music (Lee, 1991). It became part of the College of Music at Yonsei University. Amateur orchestras were formed at Korea University (1970), the College of Dentistry at Seoul National University (1972), Chungnam University, the College of Medicine at Hanyang University (1973), and Yonsei University (1988). The number of amateur orchestras rapidly increased at universities in the 1990s. As of 2010, there were 80 amateur orchestra clubs from 56 universities among total 213 universities in Korea. These include amateur orchestras where all students may participate ($n = 48$), or ones operated by colleges including medicine ($n = 22$), dentistry ($n = 5$), pharmacy ($n = 4$) and law ($n = 1$; Kim, E., 2011).

Employees from many enterprises have taken the lead in forming orchestra clubs since 2000, after Samsung Philharmonic Orchestra, the first entrepreneurial orchestra organized by Samsung group's employees, was founded (H. Lee, personal communication, March 3, 2016). After a drama called *Beethoven Virus* aired on television in the fall of 2008, many clubs have been organized (Lee, 2016; So, 2009), including Korail Orchestra, Seoul Citizen Orchestra, Festival Philharmonic Orchestra, Gaudium Orchestra, and Ma Non Troppo Orchestra composed of various kinds of members (W. Choi, personal communication, February 17, 2016; H. Lee, personal communication, March 3, 2016; J. Lee, personal communication, April 9, 2016). Amateur orchestras extend to clubs within companies and by region from those of a university.

In order to discover the motivation for adult learners who participate in an amateur orchestra program, Shin (2012) interviewed seven members, a conductor, and an instructor of an amateur orchestra in the Republic of Korea. Participants had participated in the orchestra over three years and their ages were between 20 and 40 years old. Her findings showed that participants were motivated to realize and develop themselves, to re-learn playing the instruments they learned in their childhood, make a social connection, and relieve stress. Although her view was limited to lifelong educational frame, the researcher provided important preliminary understanding of the benefits of Korean amateur orchestras.

Also in Korea, Yoo (2016) examined the perception of orchestra musicians on social-psychological roles of playing music in a professional or an amateur orchestra by a questionnaire survey method. Both professional and amateur orchestra musicians perceived playing in an orchestra as fulfilling intrapersonal, interpersonal, and communal functions. Compared to professional musicians, amateur members more highly perceived these functions. Although recruitment from only one professional orchestra and one amateur orchestra prohibits generalizability of findings, the researcher provided an implication of the social-psychological functions of participating an orchestra.

In the U.S., Shansky's (2010) case study explored motivations to participate in a mid-aged adult community orchestra. She interviewed both professional musicians and amateur musicians of the orchestra in depth. The researcher revealed three participation motivations: a passion for playing the instruments, desire to accomplish musical goals, and a need to engage with an organization. There were no differences between the motivations of professional and non-professional musicians. Shansky provided a useful example of the personal and social benefits of a community orchestra.

Also in the U.S., Tsugawa (2012) explored the motivation and meaning construction of participating in two senior adult music ensembles: a band and an orchestra. This qualitative multiple case study revealed that participants are motivated by camaraderie including social interaction and sense of well-being. Participating in an ensemble contributed to changing senior participants' roles and identities, and regaining a sense of control. Although Tsugawa's lens was limited to a music educational framework, his findings present an implication related to the well-being of senior adults participating in an orchestra.

In Germany, Switzerland, and Austria, Gembris (2008) described the background of members and functions of participation in a seniors' amateur orchestra by using a questionnaire survey method. The ages of the 308 respondents ranged from 40 to 97 years old. The number of male respondents was twice more than the number of female respondents. Music making in the amateur ensembles promoted enjoyment, happiness, relaxation, challenge, expression of feeling, a sense of life, a sense of community, and good quality of life. Gembris's extensive and detailed findings provide valuable information on the benefits of participation in amateur orchestras.

In summary, the purpose of this literature review was to discuss the conceptual framework of human ecological systems theory, identify the concepts and attributes of CoMT as the perspective of this study, describe subjective well-being (SWB) as the purpose of CoMT's practices, and present understandings of the amateur orchestra as a practice of music community in the Republic of Korea. While the application of CoMT in Korean contexts and the roles of amateur orchestras on SWB have not been firmly established in the research literature, a review of the literature indicated positive possibilities that participating in an amateur orchestra is beneficial for SWB from a CoMT perspective. The above literature provides a frame and rationale for further exploration and examination in this area in a Korean context.

CHAPTER 3

Methods

The purpose of the present study was to explore how amateur orchestras contribute to members' subjective well-being in an ecological systemic framework from a CoMT perspective. From a quantitative standpoint, this investigation focused on the following research questions: what are the significant factors associated with amateur orchestra members' subjective well-being: (a) demographic characteristics, (b) perceived values of amateur orchestra members (PVAOM), (c) basic psychological needs (BPNS), (d) orchestra-related backgrounds, and (e) cultural dispositions? From a qualitative standpoint, this investigation explored the members' experience based on the findings from quantitative data.

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 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. All nine interviewees completed and signed a consent form for this research study and received a copy of this form (see Appendix B).

Procedure

The researcher applied for and was granted IRB approval by the affiliated university (Lesley University) in January 2016. After IRB approval, quantitative data by a survey questionnaire were collected from 130 members of nine amateur orchestras from January through 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 minutes to complete.

Following the collection 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 interview sessions were digitally recorded.

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 (see Appendix A). The 63-item self-reported questionnaire consisted of five sections: 1) demographics and musical background (15 items), 2) Perceived Values of the Amateur Orchestra Members (PVAOM, 9 items), 3) the Basic Psychological Needs Scales (BPNS, 18 items), 4) the Individualism and Collectivism Scale (INS-COL, 16 items), and 5) the Satisfaction with the Life Scale (SWLS, 5 items). 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, and the other was the PVAOM developed by the researcher. The standardized measures were the BPNS, the IND-COL, and the SWLS. 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. In the focused group interview session, six participants reported that they were sometimes extremely pleased when they play the orchestra and felt a sense of achievement after concerts. They mentioned they were satisfied with roles and characteristics of their musical instruments when playing the orchestra. They were proud playing the great orchestra pieces by themselves. 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 $\alpha = .88$).

Basic psychological needs scales. Deci and Ryan (2000) developed the BPNS based on the Self-Determination Theory (SDT). SDT proposes that humans have inherent growth tendencies and basic psychological needs for autonomy, competence, and relatedness. The Korean version of the Basic Psychological Needs Scales (K-BPNS; Lee, M. & Kim, A., 2008) provided scores to quantify the magnitude of the three fundamental psychological needs that can be satisfied through interacting with amateur orchestras as a microsystem. Based on the SDT, the BPNS measure was modified to fit in general from a measure of need satisfaction at work (Ilardi, Leone, Kasser, & Ryan, 1993) by Gagne (2003). An item of the autonomy subscale was "I generally feel free to express my idea and opinions." An item of the competence subscale was

“most days I feel a sense of accomplishment from what I do.” An item of the relatedness subscale was “I really like the people I interact with.” The K-BPNS, containing three subscales of six items each, was translated into Korean and validated by Lee and Kim (2008). The K-BPNS has good criterion-related validity (Lee & Kim, 2008). In this study, the K-BPNS had fairly high inter-item reliability (Cronbach’s $\alpha = .73, .76, .84,$ and $.86$ 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 & Gelfand, 1998). This scale contains 16 items, measuring four constructs: horizontal individualism (HI), vertical individualism (VI), horizontal collectivism (HC), and vertical collectivism (VC). Singelis, Triandis, Bhawuk, and Gelfand (1995) developed the IND-COL containing 32 items. Triandis and Gelfand (1998) modified the scale and demonstrated four IND-COL structures from data collected from both Koreans and Americans. In the modified scales, an item of HI subscale was “I’d rather depend on myself than others.” An item of VI subscale was “competition is the law of nature.” An item of HC subscale was “to me, pleasure is spending time with others.” An item of VC subscale was “it is important to me that I respect the decision made by my groups.” The scale was translated into Korean by Nam (2006) and was administered to participants. Reliability estimates obtained in this study indicated acceptable internal consistency of Cronbach’s $\alpha .52$ (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. Members of amateur orchestras were asked to rate their satisfaction on the following questions: “In most ways my life is close to my ideal,” and

“The conditions of my life are excellent.” 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 $\alpha = .85$).

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 Brinkmann (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).

CHAPTER 4

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. This chapter reports the findings gained from the quantitative and qualitative methods in sequence, and summarizes the overall findings.

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.

Demographic information is presented in Table 1. 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 had a marital status of single. 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 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%).

Table 1

Demographic Information of Survey Participants (N=126)

Variable		Frequency (<i>n</i>)	Percentage (%)
Age	20-24	9	7.1
	25-29	63	50.0
	30-34	34	27.0
	35-39	11	8.7
	40-44	7	5.6
	45-49	2	1.6
Gender	Male	64	50.8
	Female	62	49.2
Education	High School	10	7.9
	Bachelor	94	74.6
	Master/Doctoral Degree	22	17.5
Marital Status	Single	99	78.6
	Married	27	21.4
Occupation	Administrative	59	46.8
	Manufacturing job	4	3.2
	Professionals	40	31.7
	Unemployed	4	3.2
	Others	19	15.1
Religion	Christian	42	33.3
	Buddhist	6	4.8
	Roman Catholic	32	25.4
	None	46	36.5

Musical and performance backgrounds of the participants. Information on participants' musical and performance backgrounds is presented in Table 2. 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 (see Table 2).

Table 2

Musical Information of Participants (N=126)

Variable		Frequency (<i>n</i>)	Percentage (%)	<i>M</i>	Range	<i>SD</i>
Primary Instrument						
String	violin	64	50.8			
	viola	14	11.1			
	cello	16	12.7			
	double base	6	4.8			
Wood wind	flute	10	7.9			
	clarinet	6	4.8			
	oboe	1	0.8			
Brass	trombone	4	3.2			
	horn	2	1.6			
	trumpet	1	0.8			
	tuba	1	0.8			
Percussion		1	0.8			
Orchestras participants had belonged to				2.49	1-8	1.31
Stage performance				13.8	1-100	14.11
Operational role	Yes	101	80.2			
	No	25	19.8			
Orchestra experience throughout school years	Yes	98	77.8			
	No	28	22.2			
Instrument-related education prior to joining the orchestra	Yes	120	95.2			
	No	6	4.8			
Common connection						
among members	corporation	51	40.5			
	occupation	19	15.1			
	school	11	8.7			
	nothing	45	35.7			
Support	Yes	47	37.3			
	No	79	62.7			

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) in Table 3.

Table 3

Participant Scores of Main Study Variables (N=126)

Scales	<i>M</i>	<i>SD</i>	<i>Min</i>	<i>Max</i>	Skewness	Kurtosis
Peak experience	3.71	.488	2.00	4.00	-1.374 (.216)	.821(.428)
Achievement	3.61	.565	2.00	4.00	-1.124 (.216)	.297(.428)
Actualization	3.65	.511	2.00	4.00	-1.002 (.216)	-.207(.428)
Musical identity	3.40	.647	1.00	4.00	-.988 (.216)	1.494(.428)
Autonomy	3.01	.428	1.83	4.00	-.025 (.216)	.167(.428)
Competence	3.02	.370	2.33	4.00	.424 (.216)	.185(.428)
Relatedness	3.16	.423	2.00	4.00	.149 (.216)	.194(.428)
HI	2.77	.427	1.75	4.00	.197 (.216)	.291 (.428)
VI	2.62	.441	1.25	4.00	-.129 (.216)	1.292 (.428)
HC	3.20	.404	2.25	4.00	.481 (.216)	-.029 (.428)
VC	3.04	.501	1.75	4.00	-.008 (.216)	-.254 (.428)
SWLS	2.96	.550	1.80	4.00	.287(.216)	-.344(.428)

Note. HI, horizontal individualism; VI, vertical individualism; HC, horizontal collectivism; VC vertical collectivism; SWLS, Satisfaction with the life scale.

Correlations between the study variables. To begin examining the relationships among the study variables, Pearson's correlations among the variables were tested (see Table 4). In the demographic section, age was positively related to education ($r = .367, p < .001$) and marital status ($r = .534, p < .001$). In the needs satisfied when participating in an amateur orchestra, peak experience was positively related to achievement ($r = .581, p < .001$), actualization ($r = .335, p < .001$), musical identity ($r = .344, p < .001$). Achievement was positively related to actualization ($r = .523, p < .001$), musical identity ($r = .390, p < .001$). Actualization was positively related to musical identity ($r = .455, p < .001$). This result showed that peak experience, achievement, actualization, and musical identity were positively related to one another. Autonomy was

positively related to competence ($r = .503, p < .001$), relatedness ($r = .412, p < .001$), and HC ($r = .339, p < .001$). Competence was positively related to relatedness ($r = .406, p < .001$) and HC ($r = .334, p < .001$). Relatedness was positively related to HC ($r = .460, p < .001$). This result indicated that autonomy, competence, relatedness, and HC were positively related to one another.

In orchestra-related background section, common connection was positively related to age ($r = .178, p < .05$), marital status ($r = .187, p < .05$), religion ($r = .192, p < .05$), and achievement ($r = .221, p < .05$). Support was positively related to education ($r = .216, p < .05$) while negatively related to autonomy ($r = -.177, p < .05$). In the cultural disposition section, VC was positively associated with VI ($r = .314, p < .001$). HC was positively associated with autonomy ($r = .339, p < .001$), competence ($r = .334, p < .001$), and relatedness ($r = .460, p < .001$). SWLS as the dependent variable was positively related to musical identity ($r = .325, p < .001$), relatedness ($r = .451, p < .001$), common connection ($r = .316, p < .001$), and VC ($r = .322, p < .001$).

Table 4

Correlations among Study Variables

	age	gender	edu cation	marital status	occu pation	religion	peak experie nce	achieve ment	actuali zation	musical identity	auto nomy	compe tence	related ness	connec tion	support	HI	VI	HC	VC	SWLS
(1)	1.00																			
(2)	.082	1.00																		
(3)	.367***	-.067	1.00																	
(4)	.534***	.011	.212*	1.00																
(5)	-.069	-.088	-.057	-.016	1.00															
(6)	.091	-.054	.113	.155	.145	1.00														
(7)	.074	-.089	.245**	.267**	.173	.165	1.00													
(8)	.143	-.088	.247**	.155	.197*	.208*	.581***	1.00												
(9)	.143	-.083	.164	.206*	.054	-.034	.335***	.523***	1.00											
(10)	.062	.002	.203*	.092	.043	.169	.344***	.390***	.455***	1.00										
(11)	-.084	-.021	.001	.024	.040	.059	.127	.147	.057	.113	1.00									
(12)	.063	.107	.191*	.071	.032	.071	.208*	.159	.087	.171	.503***	1.00								
(13)	.159	.068	.142	.191*	-.003	.068	.263**	.188*	.219*	.294**	.412***	.406***	1.00							
(14)	.178*	-.137	.077	.187*	.148	.192*	.073	.221*	.042	.108	-.045	.101	.081	1.00						
(15)	.121	.135	.216*	.117	-.048	.074	.116	-.079	-.116	.076	-.177*	.114	.099	.130	1.00					
(16)	.103	.009	.104	.067	-.018	.045	-.040	.049	.197*	.094	.029	-.005	-.010	.035	-.055	1.00				
(17)	.005	-.135	.011	-.122	.101	.068	.106	.134	.038	-.005	.116	.090	-.047	-.040	.040	.022	1.00			
(18)	-.003	.027	.145	.069	.088	.155	.236**	.162	.247**	.206*	.339***	.334***	.460***	-.109	-.132	-.040	.171	1.00		
(19)	.089	.074	.185*	-.034	-.053	.080	.188*	.213*	.229**	.256**	-.021	.236**	.220*	.079	.043	-.090	.314***	.275**	1.00	
(20)	.171	-.095	.149	.222*	.020	.060	.179*	.161	.179*	.325***	.256**	.283**	.451***	.316***	.026	.089	.017	.207*	.322***	1.00

* $p < .05$, ** $p < .01$, *** $p < .001$

Note. (1) age; (2) gender; (3) education; (4) marital status; (5) occupation; (6) religion; (7) peak experience; (8) achievement; (9) actualization; (10) musical identity; (11) autonomy; (12) competence; (13) relatedness; (14) connection, common connection among members; (15) support; (16) HI, horizontal individualism; (17) VI, vertical individualism; (18) HC, horizontal collectivism; (19) VC, vertical collectivism; (20) SWLS, Satisfaction with the Life Scale

Hierarchical multiple regression analyses. Prior to conducting 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 $-.177$ to $.581$) (see Table 4). 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 $.442$ 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. Demographic variables (age, gender, education, marital status, occupation, religion) were entered at Model One of the regression to control for demographic factors. The demographic factors except level of education were dummy coded. The first dummy coded variable (control 1) is for gender (1 = male, 0 = female). The second dummy coded variable (control 2) is for marital status (1 = married, 0 = all the other). The third dummy coded variable (control 3) is for occupation (1 = having an occupation, 0 = having no occupation). The fourth dummy coded variable (control 4) is for religion (1 = having a religion, 0 = having no religion). 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 common connection of members was dummy coded (1 = having a common connection as corporation, occupation, or school, 0 = all the other). The cultural disposition (horizontal individualism, vertical individualism, horizontal collectivism, vertical collectivism) at macrosystem of ecological systems were entered at Model Four. Intercorrelations between the multiple regression variables were reported in Table 4 and the regression statistics are in Table 5.

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, $F(13, 112) = 5.16$, $p < .001$, Model $R^2 = .30$, with musical identity ($p < .05$ level, $\beta = .24$), and relatedness ($p < .01$ level, $\beta = .32$) as significant predictors of higher levels of SWB. It accounted for 22.6% of added variance. With the addition of orchestra-related variables (common connection among members, receiving support), Model Three continued to be significant, $F(15, 110) = 4.97$, $p < .01$ Model $R^2 = .36$, with musical identity ($p < .05$ level, $\beta = .22$), relatedness ($p < .01$ level, $\beta = .31$), and connection ($p < .01$ level, $\beta = .27$) 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, $F(19, 106) = 2.50$, $p < .05$, Model $R^2 = .41$. It accounted for 5.6% of

added variance. Musical identity ($p < .05$ level, $\beta = .19$), relatedness ($p < .01$ level, $\beta = .28$), and common connection ($p < .01$ level, $\beta = .24$) 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 ($p < .01$ level, $\beta = .28$). 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 ($t = 2.07$, $p < .05$), relatedness ($t = 2.76$, $p < .01$), and having a common connection among members ($t = 2.88$, $p < .01$), 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.

Table 5

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

Variable	Model 1				Model 2				Model 3				Model 4			
	<i>B</i>	<i>SE</i>	β	<i>t</i>	<i>B</i>	<i>SE</i>	β	<i>t</i>	<i>B</i>	<i>SE</i>	β	<i>t</i>	<i>B</i>	<i>SE</i>	β	<i>t</i>
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**
<i>R</i> ²	.071				.297				.355				.411			
ΔR^2	.024				.216				.268				.305			
<i>F</i>	1.508 (6, 119)				5.158 (13,112)***				4.973 (15,110)**				2.500 (19,106)*			

Notes. * $p < .05$, ** $p < .01$, *** $p < .001$

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)

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) what is your experience with the peers of your orchestra? (c) why do you keep participating in your orchestra? (d) how would you describe the benefits of participating in an orchestra? (e) how would you describe the strengths and weaknesses of your orchestra? (f) how would you describe the collective quality of orchestra music and organization? what is your opinion on it? (g) how would you describe the hierarchic quality of orchestra music and organization? what is your opinion on it? (h) what has been your role and position in your orchestra? what is your opinion on it? (i) how would you characterize your musical instrument when playing in an orchestra? what is your opinion on it? (j) 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)?

Interview participant demographics. A brief depiction of each interview participant and his or her information related to the orchestra is presented below (see Table 6). The participants provide diverse information about the experiences of participating in amateur orchestras because their age, gender, marital status, occupations, major instruments were evenly different. The age of participants ranged from 28 to 40 years: 25-29 years ($n = 2$), 30-34 years (n

= 4), 35-39 years ($n = 2$), and 40-44 years ($n = 1$). Five participants were male and four participants were female. Five participants were single and four participants were married. Occupations of the participants were reported as administrative ($n = 4$), professionals ($n = 4$), and student ($n = 1$). Their major instruments were violin ($n = 2$), viola ($n = 2$), cello ($n = 2$), flute ($n = 1$), trumpet ($n = 1$), and percussion ($n = 1$). A participant whose major instrument was percussion has also played the violin and cello in orchestras.

Interview participants offered a rich description of the experience of participating in their orchestras because they all performed more than three times on stage. The average of the times of stage performance was 12 and range of the times was from 4 to 27. 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.

Table 6

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

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 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 in this section. 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, sacrificing for 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)

“Our orchestra’s communal goal of performing on stage is a powerful motivation that our orchestra can sustain for a long time. Members are eager to playing the orchestra music on stage so they can keep participating in orchestra activities although troubles or

hardship happened. There were many clubs consisting of members who were university alumni like my orchestra but most clubs disappeared soon.” (Participant G)

“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)

“Playing together makes me feel more stable and comfortable than playing alone. When I hear the sound of other members playing the same notes with me, I feel secure.” (Participant H)

“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)

Sacrificing for 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)

“There are many administrative tasks and much accounting work to do in order to maintain the orchestra. In order to perform on a stage, it is absolutely necessary for someone to complete these tasks. So, I used to be in charge of general affairs or take on accounting work.” (Participant D)

“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)

“My orchestra’s strength is my conductor. His leadership and competence enables us to call good, amateur musicians together and complete our journey until our performance.” (Participant F)

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:

“Interaction among members is more active in E (an orchestra having a common connection) than G (an orchestra having no common connection except the pursuit of orchestra activities).” (Participant F)

“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 E (an orchestra having a common connection), members follow the conductor as a single unit, whereas in G (an orchestra having no common connection except pursuit of orchestra activities), members follow the conductor as separate individuals.” (Participant F)

“G is like a project team gathering capable amateur players like the Avengers movie. On the other hand, E is like a group for common growth. I feel a strong sense of “we” in E.” (Participant F)

“When joining the orchestra, I felt immediately like I was a part of the orchestra. The orchestra is a subgroup of my company. B orchestra is like a small B company.” (Participant G)

“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)

In summary, 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. Nine participants shared their experiences of feeling interdependence among members, sharing a communal goal, feeling a sense of togetherness, sacrificing for and dedicating to the orchestra, and bestowing authority on a leader in terms of vertical collectivism. Regarding musical identity, participants highlighted their

experiences that they satisfied with their instruments onto which their identities and characteristics were projected when playing in their orchestra. With respect to relatedness, participating in amateur orchestras allowed participants to experience active interaction with members through music. Common connections among members like school, occupation, or company strengthened the interaction between members, as well as their community solidarity and sense of belonging.

These themes illustrate the experience of members related to the four factors when participating in amateur orchestras. The interrelated themes provide greater understanding as to the contribution of participation in an orchestra on SWB and the interaction of systems related to the participation from a perspective of ecological system theory. From a CoMT perspective, the interpretation of quantitative hierarchical multiple regression results, integrated with qualitative themes, is depicted in Figure 2.

<u>Quantitative Finding:</u>	<u>Qualitative Finding: Themes</u>
(a) vertical collectivism	<ul style="list-style-type: none"> - interdependence among members - sharing a communal goal - feeling a sense of togetherness - sacrificing for and dedicating to the orchestra - bestowing authority on a leader
(b) musical identity	- identifying and expressing interdependent self via playing his or her own instrument
(c) relatedness	- experiencing deep interaction via playing the orchestra music
(d) common connection	<ul style="list-style-type: none"> - promoting active interaction among members - enhancing community solidarity and a sense of belonging



<u>Interpretation:</u>
<p>(a) vertical collectivism</p> <p>Vertical and collectivistic attributes of orchestra performance and organization can satisfy amateur orchestra members' cultural values.</p> <p>(b) musical identity</p> <p>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.</p> <p>(c) relatedness</p> <p>Orchestra performance and organization helps members to experience deep interplay and communion with each other.</p> <p>(d) common connection</p> <p>Having common connection among orchestra members serves as a booster to amplify relationships and solidarity among members.</p>

Figure 2. The interpretation of integrated quantitative and qualitative findings.

CHAPTER 5

Discussion

The purpose of this mixed-methods study was to explore how participating in an amateur orchestra can contribute to members' subjective well-being from a community music therapy perspective in Korea. Specifically, the study endeavored to address the following questions:

1. From a quantitative approach, which of the individual and environmental factors associated with participation in an amateur orchestra contribute to the members' subjective well-being?
2. From a qualitative approach, what is the amateur orchestra members' experience of the factors revealed by the above quantitative study when participating in their orchestras?

The study used a sequential explanatory mixed-method design in which quantitative and qualitative data were collected and analyzed. Primary importance was placed on the quantitative strand of the research design. Quantitative data were collected from 126 members of amateur orchestras through a survey questionnaire consisted of demographics and musical background, Perceived Values of the Amateur Orchestra Members (PVAOM), the Satisfaction with the Life Scale (SWLS), the Basic Psychological Needs Scales (BPNS), and the Individualism and Collectivism Scale (IND-COL). Descriptive statistics were used to identify the demographic and musical backgrounds of survey participants. Hierarchical regression analyses were used to demonstrate the significant factors associated with members' SWB of amateur orchestras. Qualitative data in the form of transcripts of the individual interview sessions with nine participants among the survey respondents were collected and analyzed in order to explain and interpret the findings from the quantitative data.

In response to the first research question, results from hierarchical regression analyses indicated 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 response to the second research question, qualitative content analysis produced the following themes: (a) in terms of VC, interdependence among members, sharing a communal goal, feeling a sense of togetherness, sacrificing for and dedicating to the orchestra, and bestowing authority on a leader; (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. The qualitative content analysis of interview data abundantly described four factors that emerged from the survey responses.

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. It can support the ecological and cultural quality of CoMT, relating to findings from the literature (Bruscia, 1998; Bunt & Stige, 2014; Ruud, 2012; Stige, 2002, 2015; Stige & Aarø, 2012).

The five themes of VC are interrelated: interdependence among members, sharing a communal goal, feeling a sense of togetherness, sacrificing for 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 quality of playing in an orchestra was supported by the experiences of the interview-participants. In such a collaborative process, they 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, 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

support 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, Hargreaves, & Miell, 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, H. & 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, Berry, and O'Brien (2015)’s 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 in Figure 3. 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.

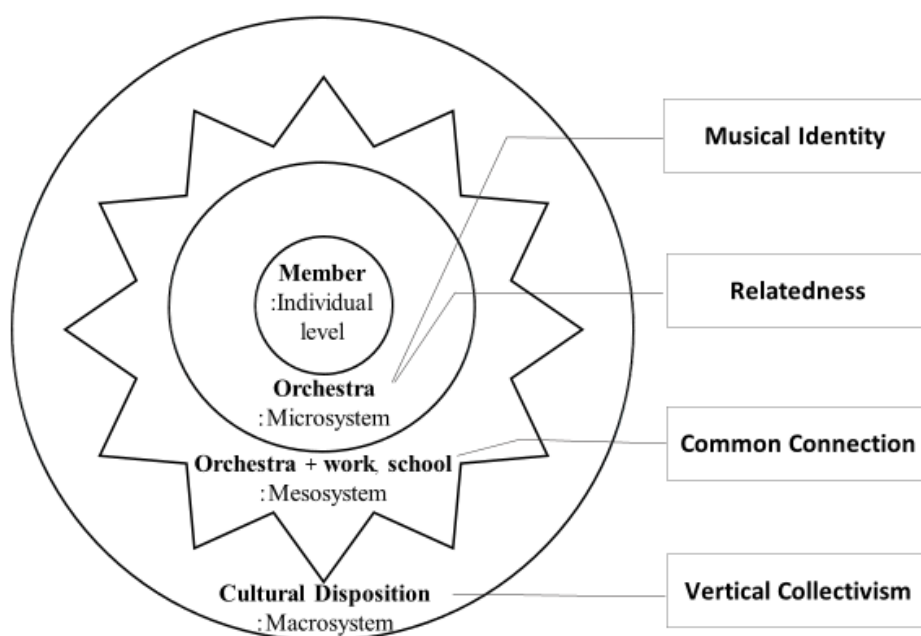


Figure 3. Korean model of participation in an amateur orchestra and SWB from an ecological systemic perspective.

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 an orchestra model 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, future research could enhance the understanding of interaction between individual and environmental factors in CoMT and suggest a vision of CoMT suited for contemporary Korean contexts. As Korea has been increasingly growing as a global society, various cultural values and ideas have influenced Korean values and attitudes. Young Koreans pay attention to values of self-expression and equality, traditionally known as Western values. Co-existing competing values cause interpersonal and intrapersonal conflicts. Therefore, it is important that future CoMT researchers present a vision to handle and embrace various values from interdisciplinary approaches with professionals such as community psychologists, public health scientists, cultural anthropologists, public administrators, sociologists, social workers, and musicians.

Future research could explore the ways that members could continue participating in an orchestra after getting married and starting families. Interview participants reported their peers had left orchestras for marriage, childbirth, and childcare. The majority of the survey participants were single (78.6%) and from 20 to 34 years (84.1%), which needs further examination. The average ages of men and women getting married in Seoul were 32.95 and 30.80, respectively, in 2015 (Statistics Korea, 2016). The average age for a woman in Seoul to have a child was 32.9 (Seoul Statistics, 2016). Therefore, marriage and childbirth might be a reason for discontinuing participation in an orchestra. This finding can be reflected in the Korean social context of a current low birth rate crisis (Seoul total fertility rate was 1.001 in 2015; Seoul Statistics, 2017) due to difficulties of obtaining childcare (Nam & Kim, 2016). Additional research should be conducted based on social and individual contexts to better understand why members leave orchestras.

Future research could develop a model where existing amateur orchestras can flourish sustainably. Since *Beethoven Virus* broadcasted on television in 2008, many orchestras were created but disappeared quickly (Kim, E., 2011). The results of this study revealed that members value leadership, so poor leadership can be a factor that demoralizes participation of the members. Additional research could be conducted examining multidimensional factors needed to sustain orchestras and exploring how orchestras with relatively long histories maintain participation while adapting and meeting the needs of members.

As a model for sustainable music community, collaboration among professional musicians, amateur musicians, and music therapists is recommended. The label of amateur orchestra might reflect Korean culture's stress on demarcations between professionals and amateurs. In recent years, two new types of orchestras appeared in Seoul and neither of them is known as an amateur orchestra. One is called Community Orchestra and the other is called Project Orchestra. Both of them consist of amateur and professional musicians. The introduction of these new names and types, Community Orchestra and Project Orchestra, can be an indicator of change in orchestras' organization and values. Previously, amateur orchestras exclusively consisted of amateur members and received help from professional musicians as guest members. On the other hand, in the Community Orchestra and the Project Orchestra, amateur and professional musicians collaborate as equivalent members. Additional study on these kinds of orchestras where a community music therapist could collaborate for community well-being could provide understanding of the collaborative value in CoMT and yield implications to develop a sustainable orchestra model.

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 due to globalization. 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.

The findings from this research contribute to the field of music therapy by deepening our understanding of CoMT and show the importance of ecological and cultural contexts. The research findings give us valuable insight into how music as milieu could reflect and satisfy contemporary social cultural needs as well as individuals' needs. It is hoped that this study will inspire future research that establishes CoMT as a model in developing sustainable communities for well-being.

APPENDIX A

SURVEY QUESTIONNAIRE

Thank you for agreeing to take part in this survey “Amateur Orchestra Participation and Subjective Well-being in Korea” in order to explore how amateur orchestras contribute to members’ subjective well-being from a community music therapy perspective. You will be asked to answer the 63 questions. It should take approximately 10 minutes to complete. Your responses are voluntary and will be confidential. Responses will not be identified by individual.

I. Demographics

1. Age: Please choose your age group:

① 20-24	② 25-29	③ 30-34	④ 35-40
⑤ 40-44	⑥ 45-49	⑦ 50 and over	

2. Gender:

① Male	② Female
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3. The highest level of education you have completed:

① High school degree or equivalent	② Bachelor's degree	③ Master's or/and Doctoral degree
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4. Marital status:

① Single	② Married
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5. Occupation:

① Administrative	② Manufacturing job	③ Professionals	④ Unemployed
⑤ Other ()			

6. Religion:

① Christian	② Buddhist	③ Roman Catholic	④ None
⑤ Other ()			

II. Orchestra-related background

7. Please select your **primary** instrument. If your instrument is not listed, mark ⑭ and specify your instrument.

① Violin	② Viola	③ Cello	④ Double Base	⑤ Flute
⑥ Clarinet	⑦ Oboe	⑧ Bassoon	⑨ Horn	⑩ Trumpet
⑪ Trombone	⑫ Tuba	⑬ Percussion	⑭ Others ()	

8. Please select all instruments that you can play other than your primary instrument (please mark all applicable instruments)

① None	② Piano	③ Guitar	④ Violin	⑤ Viola
⑥ Cello	⑦ Double Base	⑧ Flute	⑨ Clarinet	⑩ Percussion
⑪ Others ()				

9. Who are the members of your orchestra?

① Persons working for the same corporation	② Persons with the same or related occupations
③ Persons from same school	④ Persons who want to play the instrument in an orchestra except from ① to ③

10. How many amateur orchestras have you belonged to in total (including both now and in the past)?
()

11. How many concerts have you preformed in on a stage? () times
(Only regular concerts)

12. Have you ever held an operational role (head, manager, accountant, director, part leader, etc.)
in your orchestra?

① Yes	② No
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13. Have any of the orchestras in which you have participated received external support from
a company or the government?

① Yes	② No
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14. Did you participate in an orchestra in elementary, middle or high school, or university?

① Yes	② No
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15. Did you receive music lessons or other instrument-related education prior to joining the orchestra?

① Yes	② No
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III. Perceived Values of the Amateur Orchestra Members (PVAOM)

The following questions are about your satisfaction with your orchestra and your orchestra's activities.

Please read the nine questions below and mark the degree of your agreement or disagreement with a circle (o) on the number 1-4. Data will be processed anonymously so please be open and honest in your responses.

1	2	3	4
strongly disagree	Disagree	Agree	Strongly Agree

16	I am satisfied with my participation in an amateur orchestra.	1	2	3	4
17	I am satisfied with my orchestra.	1	2	3	4
18	I am satisfied with my participation in my orchestra.	1	2	3	4
19	There are moments I feel strongly pleased when playing the orchestra on the stage.	1	2	3	4
20	I feel often a sense of achievement right after playing the orchestra on the stage.	1	2	3	4
21	I am satisfied with playing an orchestra piece myself.	1	2	3	4
22	I am satisfied with roles and features of my primary instrument when playing the instrument within the orchestra.	1	2	3	4
23	I feel committed to my orchestra.	1	2	3	4
24	There are some times that I feel very close to the members like my family.	1	2	3	4

IV. Basic Psychological Needs Scales (BPNS)

Please indicate the degree of your agreement or disagreement with each statement by filling in the circle (o) on your answer sheet that best represents your point of view about satisfaction of your basic psychological needs when participating in your orchestra. Please choose from the following answers.

1	2	3	4
strongly disagree	Disagree	Agree	Strongly Agree

For the following questions, please answer based on **your experiences within the orchestra only.**

(When I participate in my orchestra)		1	2	3	4
25	I feel pressured.	1	2	3	4
26	There is not much opportunity for me to decide for myself how to do things.	1	2	3	4
27*	I often have to follow other people's orders. *	1	2	3	4
28	I generally feel free to express my idea and opinions.	1	2	3	4
29	I feel like I am free to decide for myself how to participate in my orchestra. *	1	2	3	4
30*	I tend to follow others' ideas or strategies rather than do things independently.	1	2	3	4
31*	I feel like I am very efficient.	1	2	3	4
32	Most days I feel a sense of accomplishment from what I do.	1	2	3	4
33	People I know tell me I am good at what I do.	1	2	3	4
34*	I think I have the competency to solve a given challenge well.	1	2	3	4
35*	I feel like I can teach others what I know.	1	2	3	4
36*	I feel like I can do many things better than others.	1	2	3	4
37	People in my life care about me.	1	2	3	4
38	The people I interact with regularly do not seem to like me much.	1	2	3	4
39	I get along with people I come into contact with.	1	2	3	4
40	I really like the people I interact with.	1	2	3	4
41*	I usually give and receive help from people around me.	1	2	3	4
42*	People around me often share their feelings with me.	1	2	3	4

V. Individualism and Collectivism Scale (IND-COL)

Please indicate the degree of your agreement or disagreement with each statement by filling in the circle (o) on your answer sheet that best represents your point of view about your cultural disposition. Please choose from the following answers.

1	2	3	4
strongly disagree	Disagree	Agree	Strongly Agree

43	I'd rather depend on myself than others.	1	2	3	4
44	I rely on myself most of the time, I rarely rely on others.	1	2	3	4
45	I often do my own thing.	1	2	3	4
46	My personal identity, independent of others, is very important to me.	1	2	3	4
47	It is important for me to do my job better than the others.	1	2	3	4
48	Winning is everything.	1	2	3	4
49	Competition is the law of nature.	1	2	3	4
50	When another person does better than I do, I get tense and aroused.	1	2	3	4
51	If a co-worker gets a prize, I would feel proud.	1	2	3	4
52	The well-being of my coworkers is important to me.	1	2	3	4
53	To me, pleasure is spending time with others.	1	2	3	4
54	I feel good when I cooperate with others.	1	2	3	4
55	Parents and children must stay together as much as possible.	1	2	3	4
56	It is my duty to take care of my family, even when I have to sacrifice what I want.	1	2	3	4
57	Family members should stick together, no matter what sacrifices are required.	1	2	3	4
58	It is important to me that I respect the decision made by my groups.	1	2	3	4

VI. Satisfaction with the Life Scale (SWLS)

Please indicate the degree of your agreement or disagreement with each statement by filling in the circle on your answer sheet that best represents your point of view about satisfaction of your life. Please choose from the following answers.

1	2	3	4
strongly disagree	Disagree	Agree	Strongly Agree

59	In most ways, my life is close to my ideal.	1	2	3	4
60	The conditions of my life are excellent.	1	2	3	4
61	I am satisfied with my life.	1	2	3	4
62	So far I have gotten the important things I want in life.	1	2	3	4
63	If I could live my life over, I would change almost nothing.	1	2	3	4

*** The survey questionnaire was provided with Korean version - Demographics, Orchestra-related background, and PVAOM translated by the investigator, IND-COL by Nam (2006), K-BPNS by Lee, M. and Kim, A. (2008), K-SWLS by Cho and Cha (1998) - to participants.*

APPENDIX B
INFORMED CONSENT FORM

Participation in Amateur Orchestra and Subjective Well-being in Korea
: A Perspective from Community Music Therapy

Principal Investigator: Hyun-Jung Kang, graduate student, PhD program in Expressive Therapies, Lesley University

Co-Investigator: Michele Forinash, Director of the PhD program Expressive Therapies, Lesley University

You are being asked to volunteer in this study to assist in my doctoral research on amateur orchestra as a community music therapy and well-being in Korea. The purpose of this study is to explore how amateur orchestras contribute to members' subjective well-being and how the environment facilitates members' participation in amateur orchestras.

You will be participating in an open-ended interview which focuses on your experience as a member of an amateur orchestra. Initial questions will center on information about your personal background, musical background, and the orchestra you are committed. The session will then move to an open-ended discussion focusing on your experience when participating in your orchestra and environmental factors associating your participation in your orchestra. The session will be about 60 minutes in length and take place in a mutually agreed upon location. All content will be audio taped. Subsequent transcriptions of the session will not contain any identifying information; ancillary conversation may also be deleted. As the research progress, the principal researcher may again contact you with follow up or clarification questions which can be

administered via electronic media. A final transcript of your interview session will be provided to you.

You will be personally interacting with only myself as the principal researcher. This research project is anticipated to be finished by approximately December 2016.

I, _____, consent to participate in an open-ended interview and any necessary follow-up questioning.

I understand that:

- I am volunteering for an interview of approximately around 60 minutes in length.
- The interview and subsequent follow up will be audiotaped.
- My identity will be protected.
- Interview session materials, including audiotapes, transcripts, electronic communication will be kept confidential and used anonymously only, for purposes of supervision, presentation and/or publication.
- The audio recordings, transcripts and any printed communication will be kept surely locked in the investigator's possession for possible future use. However, this information will not be used in any future study without my written consent.
- The study will not necessarily provide any benefits to me. However, I may experience increased self-knowledge and find meanings of participation in an amateur orchestra.
- I may choose to withdraw from the study at any time with no negative consequences.

Confidentiality, Privacy and Anonymity:

You have the right to remain anonymous. If you elect to remain anonymous, we will keep your records private and confidential to the extent allowed by law. We will use pseudonym identifiers rather than your name on study records. Your name and other facts that might identify you will not appear when we present this study or publish its results.

If for some reason you do not wish to remain anonymous, you may specifically authorize the use of material that would identify you as a subject in the experiment. You can contact my advisor Dr. Michele Forinash at 617 349 8166 or forinasm@lesley.edu with any additional questions.

You will be given a copy of this consent form to keep.

a) Investigator's Signature:

_____	_____	_____
Date	Investigator's Signature	Print Name

b) Subject's Signature:

I am 18 years of age or older. The nature and purpose of this research have been satisfactorily explained to me and I agree to become a participant in the study as described above. I understand that I am free to withdraw from the study at any time if I so choose, and that the investigator will gladly answer any questions that arise during the course of the research.

_____	_____	_____
Date	Subject's Signature	Print Name

There is a Standing Committee for Human Subjects in Research at Lesley University to which complaints or problems concerning any research project may, and should, be reported if they arise. Contact the Committee Co-Chairs Drs. Robyn Cruz (rcruz@lesley.edu) or Terry Keeney (tkeeney@lesley.edu) at Lesley University, 29 Everett Street, Cambridge Massachusetts, 02138, telephone: (617) 349-8517.

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