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Article

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Cultural Capital of Visitors, Classical Music Festival Satisfaction, and Quality of Life

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ABSTRACT

Given the economic, social, and cultural benefits that successful festivals generate, researchers have made substantial academic effort to understand the predictors and consequences of festival satisfaction. Although existing literature has focused on festival context to understand them, this study proposes that the cultural capital of visitors predicts the music festival satisfaction and the satisfied festival experience results in higher quality of life (QoL). The integrative framework suggests that music festival satisfaction mediates the relationship between visitors' cultural capital and their QoL. Based on a survey at *the Great Mountains Music Festival* in Korea, this study confirmed data validity and tested hypotheses by adopting structural equation modeling. The research result shows that visitors' cultural capital has a positive effect on music program satisfaction and the satisfactory festival experiences significantly enhance their QoL. Focusing on the influence of personal values and preferences on festival experiences and consequences, this study highlights the significance of cultural capital of visitors and presents implications for festival organizers.

Keywords: Cultural capital, Festival satisfaction, Quality of life, Classic music festival

I. Introduction

A. Importance of Festivals

Festivals have become significantly more popular, as they provide visitors with unique opportunities for leisure, social, and cultural experiences in novel interactions of regions and people (Getz, 1997, 2008, 2010; Lee, 2017). In addition to their value as unique tourist attractions, successful festivals can contribute

substantially to the economy, society, and culture of regional communities (Getz, 1997, 2008, 2010; Lee, 2017). Given the significance of festivals, analysis of visitors' satisfaction has gained substantial academic attention based on the reasonable belief that it can help festival organizers make better festival arrangements and design programs, events, and facilities more effectively.

B. Existing Studies

The existing analysis of festival satisfaction has developed a variety of approaches to understand both the predictors and the consequences that satisfactory

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festivals can achieve. Regarding the predictor of festival satisfaction, one group of researchers focused on situational aspect of festivals and the other highlighted the dispositional aspect of visitors. On the one hand, the situational approach (Sirgy, 2010) analyzed the influence of service quality of festivals on the satisfaction and intention to revisit (Baker & Crompton, 2000; Lee & Beeler, 2006; Lee et al., 2007; Yuan & Jang, 2007; Cole & Chancellor, 2009; Yoon et al., 2010; Bruwer, 2014). On the other hand, the dispositional approach, however, focused on the personal characteristics and motivation of visitors to analyze the festival satisfaction (Crompton & McKay, 1997; Lee et al., 2004; Bowen & Daniels, 2005; Yoon & Uysal, 2005; Kim et al., 2008; Savinovic et al., 2012).

Regarding the consequence of festival satisfaction, researchers have analyzed a variety of positive results in festival as well as regional level. As a result of festival satisfaction, researchers suggested the behavior intention to revisit (Baker & Crompton, 2000; Lee & Beeler, 2006; Lee et al., 2007; Yuan & Jang, 2007; Cole & Chancellor, 2009), positive word-of-mouth (Lee et al., 2007), re-purchase (Yuan & Jang, 2007), festival loyalty (Yoon et al., 2010; Bruwer, 2014), and loyalty to destination (Baker and Crompton, 2000; Lee et al. 2007; Yoon et al. 2010).

C. Research Objectives

Despite substantial contributions, discussion in existing literature is largely constrained to festival context in its effort to understand the key predictors and consequences of festival satisfaction. Addressing the limitation, this paper proposes that the cultural capital of visitors is a significant predictor of music festival satisfaction and the satisfactory festival experiences lead to high life satisfaction. This research suggests an integrative framework in which festival satisfaction is a mediator in the relationship between cultural capital of visitors and their quality of life (QoL).

Cultural capital is a socially unique and distinctive set of tastes, skills, knowledge, and practices, which

are acquired in different social classes (Bourdieu, 1986; Holt, 1998). Understanding of personal values and preferences provides psychological knowledge about the personal needs and desires that motivate personal behaviors (Spreng & Olshavsky, 1993; Spreng et al., 1996; Crompton & McKay, 1997). Cultural capital of visitors not only represents cultural preferences to arouse festival motivation, but also competence to appreciate aesthetic value of classical music festivals, all of which lead to meaning full consequences in classic music festival.

Proposing the mediation effect of music festival satisfaction between cultural capital of visitors and their QoL, this paper not only highlights the cultural capital of visitors to understand festival motivation and predictor of satisfactory experiences, but also tries to analyze the consequence of satisfactory festival experience in the broader context of personal QoL. Based on a survey of 304 festival visitors at the *Great Mountains (Daegwallyeong) Music Festival (GMMF)* in 2014, the largest classical music festival in Korea, this paper tries to understand influence of cultural capital of music festival visitors on festival satisfaction as well as the meaning of satisfactory festival experiences in a larger perspective of personal life satisfaction.

II. Theory and Hypothesis

With the goal of deepening our understanding of predictor and consequence of satisfactory festival experience, this research proposes an integrative framework in which cultural capital of classical music festival visitors is positively related to QoL and music program festival satisfaction mediate the relationship (Figure 1).

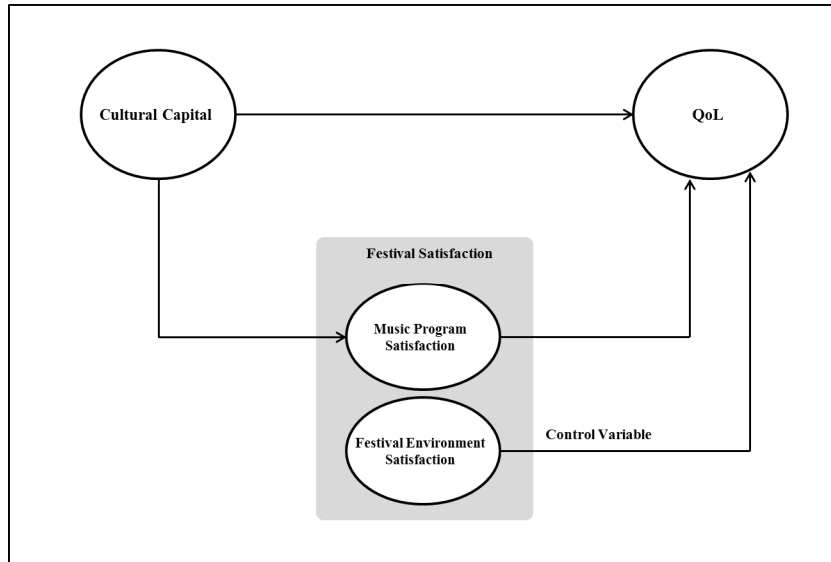


Figure 1. Research model

A. Cultural Capital and QoL

Cultural capital refers to a socially unique and distinctive set of tastes, skills, knowledge, and practices (Bourdieu, 1986; Holt, 1998; Kim & Kim, 2009; Lee, 2017). The theory of cultural capital began with the observation by Bourdieu (1986) that academic outcomes of children were unequal among different social classes, thereby indicating that cultural capital is a significant factor in the intergenerational transmission of social class (Bourdieu, 1986; Dumais, 2002; Kim & Kim, 2009; Wildhagen, 2010; Lee, 2017). Cultural capital, unevenly distributed among social classes, has a significant impact on cultural consumption as it forms the ability to appreciate and become familiar with high art (Bourdieu, 1986; DiMaggio & Useem, 1978; Lee, 2017). As recognition of the importance of cultural capital has grown among researchers, the scope of study has expanded broadly to investigate its effects on consumption patterns in general (Holt, 1998) as well as consumption in a variety of cultural fields, such as art and music (DiMaggio & Useem, 1978), cultural events (Yaish & Katz-Gerro, 2010), art and heritage participation (Willekens & Lievens, 2014), and opera (Rössel, 2011).

Conceptualization of cultural capital has distinguished different forms of capital, such as embodied, objectified, and institutionalized capital (Bourdieu, 1986; DiMaggio & Useem, 1978; Kraaykamp & Van Eijck, 2010; ter Bogt et al., 2011; Willekens & Lievens, 2014). Embodied capital, a fundamental state of cultural capital, is associated with long-standing dispositions of the mind and body and significantly influences the formation of cultural tastes and preferences (Bourdieu, 1986; Yaish & Katz-Gerro, 2010). Closely related to the embodied form of cultural capital, objectified capital encompasses cultural materials and media, such as writings, paintings, and instruments (Bourdieu, 1986; Rössel, 2011). Objectified capital not only implies the ownership of cultural goods, but it also refers to the strong taste for and capability to appreciate high art (Bourdieu, 1986; Rössel, 2011). Institutionalized capital, as an example of embodied capital, takes the form of academic qualifications and serves as an official certification of cultural competence (Bourdieu, 1986; DiMaggio & Useem, 1978; Willekens & Lievens, 2014).

Because it has meaningful effects on cultural consumption patterns and the cognitive ability to enjoy high art, cultural capital presupposes internalization

and embodiment of strong tastes and preferences for art and music (Bourdieu, 1986; DiMaggio & Useem, 1978; Kraaykamp & Van Eijck, 2010; ter Bogt et al., 2011; Willekens & Lievens, 2014). Cultural consumption is an autotelic activity in which tastes form desires for particular consuming activities (Holt, 1998). Desires not only determine the selection of effective means to satisfy them, but they also provide standards for determining satisfaction by inferring necessary attributes and their quality levels (Spreng & Olshavsky, 1993; Spreng et al., 1996; Crompton & McKay, 1997).

Although differences exist among scholars regarding a precise definition of QoL, as it is a multifaceted construct that involves a variety of issues, indicators, and measures (Angner, 2010; Kruger et al., 2013), a growing consensus associates QoL with an individual's subjective evaluation of satisfaction or dissatisfaction with his/her life (Liburd and Derkzen, 2009; Kruger et al., 2013; Dolnicar et al., 2012). The term is often used interchangeably with subjective measures for well-being, life satisfaction, and happiness (Liburd and Derkzen, 2009; Kruger et al., 2013). In other words, QoL is deeply related to feelings of contentment or fulfillment with one's life experiences (Liburd and Derkzen, 2009).

Regarding the subjective concept of well-being, a literature review by Ryan and Deci (2001) distinguished eudaimonic understanding of life satisfaction and it refers to well-being in terms of self-realization and personal growth. It is a departure from the hedonic understanding of well-being that emphasizes feelings of pleasure or happiness (Ballantyne et al., 2014). Eudaimonic understanding emphasizes satisfaction originating with personal preferences to achieve QoL, suggesting that individuals experience a sense of well-being when their subjective preferences are satisfied or their desires are fulfilled (Scanlon, 1993; Angner, 2010). Accordingly, a person's QoL depends not only on the changes in that person's states of consciousness but also on the extent to which that person's preferences are satisfied or not (Scanlon, 1993, p. 186).

The festival visitors with strong cultural capital

can be positively related to a sense of well-being and life satisfaction (Kim & Kim, 2009). Although economic and material elements are regarded as crucial conditions of well-being, researchers are paying attention to cultural-artistic activity for satisfying higher needs in life (Kim & Kim, 2009). Cultural and artistic activities make positive contributions to people's subjective evaluation of their general life (Kim & Kim, 2009). The more frequently people join cultural activities, the higher life satisfaction and happiness they experience (Kim & Kim, 2009). Given the cultural activities' positive effect on personal well-being by satisfying personal preferences and desires, it is predictable that cultural capital of music festival visitors has a positive influence on QoL.

H1: Cultural capital of visitors is positively related to their QoL.

B. Cultural Capital and Music Program Satisfaction

The cultural capital of visitors to music festivals refers not simply to their strong tastes and preferences acquired in social class, but also to standards for selecting preferable music programs and innate competence to appreciate aesthetic value of programs and activities in festivals. For visitors with strong cultural capital, music festival attendance is linked to intrinsic goals and personal efforts to fulfill internal desires for music. The pursuit of intrinsic interests allows festival visitors to experience greater satisfaction from participation in festival programs than those who participate on the basis of extrinsic conditions (Sheldon & Elliot, 1999; Judge et al., 2005; Sirgy, 2010). Individuals with cultural capital develop considerable knowledge of artworks (DiMaggio & Useem, 1978). As artistic meaning is encoded in works of high art, proper appreciation of high-brow art - such as classical music - requires that an audience have knowledge and analytical proficiency (DiMaggio & Useem, 1978; Rössel, 2011).

Festival satisfaction is attainable when congruence is achieved between the festival visitors' desires and

specific festival benefits (Spreng & Olshavsky, 1993; Spreng et al., 1996). The festival visitors with strong cultural capital have internalized distinctive tastes to music and are highly competent in appreciating aesthetic value of classical music. The innate cultural desires of visitors become standards to evaluate necessary attributes of festivals for creating positive emotional responses (Spreng & Olshavsky, 1993). The higher cognitive competence enables them to appreciate more aesthetic value of classical music (Rössel, 2011). Therefore, the stronger cultural capital visitors have developed, the more they will be satisfied with classical music programs in festivals.

H2: Cultural capital of visitors is positively related to music program satisfaction.

C. Music Program Satisfaction and QoL

Music festivals differ from typical music venues; they offer a unique context for becoming deeply immersed in music activities, and many participants join together to create the celebratory atmosphere at a festival site (Packer & Ballantyne, 2010; Ballantyne et al., 2014). The satisfactory festival experience is positively related to QoL or life satisfaction of visitors (Liburd & Derksen, 2009; Kruger et al., 2013; Ballantyne et al., 2014), as are other tourism and leisure activities (Iwasaki, 2007; Sirgy, 2010; Sirgy et al., 2011). Music festivals include a variety of experiential attributes which are relevant to different life domains of tourists. Participating in festivals enhances satisfaction with important domains of life, such as social life, leisure and recreation, and art and culture - all of which relate to general QoL (Sirgy, 2010; Sirgy et al., 2011; Kruger et al., 2013). Festivals involve a variety of attributes that influence visitors' satisfaction, and tourist evaluation may distinguish between assessment of music programs and quality of operational services.

On the one hand, satisfactory music programs generate not only positive psychological outcomes, such as greater self-understanding and improved expressions of self-identity, but also positive social

influences on visitors through cohesion, acceptance, and integration (Ballantyne et al., 2014). Cultural activities promote positive emotions because they affirm identities, inspire self-esteem, and have therapeutic effects on health (Iwasaki, 2007). Music intensifies social cohesion and arouses a sense of community, as participants in the event share similar tastes (Ballantyne et al., 2014). Music has the power to help people regulate their emotions, relax, and gain vitality (Laukka, 2006; Lee et al., 2010; Grossi et al., 2011), and generates subjective feelings of well-being and life satisfaction. Given the positive effects of music on health and well-being (Biley, 2000; Laukka, 2007; Lee et al., 2010; Grossi et al., 2011), satisfactory music programs can have a significant impact on the QoL of visitors.

H3: Music program satisfaction is positively related to visitors' QoL.

D. Mediating Effect of Music Program Satisfaction

Cultural tastes and preferences are shaped by internalization of tastes in social class and serve as meaningful predictor of consumption behaviors (Yaish & Katz-Gerro, 2012; Holt, 1998). Festival visitors with cultural capital develop strong tastes and desires for high art (Bourdieu, 1986; DiMaggio & Useem, 1978). Cultural preferences guide the selection of effective means to satisfy aesthetic needs and provide standards for satisfaction by inferring necessary attributes (Spreng & Olshavsky, 1993; Spreng et al., 1996; Crompton & McKay, 1997). For the visitors with strong cultural capital, festival participation is a self-motivated activity (Sheldon & Elliot, 1999; Judge et al., 2005; Sirgy, 2010), seeking to meet their intrinsic and aesthetic needs. Individuals with strong cultural capital developed cultural competencies to appreciate music adequately (DiMaggio & Useem, 1978; Rössel, 2011). They have the ability to decipher implicit codes and assimilate relevant conventions to appreciate the esthetic value of music (DiMaggio & Useem, 1978; Holt, 1998; Rössel, 2011). As they

pursue fulfilling aesthetic needs in festivals, satisfactory music experiences mean not only fulfillment of innate musical desires but also achievement of self-selected goals, all of which lead to a significant enhancement of QoL. Thus, in classical music festivals, music program satisfaction plays a mediating role in relationship between visitors' cultural capital and QoL.

H4: Music program satisfaction mediates the relationship between cultural capital and QoL.

III. Research method

A. Data Collection

The GMMF is the largest classical music festival in Korea and held annually in PyeongChang, Gangwon Province, which is the host city for the 2018 Winter Olympic Games. As a cultural torchbearer for the regional government of Gangwon Province, the international music festival was first organized in 2004. Since its inception, the GMMF has successfully grown to be one of the most notable classical music festivals in Korea, bringing internationally acclaimed musicians and conductors from around the world for three weeks of concerts and master classes. The main venues for the performances are the Alpensia Concert Hall and Alpensia Music Tent, both located in the Alpensia Resort in Pyeongchang.

For empirical analysis, this research adopted a convenience sample method and performed a visitor survey. The self-report questionnaires were distributed at six concerts during the 10th GMMF (July 15 - August 5, 2014). The festival is carefully programmed each year to focus on socially and locally relevant themes. The summer festival touted the theme of *O Sole Mio* and featured Italian and Spanish music and the famed Korea musicians - cellist Myung-wha Chung and violinist Kyung-wha Chung directed the festival activities and programs. This research chose a series of ticketed music events held on Fridays, Saturdays, and Sundays, which allowed access to a large number of visitors in and around the concert

hall. Adult visitors were selected and asked for survey participation as they departed from the concert halls. A total of 312 responses were obtained, and after excluding the responses with either incomplete or having missing values, 304 valid samples (97.4%) were prepared for the statistical analysis.

B. Measurement

Regarding measures of cultural capital, this study mainly focused on music-specific dimensions of cultural capital as it selected classical music festival as empirical site (Table 2). Question items were selected to assess preferences for classical music and associated listening habits (Yaish & Katz-Gerro, 2010), which represent embodied cultural capital. As a measure of objectified cultural capital, question items were devised to evaluate habits of collecting classical music CDs and files and interest in publication of new music (Kraaykamp & Van Eijck, 2010, p. 218). To measure habits of cultural consumption, this study evaluated the extent to which respondents attended classic music concerts as a child (DiMaggio & Useem, 1978). In addition to music-specific dimensions, this study also added a measure of general preference by adopting a question item assessing the extent to which visitors participated various cultural events, such as art exhibitions, museums, and operas (DiMaggio & Useem, 1978). Responses to each statement were coded on a scale from 1 to 5 (1 = disagree, 2 = partially disagree, 3 = neutral, 4 = partially agree, and 5 = agree).

Measures of music program satisfaction were focused on the assessment of musical aspect of the concert by asking respondents to indicate satisfactory level of music programs and their fulfillment of expectations.

Measures of festival environment satisfaction were focused on evaluating operational aspects of the festival site and asked respondents to assess their satisfaction for the critical operational attributes of festival, such as the convenience of parking and restaurants and the cleanness and order of festival

site (Cole & Chancellor, 2009; Yoon et al., 2010; Lee et al., 2007).

Regarding measures for QoL or subjective feelings of well-being, this study focused on evaluating festival visitors’ general life satisfaction levels. Question items of QoL were adopted not only from OECD guidelines (OECD, 2013), such as life satisfaction, goodness of life conditions, and closeness to ideal, but also from existing festival literatures asking perceived happiness in life (Neal et al., 2007; Sirgy et al., 2011; Kruger et al., 2013; Lee et al., 2014).

Finally, as a control variable of QoL, this research input festival environment satisfaction. Satisfaction with festival environment has strong association with life satisfaction (Neal et al., 2007) and the quality of experiential consumption activities play a significant role in improving travelers’ QoL (Lee et al., 2014). Critical operational and environmental attributes for visitor satisfaction at the festival site encompass cleanness, order of sites, and convenience of parking and restaurants which are deeply related to perceived well-being and life satisfaction of visitors (Cole & Chancellor, 2009; Yoon et al., 2010; Lee et al., 2007). Thus, the greater satisfaction level visitors experienced with operational and environment aspects at a festival site, the higher their QoL will be.

IV. Analysis Results

The profile characteristics of the sample are presented in Table 1. There was a relatively even distribution of gender in the sample, with males accounting for 52.3% and females for 47.7%. The age bracket of 30-39 years was dominant at 52.0%, with participants in the age range of 40-49 accounting for 20.4% and participants in the range of 20-29 years accounting for 20.1%. Regarding types of festival companions, friends accounted for 38.2% and family (relatives) accounted for 33.2%. Regarding the education level of the sample, graduates of four-year universities accounted for the dominant share of 63.5%, whereas those with a postgraduate education accounted for 10.2%. Finally, with respect to the origin of the visitors, locals accounted for 27% and tourists accounted for 73% of the sample.

A. Measurement Test

A statistical analysis of the empirical data was conducted using a two-step approach. Initially, the data analysis confirmed the reliability and validity of the measurement model. Next, a path analysis was conducted to test the hypotheses proposed in

Table 1. Demographic characteristics of sample

Category	Sub-category	Frequency	Percentage	Category	Sub-category	Frequency	Percentage
Gender	Male	159	52.3	Age	18-19	4	1.3
	Female	145	47.7		20-24	20	6.6
Companion	Family (Relatives)	101	33.2		25-29	41	13.5
	Friends	116	38.2		30-34	94	30.9
	Colleagues at work	26	8.5		35-39	64	21.1
	Music societies	28	9.2		40-44	37	12.2
	Others	33	10.9		45-49	25	8.2
Education	High school	60	19.7		50-54	15	4.9
	2 years college	20	6.6		55-59	3	1.0
	4 years university	193	63.5		Over 60	1	0.3
	Postgraduate school	31	10.2	Origin	Local	82	27.0
			Tourist		222	73.0	

the research model (Lee, 2014; Lee, 2016; Yun & Lee, 2017).

Regarding the reliability of the measurements, Cronbach’s α was determined and results of the study were within the acceptable level, ranging from .60 to .87 (Table 2). To assess the validity of the measures of a construct, a confirmatory factor analysis (CFA) was performed to verify convergent and discriminant validities of constructs (Chung & Park, 2017). Evaluating the convergent validity includes composite reliability (CR) and the average variance extracted (AVE) from the constructs, as presented in Table 2. The CRs of constructs were between .82 and .90, higher than the acceptable .70 level. The AVEs ranged from .54 to .71, which were higher than the acceptance level of .50. In summary, the indicators attest that our model meets the convergent validity criteria.

Regarding the assessment of discriminant validity, Fornell and Larcker (1981) suggested that the AVE

for each construct should be higher than the squared correlation between the construct and any of the other constructs. The correlation between constructs ranged from .12 to .48, as shown in Table 3, and none of the squared correlations surpassed the AVEs (Table 2), indicating that the measurement model upheld the discriminant validity.

Associated with the confirmation of model fit, several recommended measures for overall goodness-of-fit were used, including the root mean square error of approximation (RMSEA), goodness-of-fit index (GFI), adjusted goodness-of-fit index (AGFI), comparative fit index (CFI), and normed fit index (NFI). To confirm the model fit, $\chi^2/d.f$ could be lower than 5. Values of .90 or higher were desired and presumed to result in an acceptable model fit to the data for the GFI, CFI, and NFI, whereas a value higher than .80 was recommended for the AGFI. The appropriate level for the RMSEA was established at a cutoff value

Table 2. Measurement of variables

Constructs and Indicators	SFL	Alpha/CR/AVE
<i>Cultural capital</i>		
Classical music represents my musical taste.	.81	
Listening to classical music is a habit in daily life.	.75	.87/
I continuously collect classical music CDs and files.	.64	.90/.62
I am interested in newly published classical music.	.62	
I used to visit classical concerts as a child.	.50	
I often visit a variety of cultural events (art exhibitions, museums, and operas).	.92	
<i>Music program satisfaction</i>		
Music concert programs were satisfactory.	.68	.60/
Music concert programs fulfilled expectations.	.63	.83/.71
<i>Festival environment satisfaction</i>		
Parking facilities were satisfactory.	.69	
Restaurants were satisfactory	.77	.72/
Festival site was clean.	.53	.82/.54
Festival site was in good order.	.50	
<i>QoL</i>		
I am satisfied with my life.	.65	.78/
The conditions of my life are excellent.	.77	.86/.60
In most ways, my life is close to my ideal.	.64	
I am generally happy with my life.	.64	

Note: SFL(Standardized Factor Loading), CR (composite reliability), AVE (average variance extracted)

close to .08 (Hu & Bentler, 1999; Hooper et al., 2008; Bagozzi & Yi, 2012).

The CFA of our model generated a set of indexes, including $\chi^2 = 147.0$ ($P = 0.000$), $d.f = 94$, $GFI = .94$, $AGFI = .92$, $CFI = .97$, $NFI = .92$, and $RMSEA = .04$. The CFA of the model showed that $\chi^2/d.f$ had a satisfactory level of 1.56; further, the model fit statistics of GFI , $AGFI$, CFI , and NFI were higher than the recommended level, and the $RMSEA$ was below the cutoff level of .08. Overall, we concluded that our measurement model achieved a satisfactory level of construct validity and was suitable for a further path analysis of the hypotheses.

B. Hypothesis Test

Descriptive statistics and the correlation of variables are presented in Table 3, showing significant correlation among variables. In H1, it was expected that cultural capital of music festival visitors would be positively related to their QoL and the statistical analysis supports the expectation by showing that cultural capital has a positive effect on QoL of visitors ($\beta = .57$, $p < 0.001$) (Table 4 and Table 5).

In H2, it was predicted that cultural capital of festival visitors would be related to festival satisfaction. As shown in Table 4, results of the analysis performed in this study support the statement that cultural capital has a positive and significant effect on music festival satisfaction of visitors ($\beta = .51$, $p < 0.001$). This shows that visitors with strong cultural capital pursue fulfilling intrinsic desires by participating in classical music festivals and they are equipped with the skills and knowledge to properly appreciate the aesthetic value of classical music.

Focusing on the effect of music festivals in the larger context of individual life, H3 suggested that music program satisfaction is positively related to visitors' QoL. Results of analysis support the hypothesis by showing that satisfactory music programs have a positive and significant impact on the QoL of festival visitors ($\beta = .51$, $p < 0.001$) (Table 4). This result implies that a positive emotion attainable from music

program contributes to improved life satisfaction of visitors as satisfactory music experiences enhance psychological well-being and intensify social belongingness and integration into society.

In H4, a mediation effect of music festival satisfaction was expected between cultural capital of visitors and QoL. To test for mediation effect, this study followed the three-step process proposed by Ro (2012), which is an application of Baron and Kenny's analytical framework (1986) to the structural equation model (SEM). The first step in testing was to confirm the model fit of the direct effect of an independent variable on the dependent variable in focus (Ro, 2012; Baron & Kenny, 1986). The underlying logic is that the mediator effect should be tested only when a significant direct association between an independent variable and an outcome variable is confirmed because without it there is no relationship to mediate.

The second step for assessing a mediation effect is to evaluate the fit of the model when an independent variable affects the dependent variable via a mediator variable under two conditions (Ro, 2012). One is full mediation, in which the direct path from an independent variable to a dependent variable is constrained to zero, and the other is partial mediation where the direct path is connected. A mediation effect can be confirmed when adding the direct path to the constrained model would not improve the model fit. In other words, if the two models do not differ significantly, a significant mediation effect exists (Ro, 2012). Finally, the third step in the evaluation of mediation effect is to perform Sobel's z -test to estimate explicitly the coefficient of an indirect (mediation) effect and the statistical significance of the indirect effect (Ro, 2012; Lim, 2017).

An analysis of direct effect in the first step is presented in Model 1 in Table 5. As discussed in H1, Model 1 shows that cultural capital of festival visitors is directly and significantly related to QoL ($\beta = .57$, $p < 0.001$) with adequate model-fit statistics, including $\chi^2/d.f = 1.76$, $GFI = .97$, $AGFI = .94$, $CFI = .98$, $NFI = .96$, and $RMSEA = .05$.

The second step was tested by comparing the model-fit estimation between Models 2 and 3. The

full mediation model forced the direct effect from cultural capital to QoL to zero, whereas the partial mediation model took the direct effect into consideration. Confirming the mediation effect, the analysis shows no significant model-fit difference between Model 2 ($\chi^2/d.f = 1.60$, GFI = .96, AGFI = .93, CFI = .98, NFI = .95, RMSEA = .05) and Model 3 ($\chi^2/d.f = 1.46$, GFI = .96, AGFI = .94, CFI = .98, NFI = .96, RMSEA = .04).

Testing the third step involved calculating the coefficient of the indirect (mediation) effect and its significance according to an estimate of Sobel's *z* statistics. Results obtained from the third step indicated that the indirect coefficient on the path from cultural capital to QoL mediated by music program satisfaction was .22, with a corresponding Sobel's *z* score of 3.76 ($p < 0.001$), attesting to a significant mediation effect of music program satisfaction.

Finally, as a control variable of research, it was expected that festival environment satisfaction would

have a positive effect on the QoL of festival visitors and the prediction is supported by the research results ($\beta = .22$, $p < 0.001$). This suggests that satisfactory operation of festival site and environment can make a significant contribution to the happiness and well-being of festival visitors.

V. Discussion and Conclusion

In an attempt to deepen our understanding of festival satisfaction in the context of personal values and life, this research proposed an integrated framework in which satisfactory festival experiences mediate the relationship between visitors' cultural capital and their subjective well-being. The research result shows that that music program satisfaction is a mediator of the relationship between visitors' cultural

Table 3. Descriptive statistics and correlation

	Means	SD	CC	MPS	FES
Cultural capital	3.03	.67			
Music program satisfaction	3.55	.72	.37**		
Festival environment satisfaction	3.40	.64	.12*	.28**	
QoL	3.46	.67	.47**	.48**	.39**

CC: Cultural capital, MPS: Music program satisfaction, FES: Festival environment satisfaction
* $p < 0.05$, ** $p < 0.01$

Table 4. Path analysis and hypotheses testing

Direction of path	Standardized Coefficient	S.E.	C.R.	P-value
H1: Cultural capital → QoL	.57	.06	7.18	.000
H2: Cultural capital → Music program satisfaction	.51	.08	6.04	.000
H3: Music program satisfaction → QoL	.51	.09	4.46	.000
Control : Festival environment satisfaction → QoL	.22	.06	3.44	.000

Table 5. Comparison of model fit

Model	Path	χ^2	d.f	$\chi^2/d.f$	GFI	AGFI	CFI	NFI	RMSEA
Model 1	Direct effect	52.9	30	1.76	.97	.94	.98	.96	.05
Model 2	Full mediation	77.3	48	1.60	.96	.93	.98	.95	.05
Model 3	Partial mediation	68.7	47	1.46	.96	.94	.98	.96	.04

Notes: d.f (degree of freedom), GFI (goodness-of-fit index), AGFI (adjusted goodness-of-fit index), CFI (comparative fit index), NFI (normed fit index), RMSEA (root mean square of approximation).

capital and QoL. It shows that the cultural capital of visitors is positively related to the satisfaction with music programs and that satisfactory music experiences have a positive and significant effect on life satisfaction of festival visitors. This study could contribute to literature in various ways.

A. Theoretical Implication

One of the most notable aspects of this research is to understand antecedents and consequences of festival satisfaction in the context of visitors' personal values and life satisfaction beyond the existing literature's festival context. Research on the antecedents and consequences of visitor satisfaction has become a notable tradition in festival studies. Despite substantial contributions, the existing approaches have largely focused on the festival context to understand the satisfactory festival experiences. Beyond festival context, this research showed the significance of festival satisfaction in the relationship with personal values and QoL.

With respect to the prediction of festival satisfaction, the analysis of cultural capital in this study advances the existing motivational approach toward festival satisfaction. Although major concerns of existing cultural capital studies are school achievements of child in education (Kingston, 2001; Lareau & Weininger, 2003), this research investigated the influence of cultural capital not only on the personal consumption behaviors but also on life satisfaction (Kim & Kim, 2009). Beyond simply identifying visitor motives, the cultural capital analysis clarifies the very *origins* of personal motivation by focusing on cultural values and preferences of visitors to influence festival participation and subsequent consequences.

Cultural capital could be a notable variable in explaining cultural consumption behavior, but we are not aware of any research that has investigated the influence of cultural capital on satisfaction of music festival visitors. Cultural capital is strong preferences and competence acquired through social class. The cultural capital of visitors forms innate

cultural needs and desires that guide selection of festivals to meet them. Festival visitors exhibit different levels of cognitive competence to better appreciate the value of music and the visitors with strong cultural capital have proper knowledge and skills to experience aesthetic emotions that may be derived from music programs

This study suggests that cultural capital is associated with the familiarity and competence to appreciate music properly and experience greater positive emotions from music events. The cultural capital analysis undertaken in this study has led to a meaningful direction for new research that analyzes the effects of tourists' cultural tastes and values on travel motivation and consumption behaviors, such as destination selection criteria, itinerary and budget planning, and specific service attributes desired.

With respect to the consequences, this research encompassed the influence of positive festival experiences to the visitors' subjective life satisfaction. There is an increasing amount of research exploring the effects of festival attendance at the personal level outcomes (Getz, 2010). The findings of this study complement existing research to assess effects of festival participation on QoL (Liburd & Derksen, 2009; Kruger et al., 2013; Ballantyne et al., 2014). Any research efforts to broaden the theoretical scope of festival influence will go beyond traditional outcomes, such as recommendation and revisit intentions. In this sense, a potential direction for research by cultural festival organizers and researchers is an exploration of educational values, social networking, and behavioral changes that successful festivals could offer festival patrons.

B. Practical Implication

Greater knowledge regarding predictors and outcomes of visitor satisfaction provides festival organizers with critical insights for successfully designing festival elements and implementing an effective marketing strategy (Mazhenova et al., 2016). In particular, for organizers of cultural festivals, this study highlights

the significance of family groups and young audiences as long-term patrons of festivals.

Family socialization of children is one of the most important mechanisms in the transfer of cultural tastes and values (Bourdieu, 1986; Kraaykamp & Van Eijck, 2010; ter Bogt et al., 2011; Willekens & Lievens, 2014). Parents' cultural capital ensures intergenerational transmission that defines children's cultural capital (Kraaykamp & Van Eijck, 2010). Cultural consumption of adolescents is influenced strongly by family cultural capital (Willekens & Lievens, 2014). Thus, the research results suggest that the effective design of cultural festivals appeal to family groups by providing early socialization chances of cultural tastes and values.

C. Limitations and Future Research

Although this research has suggested notable insights, it has numerous limitations to be addressed in future research. First, though cultural capital has a variety of sub-dimensions, this study adopted a unidimensional conceptualization of the construct for the operational efficiency of research. As explained in the theory section, cultural capital is a multidimensional construct which includes embodied, objectified, and institutionalized cultural capital, and each dimension may have different influence on the music festival satisfaction (Refer to Lee, 2017). Beyond music-specific dimensions, the scope of cultural capital encompasses a variety of artistic experiences, such as art exhibitions, museums, and operas. Thus, an advanced future study will analyze their diverging influence on the festival satisfaction by distinctively operationalizing not only sub-dimensions of cultural capital but also the different type of cultural and artistic dimensions of visitors' cultural capital.

Second, as discussed in the theory section, festival visitors' QoL could be under the substantial influence of economic and material conditions (Kim & Kim, 2009), but this research did not control the income and economic elements of festival visitors in investigating the influence of cultural capital and festival music satisfaction. Future research may show the effect of

the cultural experience more clearly by controlling the economic conditions of visitors.

Third, and finally, given that cultural behaviors are strongly impinged by national culture, research outcomes of this paper should be tested in different national contexts in order to confirm validity of research results. As formulation and embodiment of cultural capital may proceed in different ways in different national contexts, confirmation of research validity needs diversification of cultural contexts and festival sites.

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