## An Exploration of Interventions that Promote the Well-Being of Music Teachers: A Scoping Review

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**Abstract**

The teaching profession is commonly linked to stress and burnout, with most research focusing on negative well-being indicators. Positive Psychology offers a strengths-based perspective, emphasizing the promotion of well-being as essential for teachers. While general teacher well-being has been studied, little is known about music teachers, who face unique demands as educators and performers. This scoping review examined existing literature on interventions that promote the well-being of music teachers. A systematic search of multiple databases identified 508 sources, of which nine met inclusion criteria. Across these, 18 interventions were reported, highlighting a need for further research in this area.

# Introduction[1]

Teaching is a psychologically demanding profession that is associated with negative stress and stress-related challenges globally (Bilz et al., 2022; De Heus & Diekstra, 1999; Guglielmi & Tatrow, 1998; Hakanen et al., 2006; Kyriacou, 2001; McCarthy, 2019; Scheuch et al., 2015). Studies comparing professions concluded that teachers have significantly more psychological complaints and more frequently suffer from mental and psychosomatic problems than people in other occupations (De Heus & Diekstra, 1999; Johnson et al., 2005; Kidger et al., 2016; Scheuch et al., 2015; Stansfeld et al., 2011). Due to these observations and research findings, many studies focus on negative indicators, resulting in literature that describes teacher well-being in deficit terms (Benevene et al., 2020; Roffey, 2012). These negative indicators are mostly distress (Borg & Riding, 1991; Roffey, 2012; Smith & Bourke, 1992; Spilt et al., 2011; van Dick & Wagner, 2001), burnout (Brouwers & Tomic, 2000; Burke & Greenglass, 1995; Chang, 2009; Evers et al., 2004; Greenglass et al., 1997; Kokkinos, 2007; Spilt et al., 2011), and depression (Agyapong et al., 2022).

Benevene et al. (2020) and Spilt et al. (2011) highlight this inclination of researchers to study stress and burnout, criticising the limited attention dedicated to positive indicators of well-being. They strongly advocate for further research in the field of positive psychology and propose that more attention should be given to the promotion of teacher well-being. Positive indicators promoting teacher well-being are thus positioned as an important topic of inquiry, especially as teachers' ability to cope well and maintain a healthy level of well-being alongside the challenges posed by the teaching profession is seen as an essential competence of the profession (Baumert & Kunter, 2013).

Although research is available on the well-being promotion of teachers in general, Kang and Yoo (2019) point out that very little research has been conducted on interventions that promote the well-being of *music* teachers[2], specifically. Non-music teachers cannot always be equated to music teachers, as research indicates that they are in certain instances distinct (Bogunović, 2012; Kaufman & Rawlings, 2004). As a result, the aim of this study was to explore what is known from existing literature about interventions that promote the well-being of music teachers by means of a scoping review.

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[1] This article is based on Jaco Meyer's research article for his Masters in Positive Psychology (MAPP), titled *An exploration of interventions that promote the well-being of music teachers: A scoping review*, supervised by Christelle Liversage.

[2] The term "music teachers" in this article as well as literature cited in this article refers to individuals who are trained professionals, teaching instrumental, vocal and class music to individual students and groups, from early childhood (approximately 3 years of age) to high school level (approximately 12 years of age).

### *Positive Psychology and Well-being*

Positive psychology is defined by Gable and Haidt (2005) as "the study of the conditions and processes that contribute to the flourishing or optimal functioning of people, groups, and institutions" (p. 104). In the field of positive psychology, two dimensions of well-being are distinguished, namely hedonic and eudaimonic. Hedonic well-being is concerned with pleasure and happiness (Kahneman et al., 1999; Ryan & Deci, 2001), whereas eudaimonic well-being is concerned with values and inner nature (Waterman, 1993), the realisation of one's potential (Ryff & Keyes, 1995) and the meaning of one's life (Ryff, 1989). Hedonic and eudaimonic approaches have been employed in research and practice to develop interventions that promote the psychosocial well-being of individuals, groups, and organisations (Rusk et al., 2018; Schotanus-Dijkstra et al., 2017; Seligman et al., 2005; Sheldon & Lyubomirsky, 2006).

Waterman (2013) points out that hedonism and eudaimonism have been pitted against one another in literature, but that theoretical and empirical research in the field of positive psychology indicates that eudaimonic functioning is the most reliable basis to determine the life satisfaction of individuals. Positive psychology concepts such as meaning in the role of a teacher, experiencing purpose as teachers, and positive teacher-student relationships, point to the eudaimonic approach to well-being (Potgieter & Botha, 2020; Ryan & Deci, 2001; Vitterso, 2016). This eudaimonic perspective is suitable to study well-being within the educational work context toward the promotion of teacher well-being.

### *Importance of Promoting Teacher Well-being*

Previously, a large portion of the focus in literature was dedicated to student well-being, but Roffey (2012) argues that student well-being and teacher well-being are two sides of the same coin – that is, they are interdependent and mutually reinforcing. An important aspect of teacher well-being is the ability to fulfil their job requirements, which include the empowerment, development, and academic achievement of students (Anderson et al., 2004; Herman et al., 2018; Ismail et al., 2020; Klusmann et al., 2008; Kunter et al., 2013). Positive links were found between the academic results of students and positive relationships between teachers and students (Benevene, 2020) and as a result, Bilz et al. (2022) argue that teachers with impaired well-being may find it difficult to support their students and subsequently, the well-being of the students may diminish. Day (2008) proposes that teachers who experience well-being leading to resilience and commitment are more likely to attain positive outcomes. These teachers stand a higher chance of staying in the profession (Hargreaves, 1998; Ingersoll, 2012).

McCarthy (2019) points out that teacher well-being can affect student learning directly in a

variety of ways as emotions and aspects of individual well-being can transfer from the teacher to the student. This argument is based on the well-being of teachers being considered 'contagious' (Bakker & Schaufeli, 2000; Wu & Lu, 2022). Bakker (2005) uses the term 'contagious' to describe the reciprocal interaction and relationship between teacher and student in terms of well-being, due to the work of teachers being meaningful and influential (Collie et al., 2015). For example, a music teacher can 'carry over' positive attributes such as gratitude to a student during a lesson. This relationship between teacher and student has been found to have a direct influence on the academic achievement of students (Benevene et al., 2020; Agyapong et al., 2022; Herman et al., 2018; Klusmann et al., 2008; Kunter et al., 2013; Malmberg & Hagger, 2009; Moolenaar, 2010; Roth et al., 2007).

Wang (2022) identified other important aspects in the engagement between teacher and student: establishing correct values and philosophies, developing aesthetic interest, judging good quality, a sense of honour, and an enterprising spirit and intellect. When teachers do not experience positive well-being, it may lead to the experience of more negative stress, burnout, and teachers leaving the profession, which are detrimental to the aspects mentioned. Herman et al. (2020) also found that if teachers experience low levels of well-being as indicated by high negative stress, high burnout, and low coping, students have poor academic outcomes.

Kang and Yoo (2019) posited that teacher skills development and competence building are not as critical as emotional and affective support to address their well-being. Miksza et al. (2022) found that teacher well-being is lower than that of the general population and that the teachers they studied would have benefitted from support and interventions to promote their well-being to deal with lower well-being and depression. It is therefore important that scholars focus on well-being factors such as interventions which promote teacher well-being.

### *Promotion of Music Teacher Well-being*

Although some teacher well-being interventions may be applicable, non-music teachers cannot always be equated to music teachers, as studies found that they are, in certain instances, distinct in terms of personality, aural ability, and musical sensitivity (Bogunović, 2012; Kaufman & Rawlings, 2004). Miksza et al. (2022) posited that "music teaching may be even more stressful than general teaching due to the types of assignments and responsibilities that are typical for music teachers." (p. 1154) Scheib (2003) found that the following aspects contribute to the stress of music teachers: (a) role conflict, (b) underutilisation of skills, (c) insufficient resources, and (d) role overload. Kaufman and Rawlings (2004) argued that music teachers also play an important role in shaping the intentions of students to become performers. Zdravić-Mihailović (2020) expanded on the role of the teacher in music education and states that music teachers often serve as a role model in the career of a young professional musician for a long period, leading to a teacher-student relationship that contribute to the

musical aspirations of the student.

The difference between music teachers and non-music teachers is not only limited to their personality and individual differences, but also include their working circumstances, some of which are listed below:

Music teachers more frequently engage with students in individual, one-on-one contexts for teaching purposes, whereas other educators primarily teach in larger classroom settings (Schiavio et al., 2020).

- Music teachers often work in the field as performing musicians, which informs their teaching as a valued part of their identity (Dolloff, 2007; Ferm, 2008; Jones & Parkes, 2010; Kokotsaki, 2010; Pellegrino, 2015).
- Music teachers often pursue a teaching career, not necessarily because of their love of teaching, but due to their passion for music specifically (Ballantyne et al., 2012; Bergee, 1992; Bergee & Demorest, 2003; Gillespie & Hamann, 1999; Rickles et al., 2010; Thornton & Bergee, 2008).
- Many music teachers often work as peripatetic teachers, receiving payment solely for the lessons they provide (Baker, 2005). Instrumental music instruction typically utilises specialised and personalised methods that may differ from general education, emphasising the development of specific skills and techniques for a particular instrument (Feldman et al., 2020; Li, 2021).

Because of these highlighted differences, which may lead to higher stress levels, this study focused on exploring interventions which promote the well-being of music teachers, specifically. As the general focus in literature until now has been on the negative aspects of teacher well-being, this study of interventions which promote the well-being of specifically music teachers, fills a significant research gap. By addressing this under-researched area, this study aims to contribute to the broader field of positive psychology and education, offering a unique perspective to the challenges faced by music teachers.

### *Well-being Promotion Interventions*

In the field of positive psychology, specific interventions are employed to target the promotion of well-being. Lyubomirsky and Layous (2013) described positive psychology interventions (PPIs) as short activities – such as showing gratitude and random acts of kindness – that have been scientifically proven to evoke positive thinking, emotions, and behaviour among participating individuals.

According to Dreer and Gousé (2022), PPIs are continuously being developed for teaching contexts. Guskey (2002) highlighted that these interventions should be simple and easy to

apply to suit the teaching profession. In the teaching milieu, the introduction and implementation of PPIs may enable teachers to function optimally through their well-being promotion, improve the quality of their teaching (Rahm & Heise, 2019), and initiate the flourishing of their students (Cherkowski & Walker, 2018; McCallum & Price, 2016).

The aim of this study was to explore what is known from existing literature about interventions that promote the well-being of music teachers by means of a scoping review. This was done to systematically map existing knowledge on interventions, provide a comprehensive overview of the topic and to identify shortcomings and possibilities for further research, thereby advancing theoretical understanding and guiding empirical investigations.

## Method

### Research Design

This study is presented in the form of a scoping review. The scoping review, according to Levac et al. (2010), is well-suited for areas of limited research. In a preliminary search, it was found that very little research is available on interventions that promote the well-being of specifically music teachers, and it was envisaged that this scoping review would assist the researcher in determining the scope and coverage of existing literature. As a result, the scoping review methodology was chosen as an appropriate research approach for this study.

Mak and Thomas (2022, p. 565) based their definition of a scoping review on the work of Thomas et al. (2017), defining it as "a type of knowledge synthesis that uses a systematic and iterative approach to identify and synthesise an existing or emerging body of literature on a given topic." Munn et al. (2018) posited that a scoping review is ideal to determine the scope of existing literature on a specific topic. According to Munn et al. (2018), the purposes for conducting a scoping review are as follows: to identify the types of evidence that are available in a certain field; to clarify some key concepts or definitions found in the literature; to examine how certain research was conducted in the field of research; to identify the key characteristics that are related to a concept; to serve as a precursor to a systematic review; and to identify knowledge gaps. This methodology is also considered to be an increasingly popular approach for the review of health research evidence (Levac et al., 2010) such as well-being and positive psychology studies.

The scoping review methodology, as proposed by Arksey and O'Malley (2005) was followed. According to Arksey and O'Malley (2005), scoping reviews assist researchers in identifying research gaps in existing literature, possibly indicating where no research has been conducted. The outcome of the scoping review may enable the researcher to conduct further studies on this topic.

### Six Stages of the Scoping Review

Levac et al. (2010) expanded the six stages for a scoping review proposed by Arksey and O'Malley (2005). These steps form the framework of the methodological approach followed in this study:

1. Identify the research question: What is known from the existing literature about interventions that promote the well-being of music teachers? The objectives being:
- to conduct an exploration of the existing literature on interventions that promote the well-being of music teachers utilizing a scoping review;
- to identify shortcomings of knowledge in literature; and
- to suggest avenues for further research on the topic.

2. Identify relevant studies: During this stage, the inclusion and exclusion criteria were determined guided by the research question. Synonyms, word plurals, alternate spellings and acronyms were considered for the key terms by the research team after reviewing relevant literature. Preliminary searches of the key terms were conducted to scope the literature and provide additional terms when noted (Search A and B). The researchers were guided by the recommendations for the extraction and analysis of evidence from the Joanna Briggs Institute (Pollock et al., 2023). The inclusion and exclusion criteria were determined as follows:

The inclusion criteria were:
- articles in English as time constraints limited translation of other languages;
- sources with full texts available; and
- articles written after 1998, as this was the year that Martin Seligman introduced the term and discipline of "positive psychology".

Studies were excluded on the following grounds:
- if all reasonable efforts were made to obtain the complete text, but it was not available to the researcher;
- if the study was irrelevant to the population or did not have an outcome or aim focused on the research question;
- if the articles were published outside of the search timeline.

3. Study selection: The researcher screened the articles resulting from the literature searches by reviewing the abstract of each study to determine whether the study meets the inclusion criteria. Studies that did not meet the inclusion criteria, and did not address the research question, as well as duplicates, were removed, and full texts of

the included articles were reviewed.

The following databases were searched: African Journals; EBSCOhost; Google Scholar; JSTOR; Music Index with Full Text; SAMedia; ScienceDirect; Scopus; and Web of Science. Books and sources located through bibliographies were also included as supplementary sources. The search terms and Boolean operators that were used are ("intervention") AND ("promote" OR "enhance") AND ("well-being" OR "wellbeing" OR "positive psychology") AND ("music teacher") AND ("teach"). These terms delivered 410 results that were filtered according to the inclusion criteria and resulted in one article being included. This search was labelled "Search A".

The researcher conducted a second search (labelled "Search B") with the terms ("music teacher") AND ("well-being" OR "wellbeing") AND ("positive psychology"), which delivered 98 results. After filtering the results according to the inclusion criteria, five sources were included. Four supplementary sources, not found in the database search, were added to Search A and Search B, resulting in a total of nine included sources. These sources were recommended by colleagues with expertise in the field or discovered through the reference lists of key research articles.

The filtering process of sources is visually represented in Figure 1. For both Search A and Search B, any records that were published before 1998 were removed first. The second step was to remove any duplicates, followed by the removal of any articles written in languages other than English. The abstracts of 372 sources (296 from Search A and 76 from Search B) were considered to determine whether the records are eligible for inclusion in this study. A total of nine sources were included (one from Search A, four from Search B and four supplementary sources).

4. Charting the data: Potential items of eligibility were structured around the Population, Concept, Context (PCC) framework (Pollock et al., 2023) and noted in table format with the headings: Author, Year, Title, Source type, Research setting, participants (population and context), Number of participants, Type of intervention (Concept). Table 1 offers these categories as a summary of all the articles that were included in the study.

5. Collating, summarising, and reporting results: Thematic analysis (Braun & Clarke, 2006) was conducted once the included literature sources were identified and charted. This thematic analysis was executed using ATLASti software. The themes were reported, and literature sources were compared. Only data that contributed toward answering the research question were reported.

6. Consultation: An experienced academic faculty librarian was consulted regarding the search terms and databases. The researchers held regular discussions regarding the data and co-coding integrity thereof.

To ensure the reliability of the selection and exclusion process, the following steps were implemented:

- Dual screening, as described by McDonagh et al. (2013), was conducted when the initial screening of titles and abstracts was conducted. This was done independently by both researchers to minimize bias and any discrepancies were discussed and resolved through consultation.
- A detailed record was kept that documents the exclusion process of each stage.

The results of the searches are portrayed in Figure 1. The motivation for exclusion and inclusion of articles is noted.
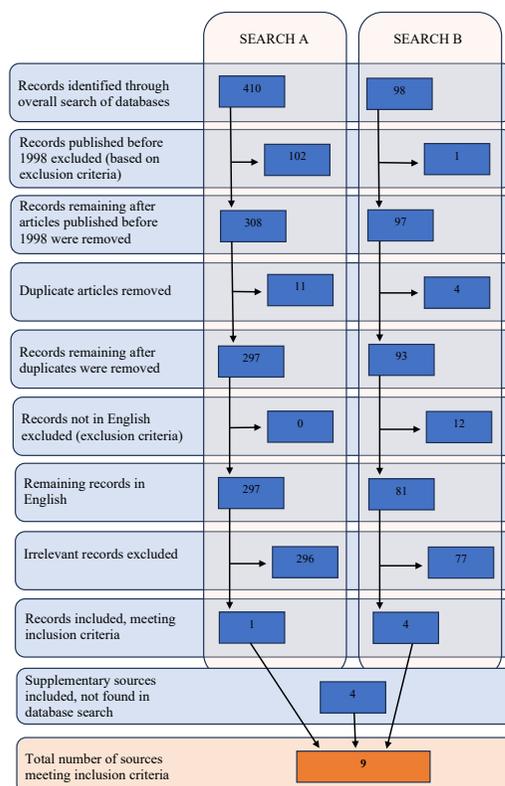


*Figure 1*. Inclusion Process of Relevant Sources for this Study.

### Results

The following results were obtained from the available literature regarding interventions aimed at the promotion of music teacher well-being. A total of nine sources met the inclusion criteria of this study and were deemed eligible for this scoping review. These sources are reflected in Figure 1. They comprised a book (1), a book chapter (1) and the remaining sources (7) were journal articles. Most of the included sources (6) were written by authors that are affiliated with American institutions, with the remaining sources written by authors affiliated with institutions in Australia (3). Due to the geographical locations of the researchers, the research participants were mostly American (3) or Australian (2), with the remaining sources (4) dealing with music teachers in general in a qualitative way.

**Table 1**

*Charting of sources that were included in data analysis.*

| Author(s) | Year | Title | Source type | Research setting and participants | Number of participants | Type of intervention |
|---|---|---|---|---|---|---|
| Ballantyne, J., & Zhukov, K. | 2017 | A good news story: Early-career music teachers' accounts of their "flourishing" professional identities | Journal article | Early-career music teachers | 4 | Savouring positive emotions; enhancing engagement; nurturing healthy relationships; meaning-making; recognising accomplishments |
| Bernhard, H.C. | 2023 | Flourishing in music education: lessons from Positive Psychology | Book | Music teachers | - | Savouring positive emotions; practicing gratitude; practicing curiosity; enhancing engagement; practicing mindfulness; nurturing healthy relationships; volunteering; celebrating successes; meaning-making; recognising accomplishments; building resilience; practicing self-awareness; fostering hope |
| Canham, N. | 2022 | Flourishing | Book chapter | Music teachers | - | Nurturing healthy relationships |
| Joseph, D., & Merrick, B. | 2022 | Staying in tune and keeping positive: Redefining music teacher practices for online learning in Australia | Journal article | Music teachers in Australia | 105 | Increasing adaptation; finding balance between work and leisure activities |
| Kang, S., & Yoo, H. | 2019 | Music teachers' psychological needs and work engagement as predictors of their well-being | Journal article | Music teachers who are members of the Music Educators Association and teachers from the Southeastern region of the United States of America | 218 | Promoting psychological needs |
| Kuebel, C. | 2019 | Health and wellness for in-service and future music teachers: developing a self-care plan | Journal article | Future and in-service music teachers | - | Implementing a self-care plan |
| Pellegrino, K. | 2015 | Becoming music-making music teachers: connecting music making, identity, wellbeing, and teaching for four student teachers | Journal article | Four student music teachers | 4 | Making music outside of the classroom |
| Roseth, N.E., & Blackwell, J. | 2023 | Relationships between well-being and teaching adaptability among music teacher educators: a snapshot of the 2020-2021 academic year | Journal article | Music teachers in the United States of America | 85 | Increasing adaptation |
| Varona, D.A. | 2018 | The mindful music educator: strategies for reducing stress and increasing well-being | Journal article | Music teachers | - | Practicing mindfulness |

### Thematic Analysis: Intervention Categories

The results obtained from the selected articles were categorised according to the topic of the interventions or suggested interventions to promote the well-being of music teachers. These categories were grouped as: practicing gratitude, practicing curiosity, making music outside of the classroom, volunteering, celebrating successes, building resilience, practicing self-awareness, implementing a self-care plan, fostering hope, finding balance between work and leisure activities, practicing mindfulness, promoting psychological needs, savouring positive emotions, enhancing engagement, meaning-making, recognising accomplishments, nurturing healthy relationships, increasing adaptation.

*Practicing Gratitude*
Bernhard (2023) indicates that practicing gratitude, especially in small group settings such as a chamber ensemble, can help individuals to pay attention to aspects of their lives that are going well. Bernhard (2023) agrees with Arnout and Almoied (2020) that gratitude should be given to, as well as be received from others. Therefore, Bernhard recommends a classroom or rehearsal room environment where music teachers create welcoming and caring surroundings in which students are encouraged to take risks and voice their gratitude. This, in turn, will contribute to the well-being of the music teacher.

*Practicing Curiosity*
Practising curiosity cultivates awareness and healthy responses among teachers, opening up opportunities for positive emotions like joy and awe (Bernhard, 2023). Bernhard considers joy and awe as components of positive emotion and well-being, especially for music teachers. This can be done, among others, by being inquisitive about things, such as inquiring into mandates, evaluating student behaviour or wondering how one can make contributions in other directions (Bernhard, 2023).

*Making Music Outside of the Classroom*
Pellegrino (2015) presents a descriptive case study with four full-time student music teachers. Three of these teachers described that making music outside the context of the classroom was positively linked to their well-being. Music-making was also found to be a pedagogical tool that enhances teaching, linking with the competence of the music teacher and enabling states of flow. Pellegrino (2015) presents a descriptive case study where teachers described that making music outside the context of the classroom was positively linked to their well-being. Pellegrino specifically mentions that music-making outside the classroom could be associated with well-being, but that music-making inside the classroom was more associated with excitement, classroom management and pedagogical tools. Pellegrino suggests that music-making outside the classroom can serve as a positive intervention promoting the well-being of music teachers. The information provided is a review of the available literature portraying a variety of thematic categories, topics of the interventions or suggested interventions. This

report of the different approaches indicates what is currently known about interventions that promote the well-being of music teachers.

*Volunteering*

Volunteering, for example by visiting senior centres, is best carried out outside the school environment, as recommended by Bernhard (2023). This is to separate the volunteering from the music teacher's work responsibilities and their extra service, especially for music teachers who move around as part of their teaching offering and work outside normal school hours. Clearly defining what is expected versus what is optional helps both teachers and administrators manage the workload as well as expectations. According to Bernhard (2023), volunteering is an expression of care for others, which can improve relationships and personal happiness. This suggests that volunteering can enhance the well-being of the volunteering person.

*Celebrating Successes*

Bernhard (2023) advises that music teachers could celebrate the successes of students and colleagues without being jealous or having personal regret. He quotes Carr (2020) who describes capitalising as a way of "…reacting to another person's good news or success stories in a positive, enthusiastic, constructive way" (p. 220). Carr (2020) posits that this is done by encouraging others to provide details about their good news, to celebrate their successes, and do this in a way to generate positive emotions and well-being.

*Building Resilience*

Building resilience is, according to Bernhard (2023), important because it enables music teachers to have contingency plans in place when things do not turn out as expected. Bernhard (2023, Recommendations for building resilience, para. 1) posits: "Teaching music is a messy and complex process, involving human interactions, unplanned challenges, and non-linear progress. Leaving extra time for concert preparation or goal attainment can allow space for unexpected setbacks and can provide opportunity for welcome deviations."

Jennings (2021) identified five competencies that teachers need to develop and maintain effective social and emotional situations at school: self-awareness, self-management, social awareness, relationship skills, and effective decision-making. Because Bernhard (2023) is of the opinion that these competencies aid in resilience, he based his discussion of resilience on the work of Jennings (2021) who asserts that teacher well-being is improved when teachers' inter- and intrapersonal development is supported. It is therefore recommended that music teachers build resilience to be able to constructively handle unplanned deviations toward maintaining focus on attaining goals.

*Practicing Self-Awareness*

Bernhard (2023) suggests that self-awareness assists teachers in studying their personal learning styles, personality types, and inherent biases objectively. When this is done effectively, teachers are protected from fight-or-flight reactions that they might experience in difficult situations such as negative student behaviour. Self-awareness can also help teachers to organise their time and activities more effectively.

Social awareness relates to how teachers may differ from their students, including their race, gender, religion, and music preference. An example by Bernhard (2023) is to allow a student to be a section leader for a day in an ensemble context, leaving it to the student to help select the repertoire and arrange the seating in class through responsible decision-making. Bernhard (2023) agrees with Jennings (2021) that support in the social and emotional development of teachers, including self-awareness, can improve their well-being and functioning.

*Implementing a Self-Care Plan*
Kuebel (2019) explores self-care among preservice music teachers and describes it as a deliberate intervention to care for physical, emotional, and/or mental well-being. She emphasises that self-care plans, which are pro-active, personalised strategies to support well-being, should be created according to personal needs and that they should be scheduled and closely honoured. She provides examples of a mental self-care plan: disconnect from social media and avoid screentime; write in a journal; read something that is not related to your daily work; be creative; learn something new; visit a professional counsellor. Kuebel (2019) is of the opinion that the benefits of implementing a self-care plan will not only benefit the individual music teacher, but also the larger domain of music education. She mentions that music teachers should have an awareness of a reasonable workload in order to sustain long-term health and well-being. This is rooted in her broader concern for the sustainability of music teaching as a profession, as without clear boundaries, overwork may be normalised, which can lead to chronic stress, burnout and early career attrition.

*Fostering Hope*
Four competencies for hope by Goodall et al. (2021) are stated by Bernhard (2023): goals, pathways, confidence, and support. According to Bernhard, goals help music teachers to make future plans, both short-term such as a seating plan for an upcoming concert cycle and/or long-term such as creating a creative space for music rehearsals. These goals can be reached through pathways such as observing other music programmes that are successful.

Bernhard (2023) argues that hope can be instilled when a vision board is created to assist with setting goals and planning towards the goals. He highlights possibilities that might be most relevant to music teachers, such as curricular considerations for classes and ensembles, self-care, and potential career trajectory changes. Bernhard further believes that older does not

always mean wiser and, therefore, encourages music teachers to learn from colleagues, peers and students who are younger than themselves.

*Finding Balance between Work and Leisure Activities*
Joseph and Merrick (2022) found that music teachers needed to strengthen and support social connections that enable them to balance their workload with their stress, mostly through engaging in leisure activities. Teachers who maintained social connections and delivered engaging interactive lessons experienced enhanced well-being. In addition to their connectedness, leisure activities such as walking, gardening and social conversations promoted well-being. It is, therefore, suggested that music teachers find balance between their work and leisure activities in order to enhance and promote their well-being.

*Practicing Mindfulness*
Bernhard (2023) advocates for music teachers to practice mindfulness. Mindfulness is defined as "the nonjudgmental observation of the ongoing stream of internal and external stimuli as they arise" (Baer, 2003, p. 125). Bernhard (2023) writes the following applicable to music teachers:

> As we interact with the psychological properties of pitch, rhythm, timbre, and loudness and rehearse for intonation, tone quality, articulation, precision, phrasing balance, and blend, it is imperative that we sharpen listening acuity. Mindfulness practices offer an opportunity to deepen listening skills for both music and spoken language. (Bernhard, 2023, Recommendations for Healthy Psychological Engagement section.)

Bernhard suggests that mindfulness practice is accommodated by music teachers' careful time management, underpinned by scheduled breaks that allow for relaxation and contemplation. Varona (2018) asserts that the well-being of music teachers can be increased – in tandem with reducing stress – through mindfulness-based interventions, based on clinical research by Baer (2003), Brown and Ryan (2003), and Williams et al. (2001). Varona's strategies to cultivate mindful awareness can be summarised, using her terminology, as follows: [a] Giving pause: taking a break, assessing surroundings, and focusing on the needs of students; [b] Awareness and attention: focusing on students to develop relationships with them and improve the classroom climate; [c] Looking inward: setting intentions for why one became a music teacher and writing down things that bring joy in a gratitude journal; [d] Accountability: setting long-term goals, committing to daily practice, documenting mindfulness activities, integrating mindfulness into daily life, connecting with others, and reflecting regularly.

*Promoting Psychological Needs*
Kang and Yoo (2019) conducted their study with 218 music teacher participants, teaching in

different settings. They propose that the well-being of music teachers is enhanced when their psychological needs, specifically competence and relatedness, are promoted and that these aspects can serve as predictors of teachers' well-being.

Kang and Yoo (2019) discuss the implications of their findings on music education. They claim that building competence and developing skills are not necessarily the strongest predictors of well-being in every career stage. For example, the well-being of music teachers may be positively addressed when emotional and affective support is provided to them. This can be done through mentor-mentee caring relationships.
Another way to address the psychological needs of music teachers is by building mentor-mentee relationships. Kang and Yoo (2019) propose that the future well-being of pre-service teachers can also be promoted when they improve their musical and pedagogical competence. An example would be for an experienced music teacher to mentor a novice music teacher, not only for teaching and musical skill development but also to enhance their well-being through this caring relationship where emotional and affective support is provided to them (Kang & Yoo, 2019).

*Savouring Positive Emotions*
Bernhard (2023) suggests that positive emotions should be savoured deeply, in addition to enjoying pleasure, to promote the well-being of music teachers. This can be done, for example, by listening to music recordings of great performances that will evoke pleasure. One could do such savouring activities during periodic breaks of approximately 20 minutes per day, which Bernhard considers vital to acknowledge positive emotion in daily settings. He acknowledges that some people might find such savouring moments self-indulging or time-consuming, but he is of the belief that positive emotions and energy are extremely beneficial.

The Danish concept, "hygge", a 19th-century term of Norwegian origin implying recognition and enjoyment of the present, is highlighted by Bernhard (2023) to raise awareness of present moments such as cuddling a pet, savouring a beverage, or lighting a candle. He regards this as important because music teachers often continue to work without mindfully attending to their basic needs, such as good sleep, nutritious food, and exercise.

The study by Ballantyne and Zhukov (2017) was a qualitative exploration of early-career music teachers' lived experiences, aiming to understand what contributes to their sense of professional flourishing. It highlights the importance of cultivating conditions that allow teachers to flourish. They recommend interventions for each of the five components of the PERMA (Positive Emotion, Engagement, Relationships, Meaning, and Accomplishments) model of well-being (Seligman, 2011) to promote the well-being of music teachers, based on their interviews of fourteen early-career music teachers in Australia. Ballantyne and Zhukov

(2017) share an understanding of positive emotions with Seligman (2011), who wrote that such emotions entail overall happiness and a positive self-esteem. Thirteen of the participants in the study of Ballantyne and Zhukov (2017) specifically mentioned that they experience overall happiness, satisfaction with music as their chosen profession, and enjoyment in certain of the music activities such as music competitions. For the component of positive emotion, the work of Ballantyne and Zhukov (2017) suggests that music teachers can exercise regular broadening of their thoughts and actions to experience positive emotions and a positive self-esteem.

*Enhancing Engagement*
Bernhard (2023) proposes that individuals manage their time well by setting timers to denote deep work and possible distractors, reduce screen time, and have different accounts for personal and work-related emails to allow for psychological engagement. "Psychological engagement" refers to a deep, focused involvement in an activity where a person is mentally and emotionally invested. Bernhard (2023) observes that music teachers often overschedule themselves and juggle many superficial projects instead of focusing on one meaningful one. To address this, he commends Qualman's (2020) suggestion of creating a not-to-do list. Therefore, he suggests that music teachers make a list of what is most important, both for their professional work and personal endeavours. Such lists will enable music teachers, who are often keen to advocate in their area of expertise, to create effective schedules and enable them to know when to say 'no' and in turn promote their well-being.

Ballantyne and Zhukov (2017) highlight the component of engagement in Seligman's PERMA model (Seligman, 2011). Seligman (2011) suggests that positive engagement can be demonstrated through an interest in a wide variety of topics and a love of learning. Ballantyne and Zhukov (2017) found engagement to be an important aspect among ten of their research participants, who indicated that they either want to learn new skills or have the desire to instil a love for learning among the students they teach. Engaging in such activities can bring intrinsic rewards and encourage music teachers to remain committed to their profession (Ballantyne and Zhukov, 2017). Based on the findings of Ballantyne and Zhukov (2017), it can be suggested that teachers should regularly engage in engrossing activities to remain motivated and committed to the profession, which will promote their well-being.

*Meaning-making*
Ballantyne and Zhukov (2017) emphasise the importance of meaning, especially for music teachers. Seven of their fourteen research participants highlighted meaning as an important factor in their work because they want to engage in meaningful activities. They encourage music teachers to find meaning in their work and the passion of their work that is shared with students. A search for, and particularly finding, meaning in their work will enable music

teachers to flourish. Feedback from their participants shows that music teachers who found meaning in their work shared their passion with their students and inspired them in return to excel in music. Their participants indicated that they found meaning in both the subject (music) and the job (teaching music).

Steger (2012) defines meaning -making as "the ability to make sense of and understand one's life, including oneself, the external world, and how one fits with and operates within the world" (p.382).  Some practical strategies are proposed by Bernhard (2023) for exploring meaning. He suggests that online generators can be used to create word clouds for analysing text written by yourself. One could also brainstorm career trajectories and make lists of things that interest you. This can be done on a vision board that will help with goal setting and planning.

Music teachers are encouraged to seek autonomy and to recognise that their students – and colleagues – may have different life-meaning goals. However, music teachers should be aware that mundane administrative tasks and meetings will likely be part of their job, and these should be done mindfully in a way that does not overwhelm the more meaningful parts of one's job (Bernhard, 2023).

Bernhard (2023) asserts that one should strive for meaning in both professional and leisure settings. He writes that professional time provides individuals the opportunity to play their strengths, while leisure activities can be psychologically rewarding. For some, further music-making can be meaningful, some might find meaning in teaching activities that are outside the normal school day, while others might want to do service, do physical activities, or create art outside of the music context.

The Japanese concept of finding meaning in life, called Ikigai, is mentioned by Bernhard (2023) to find a work-life balance and hone mindfulness. He also suggests that, like the work settings discussed above, one should also make a not-to-do list for leisure activities. This may mitigate a more meaningful application of one's personal time.

*Recognising Accomplishments*
According to Bernhard (2023), it is important to recognise past accomplishments and efforts, especially when one undervalues their past achievements during uncertain times. Recognising past achievements and garnering future hope and motivation can involve focusing on topics such as grit and resilience. This can be done through displaying trophies and plaques, although Bernhard (2023) warns that this should be done with caution. He appears to be more inclined towards pride and remembrance of past achievements.
Bernhard (2023) advises that one can use the success and accomplishment of one task as a cue

for the following task. He uses the example of a welcome song that leads to appropriate seating in the music class and a tuning note for an ensemble rehearsal at the beginning of the session. From Bernhard's personal experience, working in smaller chunks is suggested as a way in which to accomplish larger-scale tasks. He shares his own work involvement and writes that he finds working on high-concentration goals in the morning is more efficient – he leaves the pleasurable activities for the later part of the day. This is done with some intermittent running or biking for short periods before interacting with other people or teaching a class.

McFerran and Saarikallio (2013) in their work on music and well-being, highlight social media as a potential platform for people to share accomplishments in a positive way, but it could also cause negativity among others. Nevertheless, music teachers are encouraged to celebrate both school and personal accomplishments with kindness and awareness of others. This is not only valuable in professional settings, but personal and leisure accomplishments outside of music can also be celebrated, both for the teacher and student. Based on the suggestion by Clear (2018) that organised surroundings serve as prerequisites to success, Bernhard (2023) suggests that music teachers create conducive environments in which success can be achieved. This can simply be done by decluttering pathways between instruments and equipment that can be in the way during music rehearsals.

Ballantyne and Zhukov (2017) found that 13 of their 14 early-career music teacher participants mentioned both big and small successes and achievements for which they received recognition.

Based on feedback from their research participants, the authors suggest that music teachers should be aware of and open to recognition of their achievements by significant others. Examples of others who can recognise the achievements of music teachers are provided as administrators, colleagues, students, and parents. This does not only build resilience, but also enables music teachers to flourish (Ballantyne and Zhukov, 2017). According to Ballantyne and Zhukov (2017), teachers' accomplishments can also be linked to the achievements of their students.

*Nurturing Healthy Relationships*
The recommendations for healthy relationships and connection by Bernhard (2023) are largely based on the key five practices that are described by Carr (2020). These key practices are compassion and loving-kindness meditation (see Kabat-Zinn, 2017), acts of kindness (see Stone and Parks, 2018), volunteering (see Ashley et al., 2016), celebrating success (see Siedlecki et al., 2014), and understanding attachment styles (see Mikulincer & Phillip, 2013).

Relationships with others in which care can be expressed, such as acts of kindness and volunteering, increase personal happiness. Bernhard (2023) uses the examples of helping a student with a music problem or filling in for another teacher's duty as a way in which one can perform acts of kindness. He alludes to protecting one's personal space and time when doing so, but that acts of kindness should be done without anticipating reciprocation.

Thirteen research participants in the study of Ballantyne and Zhukov (2017) indicated that they have positive relationships in their professional lives with students, parents, the community, and mentors. Based on their findings, it is suggested that music teachers build strong and caring relationships with significant others in their professional environment, and that such positive relationships will enable them to flourish.

Canham (2022) explored the value of relationships for promoting growth and well-being in the last chapter ("Flourishing") of her book on precarious work for musicians. She argues that flourishing relies on supportive relationships and explores this topic through the narratives of working musicians. She found that collaborative environments supported musicians' transitions into the industry, developed their professional identities and enhanced their artistic skills.

*Increasing Adaptation*

Roseth and Blackwell (2023) distributed a questionnaire to music teachers in the United States through the National Association for Music Education (NafME), and 85 participants met their inclusion criteria. They sought to measure the overall well-being of their participants, their adaptability while teaching and the relationship between these constructs.

Roseth and Blackwell (2023) found there was a moderately positive correlation between adaptability and well-being. *Draw on positive feelings and emotions* was the item that ranked the lowest on their scale but served as the most significant predictor of participant well-being. They agree with Collie and Martin (2017) that music teachers who are more adaptable and able to increase their levels of adaptation experience greater well-being, partly because they experience more success in the workplace. Roseth and Blackwell (2023) are thus suggesting that the well-being of music teachers can be improved when they draw on positive feelings and emotions and increase their adaptation in various settings. Examples are when teachers can seek out new information, advice and resources, minimise frustration, be open to change, reduce negative emotions, and revise thinking to new ways of doing things (Roseth & Blackwell, 2023).

The research by Joseph and Merrick (2022) explored music practices for online learning in Australia, with a focus on well-being during the COVID-19 pandemic. Based on the findings

of Alves et al. (2021), that teachers' subjective well-being had been severely impacted by the pandemic, Joseph and Merrick distributed questionnaires to Australian participants. They received 105 responses from music teachers who work in an array of school and community settings. Their research findings show that one of the aspects that play an important role towards the positive well-being of music teachers is adaptation and that teachers who can increase adaptation will experience better levels of well-being.

## Discussion

This scoping review aimed to explore what is known from existing literature about interventions that promote the well-being of music teachers. Results from the available literature indicated 508 sources complying with the initial keyword search terms, which were reduced to nine sources according to the eligibility inclusion and exclusion criteria. These articles were reported in the results.

It is worth noting that all included sources were published between 2015 and 2023, with four of these sources published between 2022 and 2023. As the inclusion criteria range was specified from 1998, this may indicate that research on the well-being of music teachers may have been neglected until recently and that the need for such research is becoming more prevalent. Furthermore, there may be a correlation between these publications and the outbreak of the recent worldwide COVID-19 pandemic since most of the sources published between 2022 and 2023 consider the pandemic as an important factor influencing the well-being of music teachers.

Five of the included studies (Ballantyne & Zhukov, 2017; Joseph & Merrick, 2022; Kang & Yoo, 2019; Pellegrino, 2015; Roseth & Blackwell, 2023) employed research participants, an applied intervention, and outcomes. The authors of the other studies (Bernhard, 2023; Canham, 2023; Kuebel, 2019; Varona, 2018) did not conduct studies with research participants but based their findings on literature and their personal expertise. Their findings can be classified as proposed interventions available from existing literature which can promote the well-being of music teachers. From these studies, a total of 18 interventions were reported: nine were proposed interventions without empirical support (implementing a self-care plan, practicing mindfulness, fostering hope, practicing self-awareness, building resilience, celebrating successes, volunteering, practicing curiosity and practicing gratitude), five were proposed interventions supported by empirically validated interventions (increasing adaptation, meaning-making, nurturing healthy relationships, promoting psychological needs and recognising accomplishments), and four were evidence-based interventions that were implemented (finding balance between work and leisure activities, making music outside the classroom, enhancing engagement, savouring positive emotions).

Bernhard (2023) provided both discussions and bullet lists of proposed interventions (e.g., "Savor positive experiences in the moment", Bernhard, 2023). The other interventions reported were extracted from the literature and presented as possible or proposed interventions.

It is worth highlighting that the PERMA model of Seligman (2011) is covered in its entirety by the interventions reported in this study. This is as a result of the research by Ballantyne and Zhukov (2017), who proposed interventions for each component of the PERMA model: positive emotions (savouring positive emotions); engagement (enhancing engagement); relationships (nurturing healthy relationships); meaning (meaning-making); and accomplishment (celebrating successes).

It is evident from literature that both individual intrapersonal interventions and interpersonal interventions involving others are important and often work in tandem. Intrapersonal relates to a music teachers' self or within their mind. Interpersonal describes elements that involve the interaction between music teachers in the context of the study. Intrapersonal and interpersonal interventions often go hand-in-hand because teaching, particularly in music education, is both a deeply personal and inherently social experience.

Intrapersonal interventions help music teachers develop self-awareness, emotional regulation, motivation, and reflective practice. These are crucial for managing classroom dynamics, handling stress, and continually growing as an educator. Music educators often rely on collaboration through ensemble work, peer observation, mentoring, or team teaching. These interpersonal dynamics foster professional growth, shared problem-solving, and emotional support. Apart from making music outside the classroom, the interventions of this study are not music-specific, but they are presented in a way that is directly related to music teachers.

### Conclusion, Limitations, and Recommendations

A scoping review was undertaken in accordance with the guidelines of Arksey and O'Malley (2005). The scoping review explored interventions that promote the well-being of music teachers. This scoping review indicated that, although there is literature available on well-being promotion of music teachers, research on this topic is limited since only nine sources were found to be relevant to this study.

*Possible Limitations*
It is recognised that, in this scoping review, research not published in English or that used other terms than those incorporated in this search, may have been overlooked. It may also be that some databases had remained undetected. However, the present findings highlight both the potential of interventions to enhance various dimensions of well-being and the relative

scarcity of empirical studies currently available on the topic. There were only five empirical studies which conducted a well-being promotion intervention for music teachers, while the other four sources merely proposed interventions.

Recognising the clear need for well-being interventions among music teachers, this study aimed to address the existing shortage thereof. The findings highlight the importance of continued research in this area, given its practical implications for the well-being of music teachers.

*Recommendations and Gaps for Future Research*
While available research provides a valuable foundation for understanding the unique challenges of music teachers, this overemphasized negative focus exposes several gaps that limit a comprehensive understanding of their well-being promotion. Given the unique challenges music teachers face (e.g., dual roles as performers and educators, individualised teaching), a larger body of literature would be expected to provide more comprehensive insights into their well-being.

As mentioned previously, although intra-and-inter personal interventions go hand-in-hand, the results of this review revealed that more emphasis was placed on interpersonal interventions, potentially underestimating the importance of intrapersonal strategies that music teachers might need to manage their unique stressors, such as performance anxiety or personal artistic development. This emphasises the dire need for interventions which address interpersonal strategies for promoting well-being.

More specific interventions tailored to promote well-being in music teaching contexts, longitudinal studies, and a deeper exploration of the dual role of performer and teacher in this context and interventions to promote well-being are required. Filling these gaps would provide a more holistic understanding and create more effective, targeted strategies and interventions to promote the well-being of music teachers.

A large component of literature on the well-being promotion of music teachers lacks empirical validation and, therefore, in-depth research on this topic is recommended. Further exploration and development of suggested interventions, the implementation of such interventions, and the evaluation of their impact are proposed for future research. Both quantitative and qualitative studies can be undertaken to determine how these interventions impact the subjective well-being of music teachers and how they can be implemented effectively among music teachers. Such research may contribute toward the evaluation and implementation of programmes to promote the well-being of music teachers. Future research may also indicate which interventions can be applied to general teachers and which ones are

specific to music teachers. This study can thus be considered valuable as a small segment and starting point of a potentially much larger research project.

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