Music Teacher Burnout: A Discussion in terms of Professional Status and the Value of School Music Education

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Abstract

The international literature dating back to the 1980s has presented many field-specific proofs to reveal the presence of burnout in music teachers. However, the issue in Turkey still remains unclear. The aim of this study was to bring the problem of burnout through the data obtained from a group of music teachers up for discussion. The study was conducted with 48 music teachers who work as permanent staff, in a city located in the Central Black Sea Region of Turkey. The data were collected by Maslach Burnout Inventory-Educators Survey. Descriptive statistics were used in data analysis. In the study, it was determined that music teachers experienced low burnout in Emotional Exhaustion and Depersonalization dimensions and their perception of Personal Accomplishment was high. The results were discussed in terms of professional status of the music teacher and the value of school music education by associating them with workload, praxis shock, and occupational identity themes. The study was expected to provide a conceptual framework to future studies in Turkey.

Keywords: Music Teacher, Burnout, Professional Status, Occupational Identity, Praxis Shock

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INTRODUCTION

"In brief, I do not care about the economic dimension of my job, but I want to be carefree; the teacher is pressed from all directions [...] National Education-inspector-administrator-parents. In some places, even students do not listen to the teacher. The value of teacher is apparent in the society, no need to tell, we got holidays!!! We do nothing, we give 3-5 hours lesson each day and go home!!!"
(Seferoğlu, Yıldız & Yücel, 2014: 358).

In today's conditions, teaching has turned into a very challenging profession. In addition to being able to affect each parameter within the education ecosystem, the teacher also has an affected position in the face of practices (TEDMEM, 2015). The current political and social attitudes in Turkey imposes a great responsibility on the teacher with the expression 'sacred profession' which targets the consciences. On the other hand, the same attitude displays actions that would damage the status of the profession instead of sharing the teacher's burden, as can be understood from the feelings reflected in the above excerpt. Music teachers are one of the groups that experience this loss of status problem the most. The current ideology, which has marked the last 40 years, has marginalized school music education and made the status of the music teacher highly controversial. This situation causes some symptoms that indicate the learned helplessness syndrome in music teachers who struggle for existence in the system. In this context, burnout is one of the critical topics to be addressed in national music teacher studies. The international literature dating back to the 1980s has presented many field-specific proofs to reveal the presence of burnout in music teachers. However, national research has not provided clear findings about the presence or absence of burnout. The burnout situation in music teachers still remains uncertain in Turkey. In this study, burnout of a group of music teachers were inquired and the results were opened for discussion in comparison with the internationally relevant research results. For this purpose, in the conceptual framework; the phenomenon of burnout, teacher burnout and burnout in music teachers are discussed and the purpose of the study is presented.

Conceptual Framework

Burnout, which we commonly use to describe exhaustion and fatigue in everyday life (McCormack & Cotter, 2013), is one of the common themes of researchers who investigate problems specific to those working in professions based on human relationships. The phenomenon, expressed as burnout syndrome or professional burnout, was addressed in just a few studies until the 1970s. For example, as seen in his novel *Buddenbrook*, Mann (1922) told the collapse of a respectable family who can not keep up with the modern life; in their case study, Schwartz and Will (1953) described a psychiatric nurse, Ms. Jones's frustrations; in his novel *A Burnt-Out Case*, Greene (1960) wrote the feelings of an architect who quits job and withdraws into the African jungle; and in his report, Bradley (1969) presented the results of a correctional program, burnout was used to express reactions caused by extreme fatigue and loss of idealism and passion for work. The symptoms that Greene described through the character in his novel quiet comply with the definitions of burnout accepted today (Maslach & Schaufeli, 2017; Maslach, Schaufeli & Leiter, 2001; Schaufeli, Maslach & Marek, 2017).

As an academic concept, burnout was discussed by clinical psychologist H. J. Freudenberger and social psychologist C. Maslach in the 1970s (Maslach et al., 2001). The concept drew attention in the literature of social-psychology and organizational sociology with its first use in an academic context (Dworkin, 1987). Freudenberger used burnout to describe fatigue, lack of motivation, and attrition, which he observed in volunteers working in a clinic, and he defined it as "to fail, wear out, or become exhausted by making excessive demands on energy, strength, or resources" (Freudenberger, 1974: 159). However, the most widely employed conceptual framework in burnout studies was developed by Maslach. According to Maslach, burnout is "a psychological syndrome of exhaustion, cynicism, and inefficacy, which is experienced in response to chronic job stressors" (Maslach & Leiter, 2007: 368). Maslach explained the burnout with a three-dimensional process model: Emotional Exhaustion, Depersonalization, and Personal Accomplishment. According to the model, Emotional Exhaustion indicates the individual's emotional attrition and fatigue in business life; Depersonalization (cynicism) indicates negative attitudes and behaviors such as nervousness, loss of

idealism, displaying emotionless and hostile behavior; Personal Accomplishment, on the other hand, expresses the individual's sense of perceiving himself as sufficient and successful in his profession (Maslach & Leiter, 2008, 2016; Maslach, Jackson & Leiter, 1996; Maslach et al., 2001). Maslach's work pioneered the formulation of many definitions and the development of different models related to burnout.

Burnout is a phenomenon closely related to stress. Some level of stress may be required in order to sustain our life. However, if the experienced stress is continuous and excessive, this situation causes burnout after a while (Hamann, 1990). A high level of stress, attrition, low job satisfaction, and/or burnout can be observed in the occupational groups focused on human relations due to the organizational structure, organizational expectations, and working conditions. Teaching is one of these occupational groups. An institution needs the thinking, energy, and ability of its employees while an individual needs the career and work opportunities that the institution provides. An important factor that increases the quality of education is that a positive interaction between the teachers and the educational organization they are affiliated with is created, and the methods used to solve the problems are perceived positively by all teachers (Çoban et al., 2011). The opposite situation can lead to the emergence of attitudes and behaviors that directly affect the educational processes. Burnout induced symptoms in teachers can cause serious damage to the teaching processes, which are the basic practice of education systems. In this context, the literature draws attention to the consequences of teacher burnout. Studies reveal that teacher burnout has a number of consequences such as absenteeism and tardiness, poor job performance, negligence while planning lessons, low tolerance to students, poor classroom discipline, strife and conflict with the social environment, inability to maintain the energy required for effective teaching (Farber, 1984; Hamann, Daugherty & Sherbon, 1988; McLain, 2005).

After the burnout is experienced, reducing or eliminating this syndrome may be more difficult and expensive than prevention (Akçatepe, Kaner & Sucuoğlu, 2001). Because "burnout of teachers is a problem that can spread" (Seferoğlu et al., 2014: 351). Many factors that cause stress today increase the risk of experiencing burnout among teachers. Research addresses the factors that cause burnout among teachers by dividing them into different topics. With a general view, these factors can be summarized as unwanted student behavior, low salary policies, role conflict, role ambiguity, excessive workload, crowded classes, inadequate physical conditions, negative classroom climate, limited participation in decision-making processes, poor support from managers and colleagues, low motivation, the organization's inability to meet the teacher's demands (Byrne, 1994; Cunningham, 1983; Farber, 1984; Friedman, 1993; Kyriacou, 1987; Mancini, 2008; Westerhouse, 1979). National studies provide findings proving that these factors also apply to the teachers in Turkey (Başol & Altay, 2009; Baysal, 1995; Erçen, 2009; Girgin, 1995; Polatcan, Cansoy & Kılıç, 2019; Seferoğlu et al., 2014; Sucuoğlu & Kuloğlu, 1996; Tümkaya, 1996; Uğuz, 2016; Yurdakul et al., 2016).

In music teaching literature, burnout is also a covered topic. Along with Maslach's conceptualizing burnout and providing a measurement tool for educators, the issue of burnout in music teaching has been extensively examined addressed through research based on scientific methodology since the early 1980s. The studies[3] dealing with the phenomenon of burnout mostly with themes such as stress, attrition and job satisfaction have provided important evidence for the existence of burnout in music teachers. On the other hand, studies show that music teachers experience more burnout than other branch teachers. For example, in a study conducted by Hodge, Jupp and Taylor (1994) with music and mathematics teachers working in secondary schools, the emotional distress (anxiety, depression, and physical symptoms) and burnout levels of music teachers were significantly higher than mathematics teachers. According to the report of the US National Center for Education Statistics (1997), the attrition rate of music teachers is higher (7%) than that of the general teacher population (6,6%). It is possible to support similar findings with various studies (Figueras, 2014; Madsen &

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[3] Alberto, 2011; Ballantyne, 2005; Ballantyne & Retell, 2020; Bechen, 2000; Bernhard, 2006; Cross, 2016; Doss, 2016; Figueras, 2014; Gordon, 1997; Hamann, 1990, 2000; Hamann & Gordon, 2000; Hamann et al., 1987; Hancock, 2008; Hendry, 2001; Heston et al., 1996; Hodge et al., 1994; Hoffer, 1982; Kellermayer, 2009; Krueger, 2000; Le Roux & Van Niekerk, 2009; Madsen & Hancock, 2002; McLain, 2005; Nimmo, 1986; Scheib, 2003; Siebert, 2007; TMEA, 2016; Varona, 2019.

Hancock, 2002; McLain, 2005; Nimmo, 1986; Pascoe et al., 2005; Robertson, 1986). Existing studies show that music teachers experience more burnout than other branch teachers due to some field-specific problems. The problems can be addressed under the topics such as the marginalization of school music education, loss of professional status, praxis shock, and workload[4].

Although music teaching has been accepted as a 'profession', this acceptance is not fully reflected in the field. Music education covers arts, science, and pedagogy. This complex structure puts an intense pedagogical role on the music teacher, but also makes it difficult to understand the importance of the role in the system (Mark, 1998). Because present ideology has a very negative effect on the value that society associates with music and school music education. Today, we see new liberal economic policies in the background of the discourse of 'transformation in education', which stands out with concepts such as democratization, participation, efficiency, information society, decentralization in education, performance criteria, lifelong learning, information technologies, e-learning (Küçüker & Gürbüz, 2012; Ömür, 2017; Sayılan, 2006). Since the early 1980s, the purpose and content of education at all levels has been reorganized in accordance with the needs of the global market (Sayılan, 2006). This new system, which regards today's schools as efficiency and cost-oriented industrial enterprises, also offers teachers ready-made curricula and standardized exams to facilitate education and provide accountability (Scheib, 2006). For example, in Turkey, National Education Development Project was launched on the basis of arguments such as 'problems experienced by higher education, bottlenecks to be overcome, solutions for getting out of the crisis etc.' with the support of the World Bank playing the role of the current financial practitioner of the ideology. By this project, it is aimed to restructure primary and secondary education on the basis of 'decentralization'. Within the scope of the project, the Music Teacher Training Bachelor Program was also reorganized with a centralized approach along with other teacher training programs (Gürüz, 1999; Küçüker & Gürbüz, 2012; Sayılan, 2006). International evaluation programs such as TIMSS, TALIS, and especially PISA, which are effective in shaping the national education reforms of many countries, are current examples of standardized measurement practice.

While teachers were formally responsible for the social, emotional, and creative needs of students with their pedagogical role in the 1960s (Hodge et al., 1994), this role evolved in order to raise an 'information society' that can meet the demands of the global market in the current ideology that marked the last 40 years. This political-ideological transformation, "repositioning the school, the family, the teacher, and the student within the system" (Ömür, 2017: 20), has placed 'academic', 'intellectual', and therefore 'stronger' areas -such as mathematics, science, and mother tongue- at the center of the curricula and schools, rather than music and humanities (Figueras, 2014; Hodge et al., 1994; Sparkes, Templin & Schempp, 1990). School music education, which is seen as less measurable compared to the academic subjects, is included in the school curricula to the extent that it provides support to academic lessons (Figueras, 2014). The importance of music education has been limited to verbal emphasis. This new reductionist ideology that marginalized and devalued school music education (Figueras, 2014; Hodge et al., 1994; Le Roux & Van Niekerk, 2009; Sparkes et al., 1990) led to the neglect of the 'aesthetic and utilitarian aspects of music education' (Ballantyne, 2001, 2005). Consequently today, school music education has been evaluated with labels such as 'a fun pursuit' (Figueras, 2014; Öztürk & Öztürk, 2017), 'light study for entertainment' (Nimmo, 1986), 'a decorative contribution' (Detels, 1999), 'ornament of academic subjects' (Pascoe et al., 2005), 'garnish' (Senin, 1989), 'low-status practical knowledge' (Sparkes et al., 1990), and 'sing-along hour' (Krueger, 2000) by community components. This position of school music education has also damaged the status of the music teacher (Sparkes et al., 1990). The results of a study conducted with music teachers at a national scope in Australia provide important information in this context. According to the report; the society's interest in school music education decreases day by day; there is a problem in the quality and continuity of school music education; music education is not considered as an essential component of the curriculum; despite extensive research that highlights the value of music education, the problem remains the same; school music education curricula struggle for existence; in summary, music

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[4] Based on the definition of Yurdakul et al. (2016: 23); in this study, the concept of professional status is used to describe the position, respectability, working conditions of music teachers in the society and their situation against other branch teachers.

education and music teacher experience a loss of identity and status (Pascoe et al., 2005). This 'status loss' problem is the main source of many occupational problems experienced by music teachers. They are wearing out because of their struggle against this problem of loss of status, which they are vulnerable to although they strive to justify the reason for the existence of music in the education system (Watson, 2000 cited in Ballantyne, 2005: 42; Dwyer, 2012). The literature presents many findings from the teachers' perspective that prove this situation. According to the common results of the research, music teachers are exposed to negative attitudes and behaviors of the components of the school system (administrators, students, families, and colleagues from other branches) such as not being included in decision-making processes, lack of required interest in the course, not being encouraged despite heavy workload, ambiguous goals, roles and role conflicts (Ballantyne & Zhukov, 2017; Hamann, 1990; Hamann, Daugherty & Mills, 1987; Heston et al., 1996; Hoffer, 1982; Madsen & Hancock, 2002; Nimmo, 1986; Scheib, 2003). This lack of acceptance, appreciation, and support indicators reflecting the social perception towards school music education and the status of the music teacher lead to professional isolation and burnout in music teachers (Cross, 2016; Sindberg, 2011). Briefly, the difficulties and problematic nature of career building in an academic field where there is a loss of status (Hodge et al., 1994) clearly manifests itself with the burnout problem that occurs especially in music teachers.

According to the burnout literature, discrepancy between personal expectations and faced realities leads the individual to question his idealism. In the first years of the profession, in Freudenberger's (1980) words, physical and mental attrition begins "whenever the expectation level is dramatically opposed to reality and the person persists in trying to reach that expectation" (cited in McCormack & Cotter, 2013: 6). The first years are a very critical, difficult, and stressful period in the teaching profession (Gordon, 1997; Teweleit & Harris, 2015). In this period when the occupational identity and teaching competencies are started to be built (Ballantyne & Zhukov, 2017), the realities of the profession and the expectations from the profession often contradict. The experienced discrepancy can lead to disappointment and sometimes a traumatic identity crisis (Meijer, De Graaf & Meirink, 2011 cited in Delamarter, 2015: 2). When teachers face this situation, they focus on surviving in the classroom by concentrating less on the ideals they have during their university education for a while and changing their teaching style, instead of learning how to teach more effectively (Wideen et al., 1998 cited in Ballantyne, 2007a: 181-182; Delamarter, 2019; Stokking et al., 2003). This situation called 'praxis shock'[5] which emerges as a result of inconsistency between the expectations of school life and the realities of teaching is an important factor leading to burnout in music teachers (Ballantyne, 2005, 2007b; Hamann & Gordon, 2000). Approximately 20% of teachers leave the system in the first three years of the profession (Hancock, 2008). Praxis shock is one of the main causes of this problem (Ballantyne, 2005, 2006b, 2007a; Goddard & Foster, 2001; Teweleit & Harris, 2015). Data in the field of music teaching offers a relatively more optimistic picture (Cross, 2016; Hancock, 2008; Madsen & Hancock, 2002; McLain, 2005; NCfES, 2010, 2014; Pascoe et al., 2005). However, this picture shows that the majority of music teachers who are exposed to praxis shock are still present in the system and they have to deal with burnout. Many factors such as unrealistic expectations, overconfidence, wrong career choice, personality traits, school environment and budget, and socio-culturally heterogeneous classes may result in praxis shock (Peterson, 2012; Shaw, 2018). Another important factor causing praxis shock is the problems experienced in pre-service training (Ballantyne, 2005; Mark, 1998). Kalyoncu (2004) states that traditional music lesson picture is undergoing through a transformation, the new goals, content and methodology make scientific demands from the music lesson and music teacher, beyond just singing and playing the instrument, and the functional area of the music teacher has considerably expanded. Despite this view that emphasizes the importance of pre-service education, it is also known that music teacher training programs are not sufficient to provide candidates with professional knowledge, skills, and attitudes (Ballantyne, 2007b; Isbell, 2008; Legette & McCord, 2015); there is no balance in undergraduate programs between courses on musical behavior and knowledge of music and courses on music pedagogy and didactics (Ballantyne, 2005; Kalyoncu, 2011; Mark, 1998; Veenman, 1984 cited in Peterson, 2012: 6).

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[5] For detailed knowledge see Ballantyne, 2005, 2006b, 2007a; Ballantyne & Retell, 2020; Delamarter, 2015, 2019; Mark, 1998; Peterson, 2012; Shaw, 2018; Stokking et al., 2003.

The expectation of the society from music teacher and music, which is a sociological phenomenon, requires the music teacher to be effective in social and cultural activities outside the classroom (Öztürk & Öztürk, 2019). Because school administrations and families consider extra-curricular music activities more valuable than music lessons (Lierse, 1999 cited in Gray & Lowe, 2019: 80). Therefore, unlike other branches, the task area of music teachers is not just limited to classroom teaching activities. The responsibility of planning, preparing, and carrying out extra-curricular music activities in schools is also assigned to music teachers. These extra-curricular tasks that require additional time, additional energy, additional labor and being a "one-man-band" (Ballantyne, 2005: 181; 2007a: 185) create a heavy workload for music teachers, leading to praxis shock and burnout (Alberto, 2011; Doss, 2016; Gray & Lowe, 2019; Hamann, 1990, 2000; Hamann et al., 1987; Heston et al., 1996; McLain, 2005; Scheib, 2003). Although most teachers regard such activities as a vital part of their work, they do not consider themselves adequate to carry out these activities (Ballantyne, 2005; Ballantyne & Packer, 2004; Gordon, 1997). The root of this problem is again based on teacher training programs that do not support the prospective teachers with adequate equipment for the integration of the social aspect of music into the profession (Ballantyne & Packer, 2004; Gray & Lowe, 2019). In other words, as reflected in the studies of Kelly (1999) and Leong (1996) (cited in Ballantyne, 2001: 3-4; 2005: 111; 2006b: 1), this workload stress, which is also related to the quality of pre-service education, is another important factor leading to burnout in music teachers.

The Aim of the Study

As can be understood from the summary of the literature, the studies have provided critical information about burnout in the music teaching profession. In spite of this, factors leading to burnout may vary according to different countries and/or different organizational structures. In this sense, national studies are considered important. The teacher burnout in Turkey is an issue examined since the early 1990s. The empirical research conducted by Baysal (1995), Girgin (1995), Tümkaya (1996), Sucuoğlu and Kuloğlu (1996) made important contributions to the field. These studies conducted under conditions where access to primary resources is challenging, have both opened a new field study and provided a conceptual framework in Turkey. In Turkey, the first research in the field of music teaching was conducted by Korkmaz (2004). In the research, motivation sources and burnout of music teachers working in a metropolitan area were investigated with various demographic variables. After Korkmaz drew attention to the issue, 13 studies were conducted in about 15 years. The sample groups consisted of music teachers working in different geographical regions, different institutions, and at different levels. In most of the studies, Maslach Burnout Forms was used as a data collection tool. 28 different individual and organizational variables, especially gender, seniority, and marital status, were analyzed using the relational survey method. The research findings revealed important clues about some stress sources that might have caused burnout in music teachers. However, the relevant national literature is open to debate in three respects[6].

First, the researchers focused on the relationship between burnout and various variables. However, the mere presence or absence of burnout was overlooked. In other words, the answer to the question "what is the music teacher burnout in Turkey?" was not sought. Second, information about data collection tools and data analysis was structured independently from the original literature. For example, the editions of Maslach Burnout Inventory published in different years were incorrectly used in place of one another and incorrect references were given for the researchers who made the Turkish adaptation of the scales. Although cutoff points were shared in original form and some studies, this criterion was not taken into consideration during the analysis processes. Therefore, descriptive statistics results about the level of burnout dimensions were not fully presented. Although the original form had separate evaluation criteria for three dimensions, in some studies the scores were interpreted with a subjective approach and in others, an unspecified cutoff point was used for the interpretation of the findings. Although 'the dimensions that make up the inventory are evaluated separately, a single

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[6] The national studies are not specifically referenced. It is thought that a detailed literature review was made by the authors. However, some studies that may have been presented in scientific events such as congresses, symposiums, workshops, which are relatively limited in sharing, may have been overlooked.

burnout score cannot be obtained from the sum of the dimensions' (Girgin, 1995: 39; İnce & Şahin, 2015: 389; Maslach et al., 1996: 194) warning was made in the original form, in some studies, the relationship between variables was analyzed on a single dimension. The current problems have created a belief in the authors of this study that 'the results of national studies should be approached with caution'. Third, the international literature has provided important and detailed information on the burnout problem in the music teaching profession since the 1980s. However, international research results were not consulted in none of the national studies. This literature (not)scanning problem led to studies based on an idea structure disconnected from the field of music teaching and at the same time, it led to the inability to make genuine discussions about the value of the results in the literature.

Based on the three main reasons presented above, the authors claim that; "Music teacher burnout in Turkey remains subject to uncertainty in the profession and a conceptual framework in which we can discuss the issue has not yet been formed". In line with this opinion, the aim of the study was to determine the burnout levels of a group of music teachers in Turkey with an empirical approach and to open the results to discussion in comparison with the international literature results. The study was expected to 'inform' the researchers in Turkey on the international literature.

METHOD

Research Model

The study was structured according to the general survey model. In the study, the answer to the question "What is the level of burnout among music teachers in terms of emotional exhaustion, depersonalization, and personal accomplishment?" was sought. The study was conducted with 48 music teachers who work as permanent staff, in a city located in the Central Black Sea Region of Turkey. A total of 50 music teachers worked in the city. Two teachers could not participate in the study due to health problems. The data collection tool was applied in an in-service training workshop jointly organized for music teachers by the University and the Provincial Directorate of National Education in September, 2017. The required permission for research was obtained from the Provincial Directorate of National Education.

Data Collection Tool

In the research, Maslach Burnout Inventory-Educators Survey (MBI-ES) which was adapted to Turkish by İnce and Şahin (2015) was used[7]. The form was developed by Maslach, Jackson and Schwab in 1986 to measure the burnout of educators. The form, which is a version of Maslach Burnout Inventory-HSS, consists of Emotional Exhaustion (EE), Depersonalization (Dp), and Personal Accomplishment (PA) dimensions. "The MBI-ES is basically the same as the MBI. However, in some of the items the Word recipient has changed to student" (Maslach et al., 1996: 206). The EE dimension expresses the feeling of fatigue and exhaustion developed due to the decrease in energy; Dp dimension expresses the educator's negative feelings and behavior towards students; PA dimension, on the other hand, expresses the sense of accomplishment experienced by the educator due to perceived competence and high productivity. Burnout level is evaluated with three separate scores taken from the dimensions instead of a single score. A high score in EE and Dp dimensions indicates a high level of burnout, while a high score in the PA dimension indicates a low level of burnout (Figueras, 2014; Girgin, 1995; Maslach et al., 1996). "Due to the inverse relationship between the scoring and interpretation of the PA dimension, this dimension also indicates the feeling of personal failure or decreased personal accomplishment success" (İnce & Şahin, 2015: 390).

The validity-reliability of the form has been tested by many studies. In the study conducted by Iwanichi and Schwab (1981), Cronbach alpha values of dimensions were found to be .90 for EE; .76 for Dp; .76 for PA; in the study of Gold (1984), .88 for EE; .74 for Dp; .72 for PA values were

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obtained (cited in Maslach et al., 1996: 206). In the study of Belcastro, Gold and Hays (1983) with a total of 710 teachers working in public schools, for EE .89; for Dp .81; for PA .78 values were reached. Whereas in the meta-analysis study of Lee and Ashforth (1996), alpha values were found to be .86 for EE; .76 for Dp; .77 for PA (cited in Figueras, 2014: 97-98). Similar values were also obtained in some studies (McLain, 2005). The Education Form was first adapted to Turkish by Girgin (1995). In Girgin's study, alpha values were found to be .87 for EE; .63 for Dp; .74 for PA. In İnce and Şahin's (2015) adaptation study, alpha values were calculated as .88 for EE; .78 for Dp; .74 for PA.

There are totally 22 items in the form; 9 items in EE dimension, 5 items in Dp dimension, and 8 items in PA dimension. The form was structured according to the 7-point Likert-type grading. Ratings were scored as '0-Never, 1-A few times a year or less, 2-Once a month or less, 3-A few times a month, 4-Once a week, 5-A few times a week, 6-Everyday'. The highest score that could be obtained in EE dimension is 54, 30 in Dp dimension, and 48 in PA dimension. Scores in each dimension could be expressed as low, average (or moderate), and high levels (İnce & Şahin, 2015). The scoring key (cutoff points) of the form is given in Table 1 (Source of Table 1: Bernhard, 2006: 8; Figueras, 2014: 113; İnce & Şahin, 2015: 390).

Table 1. MBI-Educators Survey's scoring key

Dimensions	Burnout Level		
	Low	Moderate	High
Emotional Exhaustion	0-16	17-26	27 +
Depersonalization	0-8	9-13	14 +
Personal Accomplishment*	37 +	31-36	0-30

*The response scale values are reversed for the Personal Accomplishment dimension; Higher score=stronger feelings of accomplishment and lower burnout (McLain, 2005: 74).

Data Analysis

In the study, to determine the level of burnout, arithmetic mean and standard deviation values were calculated. SPSS software was used for analysis.

RESULTS

In this chapter, there are descriptive results regarding music teachers' burnout levels.

Table 2. Descriptive results regarding the burnout level of music teachers

Dimensions	Mean	SD	Level
Emotional Exhaustion	14.77	9.09	Low
Depersonalization	4.02	5.33	Low
Personal Accomplishment	38.19	5.35	Low

The average of the points that teachers received from Educators Form and the levels corresponding to the points are seen in the Table 2. According to the table, music teachers experience low burnout in Emotional Exhaustion (M=14.77; SD=9.09), Depersonalization (M=4.02; SD=5.33), and Personal Accomplishment (M=38.19; SD=5.35) dimensions. Descriptive results regarding the items in three dimensions are given in Table 3, Table 4 and Table 5.

Table 3. Descriptive results regarding emotional exhaustion dimension

I*	Items	Mean	SD
1	I feel emotionally drained from my work	1.35	1.36
2	I feel used up at the end of the workday	2.85	1.40
3	I feel fatigued when I get up in the morning and have to face another day on the job	2.21	1.41
6	Working with people all day is really a strain for me	1.88	1.52
8	I feel burned out from my work	1.46	1.40
13	I feel frustrated by my job	1.00	1.49

14	I feel I'm working too hard on my job	2.10	1.60
16	Working with people directly puts too much stress on me	1.19	1.58
20	I feel like I'm at the end of my rope	.73	1.25
	Emotional Exhaustion	**14.77**	**9.09**

*Item no

Table 4. Descriptive results regarding depersonalization dimension

I	Items	Mean	SD
5	I feel I treat some students as if they were impersonal objects	1.10	1.37
10	I've become more callous toward people since I took this job	.88	1.47
11	I worry that this job is hardening me emotionally	.83	1.48
15	I don't really care what happens to some students	.64	1.48
22	I feel students blame me for some of their problems	.56	1.03
	Depersonalization	**4.02**	**5.33**

Table 5. Descriptive results regarding personal accomplishment dimension

I	Items	Mean	SD
4	I can easily understand how my students feel about things	5.30	1.09
7	I deal very effectively with the problems of my students	4.50	1.53
9	I feel I'm positively influencing other people's lives through my work	4.71	1.57
12	I feel very energetic	4.64	1.38
17	I can easily create a relaxed atmosphere with my students	4.96	1.38
18	I feel exhilarated after working closely with my students	5.10	1.15
19	I have accomplished many worthwhile things in this job	4.23	1.46
21	In my work, I deal with emotional problems very calmly	4.75	1.42
	Personal Accomplishment	**38.19**	**5.35**

CONCLUSION AND DISCUSSION

In the study, it was found that the teachers' burnout levels were low in all three dimensions. In other words, music teachers' feelings of Emotional Exhaustion (EE) and Depersonalization (Dp) were low and their perception of Personal Accomplishment (PA) was high.

There are some empirical studies in the literature that approach the burnout of music teachers according to the Maslach model. For example, Nimmo (1986), in the research with 174 music teachers, found that teachers experienced moderate burnout in all three dimensions. Hendry (2001) and McLain (2005) presented findings that matched Nimmo's results. In another study executed by Hodge et al. (1994) with music and mathematics teachers, it was found that music teachers experienced high burnout in EE dimension and moderate burnout in Dp and PA dimensions. On the other hand, Figueras (2014) determined that music teachers experienced high burnout in EE dimension, moderate burnout in Dp dimension, and low burnout in PA dimension in the study conducted with a group of teachers from 6 different branches. Despite these results, Bernhard (2006) reported that the teachers experienced low burnout in all three dimensions in the study carried out with 286 music teachers working in primary and secondary schools. The table below may be beneficial for assessing the results of the research with a holistic view.

Tablo 6. Results of the related research

Research		Results		
		Emotional Exhaustion	Depersonalization	Personal Accomplishment
1986	Nimmo	Moderate	Moderate	Moderate
1994	Hodge, Jupp & Taylor	High	Moderate	Moderate
2001	Hendry	Moderate	Moderate	Moderate
2005	McLain	Moderate	Moderate	Moderate
2006	Bernhard	Low	Low	High
2014	Figueras	High	Moderate	High

The results in the Table 6 can be interpreted as "the majority of research revealed that the music teachers experienced emotional exhaustion and depersonalization, but their perception of personal success was high". It would also make sense to share a result of a research with a broad participation. In the USA, a survey conducted by Texas Music Educators Association and by participated approximately 3200 music teachers, 52% of the teachers experienced burnout (TMEA, 2016). Briefly, as can be seen research results, the obtained result was the same as the result of Bernhard, but it did not correspond to most other research results. This situation suggests that the general concern about burnout of music teachers reflected in international studies may not be applicable for music teachers in Turkey.

In the surveys of TIMSS, PISA, and TALIS, which are on an international scale, the stable higher level positions of countries with strong educational practices such as Finland, Canada, China, Singapore, South Korea for many years clearly demonstrates the value of investment made in teacher competency, teacher training system, and professional development. The point reached by these countries whose primary goal is to keep the status of the teaching profession high, forces the education system of many countries to change. According to a common result that became prominent in the discussions in this context, today, teacher burnout remains current as a universal problem. With this acceptance, many of the dominant organizational factors leading to burnout such as loss of status, low salary, unfavorable working conditions, undisciplined student profile, inadequate professional development opportunities that are commonplace in a country like Turkey, discussing the low burnout feeling and high perception of success that a group of music teachers had was quite challenging for the authors of the study. Occupational burnout can change direction according to cultural, social, economic, and organizational dynamics specific to countries. In this sense, the first thing essential to discuss the results was to consult national studies. However, as explained in the purpose section, blurred knowledge resulting from relevant national research, on the one hand, requires a cautious approach to national results, and on the other hand, leads to the discussion being conducted on an immature basis. For this reason in some cases, opinions based on the observations and experiences gained by the authors during the teaching practices in schools they were carrying out for many years were included.

The international burnout literature underlines the workload of music teachers. The workload refers to extracurricular musical activities that the music teacher is obliged to carry out besides course load and administrative affairs. School music education is technically important in most of Europe, North America, Australia, and Far East countries. In addition, as explained in the introduction, despite the marginal position of school music education in programs and the low status attributed to the profession of music teaching, monitoring, inspection, and evaluation mechanisms for teacher performance are used effectively (Eurydice Report, 2018). These evaluation results are effective in extending the duty period of a music teacher. Naturally, the system is technically well run. Although there are different applications in different regions along the country, school music education is carried out in coordination through co-curriculum and extra-curriculum. Co-cirriculum offers the theoretical and practical framework of music lessons, as in Turkey. Extra-curriculum, on the other hand, covers music activities offered as alternatives such as choral, individual instrument, pop-jazz-classical orchestra, band etc., outside the clasroom. The participation of students in extra-curricular activities conducted under the umbrella of formal education is particularly encouraged by families and administrators. In fact, the society regards these extra-curricular musical activities more valuable than music lessons. However, these activities cause intense stress and burnout in music teachers because music talent is not a prerequisite for students, these activities are considered by the community and

administrators as a public relations tool that enhances the public image of the school rather than education, financial and administrative support remains inadequate, planning, preparation, and staging the performance are taken into account for extension of duty time, and especially these activities require a lot of additional time and additional energy (Krueger, 2000). It is one of the main foundations of statistics reporting the music teaching profession as 'stressful', 'having a high attrition rate', and 'having dangerous dropout rates' (Hodge et al., 1994; NCfES, 1997; Robertson, 1986). Briefly, this workload, which has been imposed on music teachers, emerges as a 'high predictor of burnout' in international literature.

So, what is the situation in Turkey? The music teachers in Turkey are obliged to give 15 hours of lessons to earn their salary. This number is below the average of European countries (Eurydice Report, 2015). In addition to the course load, teachers can be assigned in celebrating national and official ceremony and/or local liberation days. Music teachers can also perform activities within the scope of activities such as student club, design and skill workshops, exercises etc. These activities are carried out primarily at extra-curricular hours. The activities performed are processed into the National Ministry of Education e-School System Social Activity Module and archived in writing (MEB, 2019). In order to better evaluate the job definition that has legal infrastructure in the context of our subject, it is necessary to explain some points.

First, the music teachers working in public schools are not obliged to plan, organize, manage, and perform any activity, unless a formal assignment is made. The activities carried out make a numerical contribution to the 'service score' used in processes such as location change or promotion. However, teachers in Turkey, contrary to the practice in many countries, serve as permanent staff (Eurydice Report, 2015). In other words, assigned music teachers do not have to worry about losing their duty unless they prefer or commit any of the infamous crimes defined in the law. With the influence of this 'guarantee' position, it can be said that the music teachers use their non-obligatory extracurricular activity preferences towards lightening the workload based on the rights granted to them through regulations.

Second, under the roof of formal education in Turkey, 'an extra-curriculum for music education', independently prepared or integrated into existing co-curriculum, is not implemented alongside music lessons. So, school music education in Turkey is carried out with a one-dimensional curriculum. This situation can be interpreted as 'the music teachers in Turkey have _less_ workload' when compared to workload resulting from two-dimensional education practice in other countries, although it does not provide an inference such as 'The music teachers have no workload'.

Third, one of the main sources of teacher burnout is the discipline problem experienced in schools. According to the TALIS 2018 results, the teachers in Turkey spare approximately 27% of lesson time to provide in-class discipline and administrative work. This rate is above the OECD average. According to another data, from 2008 to 2018, Turkey is the country in which the average time devoted to actual teaching in one class hour reduced the most (TEDMEM, 2019). This result reveals that the discipline problem is increasing day by day and the student profile evolved in an undesirable direction in Turkey. Discipline problem is more common in music lessons. Because, as mentioned in the introduction part, the system does not regard the music lesson as an academic field. There are also signs indicating the existence of this identity issue of school music education in Turkey and its reflections in the lessons (Bağcı & Can, 2019; Öztürk & Öztürk, 2017; TED, 1989). For this reason, the expectations of students from music lessons and their attitudes and behaviors in class are quite different compared to other lessons. In addition, international exams are based on academic field acquisitions such as mathematics, science, and mother tongue. Turkey can not achieve a significant success in these exams. The national education policies, which have been revised with the hope of increasing the position and image of the country in the success rating, direct the interest, energy, and perception of the society to the academic fields and, on the other hand, compel the students to focus on these fields. The current policies are also seen in the High School Transfer Examination and Higher Education Institutions Exam, which are held at the national level and for which the acquisition of music lessons is not needed. This reductionist approach to school music education feeds the discipline problem experienced in music lessons. Question regarding our topic: How does the current situation

influences the workload of music teachers? There aren't any arrangements or systematic practices in Turkey in order to evaluate the performance of teachers working in public schools (Eurydice Report, 2015, 2018). However, existing exams actually serve as a natural assessment mechanism for fields such as mathematics, science, and Turkish. In other words, success or failure in these exams allows teachers responsible for academic branches to be checked through the exam systems and necessary measures are taken. However, there is no such control mechanism for the music field. Although music teachers are inspected periodically like other teachers, inspections do not reach the desired goals due to the fact that inspectors do not know the field. This provides music teachers with an 'uncontrolled' autonomy that they intensively employ for their in-class teaching and learning processes. Perceived autonomy often leads to lessons being taught in a simplified content that serves to entertain rather than educate in order to ensure discipline in the classroom. This approach results in compromising most of the achievements in the Music Curriculum. The intention to 'skip' the lesson with the least psychological trauma brings notion suggesting that 'music lesson should be at least 2 hours', which music educators have been advocating for years, on the other hand, alleviates the technically existing course load of music teachers, into question. In the Turkish education system, where the teacher is not recognised in decision-making processes, the efforts of music teachers, who struggle to preserve the value of school music education, are defeated in the face of the system and extinguished with learned helplessness. To summarize the three articles briefly; the finding that shows that music teachers experience low burnout in emotional exhaustion and depersonalization dimensions can be explained by the low workload that occurs due to the current education system.

The Maslach burnout model underlines the high perception of personal accomplishment among employees who experience low burnout in emotional exhaustion and depersonalization dimensions (Maslach & Leiter, 2016; Maslach et al., 2001). The obtained result showing that music teachers had a high perception of personal accomplishment, was compatible with Maslach's model. It means that high personal accomplishment perceptions of music teachers can be explained by low burnout in emotional exhaustion and depersonalization dimensions. This result can also be supported by the findings of Nimmo (1986), Hodge et al. (1994), Hendry (2001), McLain (2005), and Bernhard (2006). However, while the situation of school music education and the status of the music teacher continue to be relevant in the Turkish education system, it may be insufficient to base the result obtained only on the relationship between the dimensions of the burnout model. The number of teachers waiting to be employed in Turkey was 438,134 according to the 2017 strategy report of the Ministry of National Education. There were 228,279 prospective teachers trained in faculties of education and educational sciences. There were approximately 654,000 candidates hoping to become a teacher if the students from other faculties who can obtain teaching rights through formation programs were also included. This number exceeds one million with the graduates who continue pedagogical formation certificate programs. The policies shaped by the Ministry of National Education and Higher Education Institution in order to restore balance between the quotas have not been able to solve the problem. Under these difficult conditions, it is clear that the music teachers who enter the system after passing 'a socially legitimate examination' (Özoğlu, Gür & Altunoğlu, 2013) are 'successful and lucky'. In fact, the teachers in Turkey prefer 'the profession of teaching' because it is a guaranteed job with a regular and reliable income. These conditions are regarded as a higher source of occupational motivation compared to their European counterparts (TEDMEM, 2019). Naturally, the success achieved in the exam and the advantage of guaranteeing the years to come may contribute to the positive development of emotions that affect personal perception of success, such as motivation, self-efficacy, and self-confidence. This situation is thought to reduce the effect of praxis shock leading to burnout and increase the perception of personal accomplishment.

Music teachers are a group that loves their profession and chooses their profession consciously. The literature provides many findings that reveal this sense of commitment (Alberto, 2011; Ballantyne & Zhukov, 2017; Krueger, 2000; Nimmo, 1986; Otacıoğlu, 2008). The education of a music teacher is not a technical-level learning-teaching process or a process of turning a musician into a music teacher, focusing only on the acquisition of musical and pedagogical knowledge and skills. As Westvall expressed, it is a complex process of gaining the occupational identity, which is a combination of personal, social, and educational experiences related to music and music education, and is linked to previous experiences (Westvall, 2007). Occupational identity is a feature that

influences the teachers' teaching styles, their interaction with colleagues, and their perception of personal success (Ballantyne & Zhukov, 2017). It can be said that prospective teachers who have a strong occupational identity are more successful in overcoming the difficulties and adapting to the problems they encounter in the first years of the profession (Cole & Knowles, 1993 cited in Delamarter, 2015: 3). In other words, occupational identity has an influence decreasing or increasing the impact of praxis shock (Ballantyne & Retell, 2020). Occupational identity is not just an achievement that emerges as a result of vocational education and develops throughout the profession. It is whole of values and a changeable, complex and versatile social building process that has relationships with many elements such as past experiences, beliefs, talents, interests, self, learning environment, teaching practices, family, teacher etc. (Aslan, 2016; Ballantyne & Zhukov, 2017; Cox, 1994; Isbell, 2008). Similarly, professional development theories emphasize that personal factors such as talent, interest, capacity, values, self-concept as well as environmental factors such as family, peer and teacher are effective in the choice of profession of the individual (Gündüz, 2003). In short, the majority of music teachers come from a social environment surrounded by music. This culturation/enculturation is more effective and powerful in the selection of professions and in the development of occupational identity than other fields of teacher education (Ballantyne & Zhukov, 2017; Cox, 1994; Isbell, 2008; Westvall, 2007). In this context, the work of McLain (2005) and Figueras (2014) is important. In his comparison of the results of five different teacher groups, McLain (2005) determined that music teachers experienced more emotional exhaustion than other groups, whereas their perception of personal accomplishment was high. The researcher attributes this result to the fact that music teachers internalize their professional roles more strongly than other teachers. Figueras (2014), comparing teacher burnout with US Norm and US teacher Norm, found results similar to McLain's, music teachers experienced higher levels of emotional exhaustion and depersonalization than the norms, however their perception of personal accomplishment was higher. Briefly, it is thought that the high perception of personal success personal accomplishment of music teachers has a relationship with their occupational identity.

Closing

The authors agree with the criticisms that 'based on the findings of a study group, it can not be decided whether music teachers experience a burnout'. Although the themes of discussion have the power to represent the universe in the national context, the working group is not technically representative. The authors are also aware of this situation. As it is understood from the content, this study opens the situation of music teacher and music education in Turkish education system to discussion in terms of burnout. It may be beneficial to remind the notion that does not consider school music education as an academic field and attributes low status to the music teacher: Recent research analyzing the education systems of countries with high success in international exams emphasizes the teacher. For example, in Finland, teachers have to have a master's degree in order to enter the system despite receiving a salary below the European average. Similarly, in order to become a teacher in Singapore, it is necessary to be in the 1/3 upper level of success in the university exam. The quality of education in these countries is not related to salary, but to the high status attributed to the teaching profession and autonomy given to the teacher. However, there is an overlooked point in research. One of the common features of these countries is the value they assign to school music education. Aesthetic and utilitarian outcomes of music education are considered important in these countries. In contrast to the perspective in many countries, school music education is regarded as important as the highlighted areas such as mathematics, science and mother tongue. In these countries, without any superiority in any academic field, an effective school music education is supported at all educational levels with applicable programs and auditable evaluation mechanisms. Briefly, for the solution of the problems experienced in the field of music teaching, firstly, according to Hodge et al. (1994), a healthy ethos should be developed on the basis of respect and value of all kinds of knowledge and the importance of all learning areas should be recognized. This acquisition can be effective in solving many problems, especially burnout, that lead music teachers to learned helplessness.

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