

The art museum as a catalyst context for teacher well-being and burnout prevention: an international review of best practices

Carmen María Basanta Vázquez, Carmen Urpi

University of Navarra

Abstract: This study focuses on the art museum as an educational context that can contribute to teachers' well-being and burnout prevention. Beyond the benefits offered through sources of immediate, pleasure-driven experiences that evoke positive emotions with short-term effects, museums also enable art-based proposals where teachers can confront themselves and reach a dialogue with their own personal development and goals. Through these proposals, depersonalization, emotional exhaustion or the lack of professional fulfilment could find a place for its prevention. A best practice review is conducted by means of inclusion and exclusion criteria applied in repositories and museum websites. Results identified 35 practices in 13 different international museums that fall into CPD, workshop, community program, teacher networking, space to relax and curatorial proposal. Conclusions provide 4 guidelines for designing educational proposals in art museums to enhance teachers' creativity and well-being and prevent burnout.

Keywords: teacher-wellbeing; teacher-burnout; art museum; creativity; best practices review

Abstract: Il presente studio si focalizza sul museo d'arte come contesto educativo in grado di contribuire tanto alla promozione del benessere degli insegnanti, quanto alla prevenzione dell'esaurimento professionale (burnout). Il museo, oltre ad offrire esperienze immediate all'insegna del piacere ed in grado di evocare emozioni positive con effetti a breve termine, rappresenta infatti un contesto adatto anche alla promozione del benessere professionale dove la depersonalizzazione, l'esaurimento emotivo o la mancanza di realizzazione professionale potrebbero trovare uno spazio per la loro prevenzione. Il presente studio muove da una revisione, operata mediante criteri di inclusione ed esclusione, delle migliori pratiche internazionali applicate nei repository educativi e nei siti web dei musei. I risultati identificano 35 pratiche in 13 musei internazionali che rientrano in CPD, workshop, programmi comunitari, reti di insegnanti, spazi per rilassarsi e proposte curatoriali. Le conclusioni forniscono 4 linee guida per la progettazione di proposte educative nei musei d'arte per migliorare la creatività, promuovere il benessere e prevenire il burnout degli insegnanti.

Keywords: Benessere degli insegnanti; burnout degli insegnanti; museo d'arte; creatività; revisione delle migliori pratiche

Introduction

Since the COVID-19 pandemic, the issue of psychological distress in the educational field, particularly among teachers, has become a matter of significant concern. Specifically, there is a growing problem related to the relationship between teachers and their work, manifested in the prevalence of burnout syndrome. Characterized by Maslach (1982), burnout, as the result of prolonged stress where teachers lack the necessary resources to cope with the demands causing stress, manifests through symptoms of emotional exhaustion, depersonalization, and a lack of professional fulfillment. Numerous studies highlight its physical, psychological, sociological, economic, and occupational origin and consequences. In the context of burnout prevention, some authors (Albanese & Gabola, 2015) emphasize that teacher training programs can serve as valuable spaces for acquiring essential skills to reduce the risk of burnout.

The professional competencies paradigm has created space and interest in creativity as an essential element for the 21st century (PISA 2022 assessed creative thinking) and non-formal educational institutions are increasingly focusing on promoting it while simultaneously enhancing well-being. Precisely, engaging in cultural or heritage activities has been shown to promote longer, healthier lives, address key health and social care challenges, reduce costs in these services, and improve health outcomes, including alleviating burnout symptoms (Fancourt & Finn, 2019; Sektani et al., 2022). In line with the objectives of the Seoul Agenda, there is a growing interest in supporting the inclusion of arts and humanities in teacher training programs (UNESCO, 2010). Its inclusion over the past century reflects a shift away from the reductionist medical model towards an encouragement to foster the arts benefits on health by promoting artistic engagement. By including creative training within the arts context, teachers can find new ways to re-personalize their teaching task, to find themselves less emotionally exhausted and to create a new professional fulfillment more based on love rather than on desire and more towards the process rather than the results. Then, it is urgent to provide opportunities for teacher training focused on an ethics of care that is creative and open to others that later facilitates the mutual recognition between teacher and student. A teacher who learns to care for himself/herself will, in turn, teach others to care for themselves (McLaren & Arnold, 2016; Tantillo et al., 2019).

As a historical space with an educational end, the art museum context is chosen on an international level with the aim of studying the contribution it can make to teachers' burnout prevention or well-being promotion. The art museum, as a forum for emotional and intellectual expression, fosters dialogical learning that helps people reconnect with themselves and others (McClellan, 2006; Schlosser & Zimmermann, 2017; Urpí et al., 2011). Therefore, it is hypothesized that art museums may provide a space for promoting well-being and preventing teacher burnout. Could art be a facilitator of re-personalizing experiences for teachers? Is the art museum offering creative experiences that directly support teacher well-being and provide educational opportunities to prevent burnout and its symptoms? If so, what types of experiences are being offered, and how are they methodologically designed?

Theoretical framework

As permanent, nonprofit institutions at the service of society, museums include within their *ethos* the dissemination, teaching, and aesthetic enjoyment of the cultural assets they preserve. The role of the museum as a facilitator of pedagogical experiences is a contemporary phenomenon whose rise has come through the first definitions provided by the ICOM and the New Museology movement (Valdés, 2008). Social movements in the 60s initiated the discussion about the dichotomy between care for objects and public outreach, leading to the conclusion that it should not be one or the other, but both (McClellan, 2006). Since the museum's essential function is to serve as an instrument for sociocultural development in support of a democratic society, the ICOM's new definition (2022) reflects a postmodern shift towards inclusivity, highlighting its role in fostering a more egalitarian and just society. It represents a substantial change from the previous one, which is that of operating *with* the audiences and communities rather than operating *for* them.

1. Restorativeness and care in the art museum

The recent definition establishes the museum as a democratic and inherently pedagogic space but also a site where dynamics of care unfold (Robins, 2013). Similarly to how objects are cared for in a museum, why not educators or volunteers care for the audience, mostly if engaging in the creation and production of art experiences is proving to enhance personal well-being and preserve mental health. Ultimately, there is a loving reason behind the caring attitudes that can be conveyed through educational programming. It is also love that drives the relationship between the teacher and the learner and, somehow, could have the potential to restore well-being and prevent burnout.

The way in which these issues are addressed is generally through the power of conversation, encounters, and dialogue facilitated by the artworks themselves. Specifically, contemporary art museums offer teachers favourable environments to enhance their capacity for reflection on their own personal and professional reality, as well as a space to express feelings and ideas. The mindful museum is one that is self-aware, conscious of its functions, and provides an immersive experience from the moment one enters; stretches the idea of promoting valuable activities and experiences with a potential and healing power for silence and serenity (Janes, 2010). Furthermore, aspects connected to awe, pausing, paying attention, and cultivating a mindful gaze are becoming increasingly significant due to their strong association with enhancing states of well-being and because of the dialogical turn by building bonds with the artwork (Murawski, 2021).

Furthermore, many museums are adopting values of empathy and connection, striving to create experiences rooted in storytelling, personal histories, memories, healing, and civic participation. Belonging involves feeling a sense of ownership, participating as a creator or collaborator in the community (Murawski, 2021). Meeting both visitors' expectations and the mission and values of the institution, museums can reach a participatory methodology creating and designing with them in order to make experiences more compelling, attractive, comfortable (restorative), comprehensible, innovative, and sustainable (Cecio & Matteuzzi, 2024; Šveb & Jelinčić, 2022) to promote well-being and introspection (Chatterjee & Noble, 2013). This perspective makes visitors not only educational content consumers, but main characters of their learning experience, engaged with the institution and respected. Participants will always need to be acknowledged, welcomed and have clear roles on how to participate taking into account their prior knowledge and expectations, experiences and motivations.

Museums are understood as intervention sites in their category of preventive dynamic places where the contemplation of beauty can pedagogically support people's well-being and foster a balanced mindset; but also, for the research and practice in health and well-being they foster (Barrio-Fernández, 2014; Melo & Echarri, 2022). Evolving into sources of health and well-being for their communities, the art museum is expected to prove it can make a shift to also being centers where people can participate and interact through experiences that can help them thrive (Šveb & Jelinčić, 2022). This restorative dimension comes from oneself's need for connection with others and with reality motivated by the postmodern dynamics of disconnection and for the art museum to provide an answer for it (Schlosser & Zimmermann, 2017).

However, well-being promotion in the cultural or museum context has not been without criticism and has undergone a gradual transformation (Chatterjee & Noble, 2013; Dodd & Jones, 2014). Considerations are done when understanding the danger of viewing visitors as consumers of art, of museums, or even of positive well-being experiences, rather than as individuals integrated into a community with educable dimensions conducive to lifelong growth. Caution must be exercised when studying educational benefits in the museum as immediate, pleasure-driven experiences that evoke positive emotions with short-term effects (Šveb & Jelinčić, 2022). Art museums may challenge visitors with discomfort or controversy, as encounters with art do not always unfold as planned, which sometimes is necessary to go through to achieve well-being (Ander et al., 2011; Chatterjee & Noble, 2013).

2. Well-being promotion in the art museum

According to Falk (2022), a valuable experience in the art museum is based on its ability to significantly enhance personal, intellectual, social, and physical well-being in a tangible and observable

manner. Those with past positive experiences are inclined to revisit museums to bolster their well-being. After reviewing the literature, the dimensions in which an art museum can enhance teachers' well-being are: (a) *Extensive dimension*—Broadening the cultural or well-being experience beyond the museum's walls; (b) *Physical dimension*—Adapting spaces ensures that anyone can easily access it physically and generates reactions of wanting to return; (c) *Educational dimension*—Promoting mindful curatorial or pedagogical proposals focused on learning and well-being through shared cultural experiences, sensory engagement, personal expression, communication, and appreciation or contemplation.

An integral aspect of the pedagogical approach to prevention hinges on establishing the museum as a space for inquiry rather than merely providing answers. This involves fostering participatory dialogues that prompt individuals to pose questions they may not typically consider, whether due to a lack of curiosity, time constraints, or other factors (Cecio & Matteuzzi, 2024). Therefore, educators or facilitators must be comfortable with the idea of dealing with and working closely with a diverse group of people. A dialogical dynamic on their part can help that bond and the sensation of sensory well-being to occur. Chatterjee and Noble (2013) emphasizes that museum staff need to be cognizant of potential adverse effects, such as the evolution of memories and highlight the importance of seeking guidance along the process. Šveb and Jelinčić (2022) do not find any result on the necessary competences of museum educators needed to support other's well-being.

Regarding methodological aspects, recent references highlight the pedagogical benefits of a community engagement participation. Recommendations are to implement group activities over individual ones, especially to assist those who may feel anxious about sharing their intimacy to others (Wallen & Docherty-Hughes, 2022). Studies have shown increased well-being outcomes in experiences that include object handling. The touching act deeds as a catalyst for a person's thoughts and emotions in addition to the undeniable value it provides for self-esteem (Chatterjee & Noble, 2013; Dodd & Jones, 2014). When individuals experience positive emotions, it fosters openness in their interactions with others, ultimately enhancing their sense of belonging. To cater to visitors less familiar with art, the restorative effects can be amplified by providing dedicated spaces such as cafes or lounges (Falk, 2022; Šveb & Jelinčić, 2022), which should be thematically linked to the exhibition to deepen comprehension and unveil meaning.

There is an increasing recognition of the need for both quantitative and qualitative research methods to provide a comprehensive understanding of the impact on participants' health and well-being. At the same time, there is also an understanding of the lack of robust and good quality evidence and a lack of pre and post experience evaluation research to show why and how it makes a difference. Schlosser and Zimmermann (2017) speak about changes in participants as from stressed to relaxed, from distracted to present, and from overwhelmed to peaceful when this type of evaluation is done. It is crucial for individuals to learn to derive the imprint on memory and on heart that an aesthetic-artistic experience leaves throughout his/her entire life or in multiple personal or professional dimensions (Fontal, 2009).

The most used approaches to evaluate the impact of programmes on arts and well-being are verbal feedback, focus groups, video, interviews, observations, questionnaires, collaboration with an external evaluator/research groups/healthcare professional, the use of standardized healthcare outcomes measures, and the NEF framework on well-being (Ander et al., 2011) among others. Co-creative evaluation is proposed so participants can engage in a valuable way (Warran et al., 2023). It entails creating the evaluation with the participants which implies a vision of learning with them rather than reporting what they have learnt. For measuring participants' well-being during educational proposals within the art museum context, the UCL Creative Wellbeing *Toolkit* and the Warwick-Edinburgh Mental Wellbeing Scale have gained attention and usage. When used in conjunction with qualitative methods (interviews or observations), they enable a more thorough exploration of the underlying reasons for the observed increase in positive feelings or serve as preventive information for school teachers about their emotional fatigue (Dodd & Jones, 2014; Thomson et al., 2018).

Ultimately, this study proposes the following (RQ) research questions: (RQ1) Do art museums include educational offerings aimed at promoting teacher well-being in their programs? (RQ2) What level of implementation do these offerings have?; (RQ3) What pedagogical approaches need to be

considered when reaching a consensus for an art museum proposal directed at teachers to promote their well-being and prevent burnout?

Method

1. Objective

By the review of best practices, this article aims: (O1) To explore whether art museum institutions incorporate educational experiences for teacher well-being or burnout prevention; (O2) To assess the level of implementation; and (O3) To identify relevant guidelines for the implementation of educational practices in art museums enhancing teacher creativity to promote well-being and prevent burnout.

2. Search strategy, selection criteria, data collection and analysis process

Inclusion and exclusion criteria screening was established in the pursuit of identifying best practices in art museums that promote teacher well-being, prevent burnout, and foster creative development (Table 1).

The first searching phase (PH1) involved a snowballing approach in coordination with esteemed national and regional networks, consulted mailing lists, and solicited input from international colleagues¹. The second phase (PH2) consisted in identifying relevant results by hand-searching on museum websites. The Museums Association Repository, Cutler's (2022) or Chatterjee and Noble's (2013) review served to detect the UK museums most specialized on making an impact on mental well-being through its educational possibilities². University museums' websites in Spain were also consulted. Other art museums' websites were reviewed based on the intuition derived from previous research done by the authors. Additionally, the AI tool ChatGPT was employed to delve deeper into content search across various websites. The third phase (PH3) involved hand-searching on repositories, great institutions or databases on arts and well-being educational experiences or resources³. The case study methodology was used to analyze the obtained results.

¹ By having conversations and informal interviews with educational staff from the Durham University Oriental Museum, Fitzwilliam Museum Cambridge, Ashmolean Museum Oxford, UCL partnership with CCI, Festival Bridge UK, and online communication with educational staff from The Thyssen Museum Spain, The National Galleries of Scotland, Chiostro del Bramante Rome, and the Museum of Contemporary Art Rome. "The role of these experts in identifying effective practices has primarily involved providing guidance on how to search for such practices or where to look, such as the types of museums to consider. None of them contributed specific knowledge about any of the practices documented here; however, their insights through conversations were valuable in refining the search process."

² The Glenside Hospital Museum (Bristol), the Mental Health Museum (Wakefield) and the Bethlem Museum of the Mind (London); and another 13 non-specialist museums but with a broad intent to influence this matter as The Beane House of Art and Knowledge (Canterbury), the Dulwich Picture Gallery (London), the Dylan Thomas Centre (Swansea), The Foundling Museum (London), Glasgow Museums, The Holburne (Bath), Leeds Museums and Galleries, The Lightbox (Woking), the National Galleries of Scotland, The Salisbury Museum, The Towner Eastbourne, the Tyne and Wear Archives and Museums, and the Museum University of Edinburgh.

³ A total of 14 repositories of best practices were consulted: The Gardens, Libraries & Museums (GLAM) repository of case studies of the University of Oxford has a well-established portfolio of health and social well-being public initiatives; Creative Ireland Repository; The Happy Museum Project; The Culture, Health & Wellbeing Alliance; The Repository for Arts and Health Resources in the Sidney De Haan Research Centre for Arts; the Arts & Culture in Education Research Repository; The National Academy for Social Prescribing (NASP); the London Arts & Health; the Arts & Health Hub; the Creativity, Culture & Education; the Americans for the Arts repository; Educational repositories as the UNESCO; Evidence Based Teachers Network; Evidence Based Education; The Repository for Arts and Health Resources; The National Academy for Social Prescribing (NASP); Culture, Health & Wellbeing Alliance; Americans for the Arts; The Happy Museum Project; Creativity, Culture & Education and Sidney De Haan Research Centre for Arts and Health; the Evidence Based Teachers Network; and the Evidence Based Education. No results were found except in the Arts Health + were the report *Museums as spaces for wellbeing: A second report from The National Alliance for Museums, Health and Wellbeing* (Desmarais et al., 2018).

	IC	EC
Language	English, Spanish, Italian or French	Others
Setting	Art museums and art galleries ⁴	
Demographic groups	Teacher(s), pedagogue(s) or educator(s)	
Art forms	Plastic and visual arts	
Theoretical framework/ Pedagogical approach	Burnout and well-being understood in its most holistic sense Creativity as an ecological and humanistic construct	Burnout and well-being as psychological constructs Creativity as a cognitive construct only understood on its productive dimension Art therapy
Objectives	To generate support dynamics for teachers through the arts To foster teachers' well-being or burnout prevention and its symptoms To develop the creative competences: research, intuition, inspiration, imagination, and innovation	Psychological or art therapy intervention
Contents	Research, intuition, inspiration, imagination, innovation, emotional exhaustion, depersonalization, a sense of professional achievement, professional identity, vocation, burnout, recognition, and emotional expression, stress, anxiety, depression, or creative thinking	Art therapy, art-therapy, therapeutic interventions, cognitive behaviors, psychological interventions

Table 1. Inclusion Criteria (IC) and Exclusion Criteria (CE). Compiled by authors

Results

The 35 results are distributed among 13 resulting museums, reflecting their programming or initiatives that in some manner address the fostering of creativity and, either directly or indirectly, teacher well-being. Concerning their location, results range from the USA to the UK and passing by Brazil, Scotland, Spain and China. Information found on some of them was rather brief, only acknowledging their existence, while others were explored in more detail and length.

⁴ Both terms *museum* and *gallery* are included in the search for good experiences given that their use in English-speaking countries is often interchangeably used to name similar cultural institutions.

(1) *MoMA* (NY)—Its learning department offers online specific materials to support teacher practice and curriculum resources and they also have a museum teachers' lounge where to relax encourages networking and facilitates sharing experiences or knowledge. Also special educator-only events occur periodically, providing them with a serene and immersive experience on arts where one can detach from educational responsibilities. The Teacher Wellness Programs aims at supporting teachers' well-being with workshops as Artful Practices for Well-Being. This is focused on art as a way for emotional and social learning, fostering resilience and emotional well-being, enabling teachers to feel more in control amidst chaos and uncertainty. A continuous and well established feedback loop system ensures receiving pertinent information for improving teacher training programmes and ensuring their appropriateness and responsiveness.

(2) *The Museum of Fine Arts* (Boston)—It has extensive experience in teacher training activities, workshops and in providing educational resources and teaching materials, allowing for sustainable implementation and time for reflection and creative enjoyment. Specifically, Artful Thinking from Harvard's Project Zero focuses on CPD through the integration of art into the classroom to encourage critical thinking, detailed observation, empathy and reflection in teachers and their students. Activities include guided observation of artworks, image analysis, and dialogue and discussion in the classroom.

(3) *SFMOMA* (San Francisco)—The Teacher Artist Collaborations in creative projects that combine art, pedagogy, and personal expression are done in order to help teachers to connect the classroom to the contemporary art world. Exists training on materials and content that can be integrated into their teaching as well as programmes of CPD. Additionally, the museum has activities on Special Saturday for teachers that, among other things, encourages the building of relationships and increases the possibilities of sharing among teachers.

(4) *J. Paul Getty Museum* (LA.)—Long-standing commitment to supporting teachers through its CPD programmes within the framework of Professional Learning Communities aimed at equipping teachers with educational tools and methodologies for classroom integration. This fosters a network of multi-level educational professionals from diverse schools into a collaborative environment, encouraging the exchange of effective educational practices and mutual support. The Wellness Day for educators: Recharge, reflect, create, be inspired held on May 6th, 2023 consisted of 19 repeated activities, segmented into three one-hour slots, allowing educators to select the 3 workshops they preferred to attend. Two workshops were specifically designed for burnout prevention one conducted by a visual artist and the other one by a therapist and corporate consultant on creative approaches to well-being (The Getty Museum, 2003).

(5) *Montreal Museum of Fine Arts* (Canada)—Despite being the first museum to adopt the museums on prescription paradigm in 2018, its activities directly related to well-being are aimed at the general public, such as An invitation to slow down or Art therapy, as well as for specific audiences with particular needs. The educational area has a broad scope and provides online workshops for teachers to engage in during their work breaks, allowing them to reconnect with their creative side and bridge the gap with their teaching activities.

(6) *MASP* (Brazil)—It offers exclusive teacher retreats with moments of reflection, dialogue, and connection with art, through guided tours, artistic creation workshops, and thematic discussions where teachers can immerse themselves in the artistic experience and find inspiration for their practice. Other activities for were the in-person workshop Bem viver held on August 19th, 2023 focused on Dança como prática de educação or the meeting Educação como prática da liberdade in 2019.

(7) *The British Museum* (London)—Teachers CPD program (Object handling, workshops, online resources, educator advisory groups, educator communities) is designed to provide ongoing support and resources for educators, to enhance their well-being and teaching effectiveness, to reduce isolation and create community.

(8) *The National Museum of Scotland* (Edinburgh)—The Teachers' Club is a manifestation of its dedication to fostering educators' well-being and professional growth. This initiative offers a unique space within the museum where educators can interact, unwind, and immerse themselves in various cultural and artistic pursuits. Members enjoy complimentary access to select exhibitions, exclusive events, and guided tours, along with opportunities for casual interactions with fellow educators. They

organize workshops to explore diverse artistic methods and reflect on the interplay between art and their educational methodologies.

(9) *Prado Museum* (Madrid)—Has created networks that foster support and cooperative interaction among educators, serving as a platform where they can exchange ideas, resources, and various experiences. These connections facilitate professional engagement and help in building communities focused on mutual learning among educators. The museum also facilitates frequent gatherings featuring workshops, talks, and guided exploratory tours, enhancing educators' engagement with art and collaborative learning.

(10) *Thyssen Museum* (Madrid)—Its educational department, known as EducaThyssen combines research and educational action, creating, and reshaping trends in museum and educational fields that has allowed them to establish themselves as a leading space for scientific and artistic encounters. With Proyecto Musaraña they break down the barriers between school and museum by providing teachers with sessions and/or online resources. The work under co-creative and community parameters building databases collaboratively, exchange of ideas, resources, and processes. This becomes a completely horizontal system open to all that wish to participate. Workshops for teachers with artists act as a quest to articulate alternative ways of being together and learning both in classrooms and in museums. Others as Encuentros: Educación + cuidados, aimed at reflecting on the concept of museums as spaces for care and well-being.

(11) *MACBA* (Barcelona)—Its education team is dedicated to dismantling traditional hierarchies in learning and teaching roles, reevaluating what is considered knowledgeable. They collaborate with teachers and artists to forge spaces that are conducive to exploration, experimentation, and mutual learning, emphasizing the value of educators' knowledge in synergy with the insights of artists. This allows educators to delve into new realms of artistic expression, experimenting with novel creative approaches, and refreshing their teaching methodologies through active collaboration with the residing artist. Such initiative fosters a dynamic of open dialogue and cooperative engagement, providing educators with a distinctive experience that nurtures their well-being, their creativity, and their dedication.

(12) *The Guggenheim Museum* (Bilbao)—One of the education department objectives is Sustainability and well-being: Promote actions that favor education and the museum experience around sustainable development and the improvement of people's lives. It offers CPD programmes for teachers including workshops, seminars, and guided tours that explore the relationship between art, education, and well-being. Teachers have the opportunity to expand their knowledge of contemporary art, experience artistic techniques, and reflect on their teaching practice providing a supportive space for networking. Thus, the Community Educators Support Network promotes greater awareness of the importance and complexity of educational work. Proposals as Artetik: from the Art, Wellbeing Conversations or Visitas wellbeing: miradas atentas or conferences as the Wellbeing conversations are examples of the pedagogical concern for emotional education and well-being within the museum.

(13) *The Shanghai Art Museum* (China)—It offers workshops and CPD programmes where different pedagogical approaches are explored and art is connected with the school curriculum providing access to educational materials, digital resources, and specialized bibliography. The existence of an interest in the educational possibilities of art on people's well-being in Asia reinforces the hypothesis of its global presence, as well as opens a panorama of intercultural learning about the treatment of creativity.

Results have been categorized based on the origin of the information (experts, websites or repositories), and also structured from left to right, considering their direct correlation to promoting teacher well-being or burnout prevention. Results have also been organized, moving from a more educational perspective to an artistically or curatorially inclined one. Results highlight the often-existing absence of post-implementation publications. The majority of the results fall into the categories of Continuous Professional Development (CPD so forth) or workshops but there are other categories such as community programs, teacher's networks, spaces to relax, or curatorial proposals (Table 2).

	From indirectly related to well-being promotion		To directly related to well-being promotion			Total
	From an educational approach		To an art artistic approach			
	Community programmes/Teacher’s networks	CPD	Workshops	Spaces to relax	Curatorial proposals/Artists workshops/Events	
Experts	0	0	2	0	0	2
Museums websites	4	10	11	2	6	33
Repositories	0	0	0	0	0	0
Total	4	10	13	2	6	35

Table 2. Worldwide pedagogical proposals for teachers’ well-being or burnout prevention in museums. Compiled by the author

Discussion

The review of best practices aimed to explore whether art museum institutions incorporate educational experiences for teacher well-being or burnout prevention (O1), to assess the level of implementation (O2) and to identify relevant guidelines for educational practices focusing on enhancing teacher creativity to promote well-being and prevent burnout in art museums (O3).

Results provide a comprehensive understanding on how school teachers already are a targeted audience within the art museum but they also suggest that most widely well-being activities—indicated more indirectly than directly— find their place within existing proposals as CPD, workshops or community programmes. Other times they are included within well-being proposals for broader audiences. It can be seen that art museums are making an effort to design their practices with the audience rather than for them (ICOM, 2022). However, only one found workshop carried out by an artist and an art therapist at the Getty Museum directly targets the prevention of teacher burnout. This approach may help prevent the pathologization of teaching as a profession that inherently causes discomfort, but it falls short of creating new avenues of educational training or support that address the specific challenges teachers face in the 21st century (Bobbo, 2020). It is true that burnout syndrome is not a diagnosis with widespread social awareness. Among other reasons, its inclusion in the ICD-11 is recent and art museums may prefer to prioritize supporting individuals with mental health problems already diagnosed.

Results show that proposals are normally planned for one-day-long duration, without an explicit statement of which theoretical framework guides them. Specifics regarding the design, methodology, or

materials employed in the art museum's practices, which were sought during the search for best practices, were largely elusive, except for sporadic instances related to teacher well-being. No indexed publications have been found that describe their practices or provide a detailed explanation of the evaluation systems they use nor details under what assumptions, definitions, or paradigms they position their designs. Despite this, programs at the Museum of Fine Arts in Boston are based on Harvard's Project Zero framework, which integrates Guilford's cognitive perspective and Csikszentmihalyi's multidimensional approach on creativity. Well-being is more clearly defined in the results based on its delivery—whether physical, educational, or extensive—with a high prevalence of proposals aimed at promoting both intellectual and physical well-being.

Museums see school teachers as part of a larger community that needs to establish connections and embrace vulnerability to avoid disconnecting from their relational dimension so as to remain active and participatory. Among results, there is a greater emphasis on group proposals over individual ones and significant importance is given to creating communities of support. Example of this are teachers communities at the Getty Museum, Prado Museum, Thyssen Museum or Guggenheim Bilbao where participatory approaches aimed at community training or group sharing are prioritized over a highly individualized job like educator-only events or CPD programmes that provide materials and support structures in the teaching-learning process. Museums may have historically provided support to school teachers with curriculum resources and they still prioritize their efforts accordingly.

Among the findings, the most common practices are community programmes or teacher's networks, CPD, workshops, spaces to relax, curatorial proposals or workshops with artists and other events like conferences. Specifically, the use of object handling, as observed in the theoretical review presents extensive benefits (Chatterjee & Noble, 2013; Dodd & Jones, 2014), has been seen on one result. On the one hand, regarding conferences, relevant issues addressed refer to mindfulness, creative writing, emotional expression through drawing, the use of natural elements for rest, strategies for stress reduction, fear or anxiety, promotion of independence and healthy interpersonal relationships, or personal and social growth. On the other hand, results reflect the absence of a robust evaluation of practices, as anticipated in the literature review (Schlosser & Zimmermann, 2017). The very existence and longevity of programs for teacher training in the art museum suggest their effectiveness and validity. However, practices need to be evaluated. To effectively promote well-being, it may be useful to design longitudinal practices and obtain statistical results to determine if there have been changes in participants' perceptions of well-being and whether the training meets its intended goals. At the same time, there is still a need to demonstrate, through studies with solid scientific evidence, whether arts and cultural engagement can substantially contribute to health promotion and reduce social or health inequalities as teacher burnout (Clift et al., 2021).

After discussing the findings, we have defined four guidelines aimed at informing the design of educational practices focusing on enhancing teacher creativity to promote well-being and prevent burnout:

Guideline 1—The design framework that could be followed has to be fed by a holistic concept on creativity taking into consideration that there are creative competences like investigation, intuition, imagination, inspiration or innovation that need to be addressed. At the same time, the concept of well-being or burnout used for intervention needs to be based on Maslach's research or on prevention framework as NEF's.

Guideline 2—The methodology of educational practices needs to be incorporated into a participatory approach which opens up a new paradigm to help teachers to see the others not as an object of the tiredness but someone that can also be tired, who is vulnerable and in which they can find support.

Guideline 3—Activities need to be chosen according to the creative competence and the way to well-being that wants to be promoted. Additionally, it is important that teachers are able to design, together with museum educators, the types of activities to be implemented.

Guideline 4—Given the sensitive nature of the content addressed in proposals related to well-being in museums, the importance of establishing *pre* and *post*-evaluations is evident. Additionally, it helps the participant become aware of the growth process (whether positive or negative) experienced since

entering the art museum. It is crucial to always make clear why the information is being collected and for what purpose, ensuring it aligns with the objectives of the proposal.

Some limitations that this study may present are the limited depth and scope of the identified best practices because of the lack of indexed publications from art museums regarding their educational experiences' results. Additionally, the Western perspective has been extensively explored while the Eastern perspective on the issue has not been deeply investigated. This is primarily due to limited knowledge of languages. "A limitation of this study lies in the scope of the methods employed to identify and analyze effective practices. While the study successfully highlights a range of practices, a more comprehensive examination using qualitative, quantitative, or mixed-methods approaches could have enriched the development of the guidelines. Such methodologies would allow for a deeper exploration of the nuances and contextual factors shaping these practices, as well as a broader validation of their effectiveness. Acknowledging this limitation, future research could expand on the present findings by incorporating these approaches, thereby providing a more robust and multifaceted understanding of effective practices within the field."

Future lines of research open the possibility of investigating more deeply the perceptions of other stakeholders (like curators) within the museum context regarding well-being practices in these settings. Moreover, developing the presented guidelines and validating their suitability with experts are objectives to be pursued in the near future

Conclusion

The issue of well-being is increasingly gaining importance and presence in art museums, perhaps because they have recognized that well-being proposals should start from being an essential part of their purpose and mission (Falk, 2022). Major levels of development and implementation of programmes and practices for teacher well-being are in the UK and in the USA. Although efforts are made to address teacher well-being or burnout prevention due to its direct connection to schools and the goal of fostering supportive learning communities among the teaching staff at the art museum, practices are often either included within broader mental health initiatives or incorporated into existing options like CPD programs. Instead of just concentrating on techniques to boost creativity, the focus on teacher opportunities for well-being in art museums needs to shift towards customizing professional development to empower individuals to unleash their creative potential within the supportive and motivating social and cultural context. This needs to happen in an environment where the teacher feels welcomed, liberated, and empowered to creatively *flourish* in a trusting and participatory atmosphere to enrich their ability for both action and introspection concerning their personal and professional contexts (Murawski, 2021).

In conclusion, it is undeniably clear that the relationship between art museums and health must begin by listening to the community. This article contributes to the advance in the task of fostering the educational dimension of museums as well as the future possibilities it may offer in the field of teacher well-being and burnout prevention. This work may also help art museums that are looking for ways to make explicit the practices they conduct to promote teacher's development and how they implement them. Moreover, it can serve as an open door for those that wish to integrate arts and health into their pedagogical practices.

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