

Note:

This is an accepted manuscript (pre-print version) of an article published in *Research Studies in Music Education* on 12 April 2017, available online at: <http://journals.sagepub.com/doi/full/10.1177/1321103X17703131>.

This paper is not the copy of record and may not exactly replicate the final, authoritative version of the article. Please do not copy or cite without authors permission. The final article is available, via its DOI: 10.1177/1321103X17703131.

You may download the published version directly from the journal (homepage: <http://journals.sagepub.com/home/rsm>).

Published citation:

Lee, J., Krause, A. E., & Davidson, J. W. (2017). Music, PERMA well-being model, and music facilitation practice: Preliminary evidence for well-being through music provision in Australian schools. *Research Studies in Music Education*, 39, 1, 73-89. doi:10.1177/1321103X17703131

**The PERMA well-being model and music facilitation practice: Preliminary
documentation for well-being through music provision in Australian schools**

Juyoung Lee

The University of Melbourne, Australia

Amanda Krause

Curtin University, Australia

Jane Davidson

The University of Melbourne, Australia

Abstract

The aim of this study was to consider how we can invest in music-making to promote well-being in school contexts. Web-based data collection was conducted where researchers identified 17 case studies that describe successful music programs in schools in Australia. The researchers aligned content from these case studies into the five categories of the PERMA well-being model: Positive emotions, Engagement, Relationships, Meaning, and Accomplishment in order to understand how each well-being element was realised through the music programs. The results indicate that the element of the PERMA well-being model that relates to relationships was described most often. Collaboration and partnership between students, teachers, and staff in schools, and local people in the community such as parents, local entrepreneurs, and musicians were repeatedly identified as a highly significant contributing factor in the success of the music program. The school leaders' roles in providing opportunities for students to experience musical participation and related activities (engagement) and valuing these experiences (meaning) were also crucial in the facilitation of the music programs. The findings of this study indicate that tailored music and relationship-centred music programs in schools not only increase skills and abilities of the students, but also improve the psychosocial well-being of the students and the community.

Keywords

music education, PERMA well-being model, relationships, school-community partnerships
school music programs

Introduction

Without doubt, access to music education in schools is uneven and restricted by social structures, beliefs, and opportunities, especially in contemporary Australian culture (Gonski et al., 2011; McFerran, 2010; McPherson, Davidson, & Faulkner, 2012). Concerning the socio-economically driven division between schools in Australia, a national review of school music education (Pascoe et al., 2005) reported that students living in higher socio-economic conditions and located in cities or larger regional centres have a greater likelihood of access to music education programs. Indeed, while some schools have funding and resources to implement programs, others struggle to maintain programs (Pascoe et al., 2005). Looking across public systems in Australia, UK, and USA, the numbers of students studying music in schools vary. While some students were reported to experience successful musical engagement in informal peer or social settings such as rock bands and community music groups (Bartleet, 2008, 2012; Green, 2008), some other students in the upper years of high school have complained that the music class experience is unrewarding in schools (Lamont & Maton, 2008). The overarching lack of formal school engagement with music has been noted as a systemic educational deficit, and has often been blamed on a separation of 'school music' from the everyday social domain (Bartleet, 2008; Green, 2008; Myers, 2008).

As an educational tool, evidence points towards positive effects of music-making on brain plasticity and anatomy being more pronounced in musicians than among those engaged in other skilled activities (Altenmüller & Gruhn, 2002; Altenmüller, Gruhn, Parlitz, & Kahrs, 1997; Hallam, 2010, 2015; Schellenberg, 2004). Recent education studies highlight the benefits of musical participation in earlier life (Henriksson-Macaulay & Welch, 2015; Williams, Barrett, Welch, Abad, & Broughton, 2015). For example, a longitudinal study of

3031 Australian children aged two to three years old examined the effect of early home music sharing activities on children's development over two years, and the benefits of shared music activities were evident in relation to development of vocabulary, numeracy, attentional and emotional regulation, and prosocial skills (Williams et al., 2015).

Furthermore, Hallam's (2010, 2015) extensive review of over 600 empirical studies on the impact of active musical engagement on children and young people's brain function confirms the benefits such as:

- (a) intellectual development including language development, literacy, and numeracy;
- (b) social and personal development including self-confidence, emotional sensitivity, social skills, and team work;
- (c) physical development, health, and well-being such as fine motor co-ordination, concentration, self-discipline, and relaxation.

Hallam (2010, 2015) concluded that experiencing enjoyment and success in musical participation is crucial in maximising and maintaining its social and personal benefits. The quality of teaching was found to be critical as well since some poor teaching might cause negative outcomes. This would further suggest that not only encouraging school music but also utilizing good quality teaching approaches and strategies are necessary to capitalize on the potential benefits of music-making in the broadest sense.

The positive benefits of musical participation in general school education have been recognised in the adoption of additional practices in some contexts, with provision for music-making being augmented in UK with programs like 'Sing Up' (Himonides & Welch, 2011; Welch et al., 2011; Welch et al., 2009), 'Every Child a Musician' (Welch, Saunders, & Himonides, 2014; Welch, Saunders, Himonides, & Perves, 2013), and 'First Access'

(Bamford & Glinkowski, 2010). As a national music program funded by the government, Sing Up promoted singing for children in primary schools: a total of 9,979 students in 177 primary schools participated in this program over three years from 2007 to 2010. The children who participated in this program demonstrated improved singing abilities, positive attitude towards singing in school environments, as well as positive self-image (Himonides & Welch, 2011). Every Child a Musician focused on instrumental learning, providing 10,000 students in low socio-economic areas with free instruments and music lessons over three years. Students, instrument tutors, and parents all perceived the instrumental learning as a positive experience (Welch et al., 2013), and a positive relationship between instrumental learning and other academic learning such as reading, writing, and mathematics was observed (Welch et al., 2014).

Currently First Access is a national programme in England, which was initially called 'Wider Opportunities'. Like Every Child a Musician, it aims to provide every child with an opportunity to learn to play an instrument during his/her time in primary school.

Instruments and group/whole class music lessons are provided free of charge for about one year. Evaluation of this program has been conducted involving interviews with children, parents, and teachers in 56 schools (Bamford & Glinkowski, 2010). The impact of music learning has been investigated with regard to the focus on different areas, including personal, social, culture, educational, and ethical benefits. For example, on personal levels, students reported developed confidence, aspiration, enjoyment, fun, and happiness from instrumental playing. On a social level, the program facilitated partnerships between children, teachers, and parents.

While initiatives such as the ones in the UK are encouraging, education also aims for a broader perspective in offering positive health and well-being potential. In particular,

Seligman, Ernst, Gillham, Reivich, and Linkins (2009) noticed that young students living in wealthier environments experience a higher prevalence of depression than ever before. Therefore, they argued that schools should prioritise well-being, teaching students how to nurture their own well-being. This so called 'Positive Education' has been well received by many parents and educators as an innovative approach that guides students to happier and engaging life (Webster, 2014). As societies look for inexpensive and practical interventions that embrace this contemporary approach in education, we seek to explore music's great potential contribution to fulfill this social need in schools. We argue that well-being effects through active music participation have the potential to operate within the school context, which will then feed beyond into the community and for participation across their lifespan more generally.

There have been a variety of studies on the different types of musical activities that produce well-being impact (Greaves & Farbus, 2006; Hays, 2005). These studies reveal findings such as participants feeling valued as members of a group as well as experiencing physical and mental engagement. However, as these outcomes are complex and interwoven, it is perhaps not so easy to identify a one-to-one correlation between music, the group, and the health benefit (Pitts, 2005). Given that musical experience has many elements (for example: the interpersonal context, the physical environment, the motivations and emotional outcomes of participation), it would seem that much previous work on music and well-being outcomes has been rather simplistic in its approach, that is, linking factor a with factor b, and perhaps ignoring other factors.

In addition, the outcomes that are identified by individuals participating in musical activities are not often recognized as being 'well-being benefits' per se; rather, the individuals perceive these benefits in terms of their normal expectations of musical

experience. Accordingly, our work wishes to clarify well-being outcomes where they have perhaps gone unnoticed in school contexts. Further to this, the overall literature on well-being and music tends to assume (albeit implicitly) that well-being benefits follow from music participation. However, in order to have maximum well-being benefits and also to sustain the positive impact, more intentional use of music should be facilitated. It may instead be the case that greater well-being in itself motivates further music participation, leading to a virtuous circle of participation, or alternately that failure to label the outcomes of music participation as increasing well-being itself explains failure to maintain music participation over time.

Considering the literature discussed above, it seems that a more comprehensive approach is required to capture the necessary and sufficient conditions for positive and ongoing healthy musical engagement especially in the school environment, where time is limited and experience needs to be optimised. At the most fundamental level, questions need to be asked about what similarities and differences there are between musical activities, and whether or not there are specific types of music-making that promote well-being outcomes. Accordingly, this paper addresses the core aim of identifying specific factors that promote well-being in school music activities. To do this, we have elected to work with the PERMA well-being model (Seligman, 2011) to frame our enquiries.

Theoretical Framework of the Current Study

The current study is rooted in positive psychology, which theorises the synergetic power of positive emotions and character traits for the optimal functioning of individuals, groups, and institutions (Gable & Haidt, 2005; Seligman, Steen, Park, & Peterson, 2005). As such, the focus of this theory is on the constructive and optimistic concepts in life such as strengths, happiness, flourishing, and well-being, which have been advocated in various

disciplines. In 2011, the leading positive psychologist Martin Seligman proposed the PERMA well-being model, identifying five essential elements of well-being: Positive emotions, Engagement, Relationships, Meaning, and Accomplishment. This model has been applied to the fields of education and music; for example, Noble and McGrath (2008) developed a positive educational practices framework that adapted the PERMA well-being model to students' well-being in school settings. Although their tool was intended to be used by educational psychologists, their interpretations of the PERMA model provide knowledge and insights to the current study.

In the fields of music and music therapy, the power of music and musical participation in promoting well-being has been considered in relation to the PERMA well-being model and theory of flow (Croom, 2015; Custodero, 2002; Custodero & Stamou, 2006 August).

Croom (2015) recently discussed how music practice and musical participation are closely related to the PERMA well-being model by reviewing related studies from philosophy, psychology, and music. In music therapy, McFerran (2010) advocated for building healthy musical cultures in schools and for communities in Australia. Based on the PERMA well-being model, McFerran (2010) highlighted that musical participation of the students can facilitate their happiness, connectedness, and creativity. Furthermore, based on community music therapy approaches, McFerran and Rickson (2014) discussed the new roles of music therapists in creating flourishing musical cultures in the whole school system. Likewise, our own work in the area of community music engagement has shown how older people coming to community singing can be offered many experiences that fit with the PERMA model (Lee, Davidson, & Krause, 2016). The following section further discusses how each element of the PERMA well-being model can provide a useful theoretical perspective in the current study.

PERMA Well-Being Model

The first element of the PERMA model is positive emotions. As a cornerstone of the well-being model, experiencing positive emotions such as hope, compassion, contentment, empathy, gratitude, joy, or love is considered the most essential element contributing to well-being conditions (Seligman, 2011; Webster, 2014). In school contexts, Noble and McGrath (2008) discussed how schools help students experience positive feelings such as: (a) belonging to their school; (b) safety from bullying and violence; (c) satisfaction and pride through experiencing and celebrating success; (d) excitement and enjoyment by participating in fun activities or special games; and (e) optimism about their success and/or school. Experiencing positive emotions on a regular basis in school settings is considered important for well-being, and music and music related activities may provide various opportunities for students to feel happiness (McFerran, 2010).

The second element of the PERMA model is engagement, which concerns whether a person is deeply engaged with something in life such as work, personal interest, or hobby (Seligman, 2011). Among a wide variety of human activities, Csíkszentmihályi (1990) identified musical engagement, such as an instrumental playing, as one of the activities that effectively facilitate the experience of flow, or being completely absorbed in an activity (Csíkszentmihályi, 1990). Similarly concerning flow, Custodero (2002) noted the benefits of engaging in musical activities, referring specifically to the positive, self-rewarding cycle that the learner can experience through practice and the enhancement of skill. As learning progresses, the learner achieves more pleasure and satisfaction, and at its peak, this learner's engagement can be experienced as flow, and this engrossed focus stimulates its own motivation. In terms of students' engagement with learning, it was argued that when students engage with their strengths, they are more likely to experience well-being (Noble & McGrath, 2008; Seligman, 2002). Accordingly, providing a variety of musical activities

with consideration of students' interests and strengths could be a useful way to engage students with their school activities and promote their well-being.

Relationships, the third element in the PERMA well-being model, deals with whether a person is able to build and maintain positive relationships with others (Seligman, 2011). In school settings, positive relationships with peers and teachers help students to experience support and acceptance, and feel connected to school. Relationships can also motivate students to achieve and behave according to a school's pro-social culture, contributing to a positive school culture (Noble & McGrath, 2008). As musical participation often involves small or large group activities that require musical and interpersonal interactions between people, it makes participating in music a social act. Therefore, facilitating musical activities could naturally lead to a perception of being included and valued through communication, interaction, and mature team-work in school contexts (McFerran, 2010; McFerran & Rickson, 2014).

According to Seligman (2011), the fourth and fifth elements of well-being are meaning and purpose. Meaning refers to one's purposeful existence in the world, whilst purpose is related to feeling a sense of accomplishment and success. In school contexts, Noble and McGrath (2008) claim, "pupils have a sense of 'meaning' when what they do has impact on others beyond themselves. They have a sense of 'purpose' when they pursue worthwhile goals" (p. 122). Regarding music specifically, regular musical participation and related performances in school and community contexts can provide students with meaning and purpose for their activities (McFerran, 2010; McFerran & Rickson, 2014). Feelings of success can also contribute to students' self-confidence and self-esteem (Noble & McGrath, 2008).

While the individual elements of the model can be seen to function alone to generate well-being effects, they often work together, interacting to produce a range of outcomes, which in combination offer well-being impact. Thus, as a model, PERMA offers a range of elements and levels of engagement that may produce well-being. With this in mind, the current paper applies the PERMA well-being model to consider how music education programs can offer a powerful context to promote well-being to students in school settings.

Method

In Australia, advocacy by groups such as the Music Council of Australia have led to several nation-wide programs such as ‘Music: Count Us In’ and ‘Making Music: Being Well,’ indicating that a wide range of practitioners at community level are eager to disseminate the potential benefits of music-making for well-being impact, communicated in their own everyday practice. Between 2011 and 2013, the Music Council of Australia reported case studies of music programs in school settings across Australia. Representing the cultural and socio-economic diversity of Australia, the case studies were presented on the Council’s website: <https://musicaustralia.org.au> and so provided a convenient and rich data set. A total of 17 case studies described successful music programs in educational settings including seven community-based programs that collaborated with schools. These studies form the basis of the current study.

Data Analysis

A deductive content analysis method was adopted in which the researchers examined the content of each article in relation to the PERMA well-being model. The analysis involved four steps:

Step one: Two coders independently read the texts, identified key statements, and coded them as representative of one of the five PERMA model elements.

Step two: The two coders discussed each identified statement in order to reach an agreement about its classification.

Step three: All identified statements from the individual case studies were then grouped by each PERMA model element.

Step four: To understand each theme more in-depth, the identified statements were classified into different themes, and each theme was named.

An independent verifier then examined the process and results of the analysis to validate them. The verifier supported most of the thematic interpretation, but also suggested minor changes that, through further discussion, were incorporated into the final results. In the following section, the results of the analysis are reported, and relationships with previous studies are discussed for each PERMA element.

Results and Discussion

A total of 128 statements were identified as examples of the five elements of the PERMA well-being model, for which a total of 19 sub-themes were found. Table 1 presents a summary of the identified themes and the number of statements for each theme, and these are discussed in detail in the text below.

Insert Table 1 Here

Positive Emotions

The results concerning the positive emotions element of the PERMA model indicate that the students interviewed who participated in school music programs experienced positive emotions towards themselves and the musical activities. The positive emotions ‘for self’ were most notably present in the case study that described a school’s music therapy program. Students who have various disabilities reported that they felt happy, strong, and

surprised while participating in the music therapy sessions. Their statements about the programs, which were included in the article, highlight the positive feelings relating to self. Positive emotions were also directed toward the music programs. The students, teachers, and staff reported that they observed improved self-esteem, self-confidence, pride, and ownership in their students and the school environment. Indicative quotes from interviews within the articles are presented in Table 2.

Insert Table 2 Here

These statements concerning positive emotions echo those from the outcomes of UK based music programs, Sing Up (Himonides & Welch, 2011), Every Child a Musician (Welch et al., 2014), and First Access (Bamford & Glinkowski, 2010). Students demonstrated a positive attitude towards musical engagement through singing and playing instruments, and also developed positive self-image through the enjoyable and successful experiences. The results are also closely related to some of the positive feelings indicated by Noble and McGrath (2008): in particular, music programs facilitated feelings of excitement and enjoyment; satisfaction and pride through experiencing and celebrating success; and optimism about their success and/or school as demonstrated in the quoted statements in Table 2. Furthermore, experiencing positive emotions on a regular basis was also related to longer-term outcomes such as increased feelings of empowerment, self-confidence, and self-esteem. Accordingly, the results of the current analysis suggest the positive links between the musical engagement in school contexts and increased happiness and personal development of the students.

Engagement

With regard to the element of engagement, the results revealed how the schools successfully motivated the students, parents, and music facilitators to fully engage in

musical programs. First, understanding and fostering a shared interest in both students and parents was important. Second, involving passionate music facilitators such as music teachers or music therapists was imperative. Lastly, providing various music programs that satisfied different interests of the students provided a context for many learning pathways. In this way, leaders did not instruct students and teachers to participate in something that was not a personal interest of those involved. Instead, collaborations developed through a shared interest, so that all of the people involved became engaged in the musical activity. Table 3 reveals the three themes representing engagement with indicative examples of each one.

Insert Table 3 Here

As seen in Table 3, encouraging those interested by providing sufficient resources and environments, created a context enabling the musical programs to flourish in school settings. In addition, the identified themes concerning engagement are reflective of the concepts of flow (Csikszentmihályi, 1990). The examples illustrate that all those involved including students, parents, and teachers can experience flow in activities that engage them. Specifically, in school settings where being a group member seems to amplify the power of music and keep those involved motivated towards further levels of engagement and flow states. Consequently, not only is a sense of well-being reported but also enhanced learning outcomes which supports the positive cycle of self-rewarding experience (Custodero, 2002). It is also clear that successful programs recognise that students at different levels require different levels of activities, which is congruent with Noble and McGrath's (2008) argument about the need for curriculum differentiation.

On the other hand, the case studies focused on general descriptions of the music programs in different schools as opposed to specific students' experiences, so it is possible that these

quotations do not describe flow experiences in detail. Accordingly, future research concerning engagement, well-being, and flow might employ interview techniques to provide further knowledge and insights.

Relationships

As the statement counts in table 1 reveal, Relationships were the most frequently identified element of the PERMA model in this study: a total of 56 statements described the collaborative relationships between students, teachers, family members, local musicians, and business people. Within the school contexts, increased peer friendships between students as well as interactions between students and teachers were reported. Schools' positive relationships with the local community were unexpected findings. For example, local musicians shared their musical knowledge with students and music teachers/facilitators; local businesses provided spaces or financial support for the activities and performances; parents gathered and supported their children in various ways; and grandparents collaborated with their grandchildren. Table 4 presents the seven themes and indicative examples of each that explain the relationships between individuals and different groups in detail.

Insert Table 4 Here

The quantity of statements supports the previous finding that positive relationships are “one of the most significant and recurring themes in the school well-being literature” (Noble & McGrath, 2008, p. 125). In particular, the statements under the peer friendship and student-teacher relationships sub-themes in Table 4 indicate how musical participation helps students as well as teachers to build positive peer relationships. Additionally, the statements about student-teacher relationships in Table 4 illustrate how passionate music teachers/facilitators can be positive role models for students. Thus, these findings support

that positive relationships can help students feel connected, supported, accepted from their school, contributing to a positive school culture (Noble & McGrath, 2008). In short, this result positively reinforces the role of musical engagement in building and sustaining relationships, as well as the facilitation of communication, interaction and mature teamwork in group contexts (McFerran, 2010; McFerran & Rickson, 2014).

Another unexpected, yet exciting finding is the identification of the wide range of relationships between schools and their communities. Beyond the relationships within schools, the students and teachers were able to build partnerships with various local people in their immediate community. As clearly seen in Table 4, the students kept expanding their relationships within schools, as well as with their family members, local musicians, and business people/entrepreneurs. This result counters some previous concerns about a lack of music education opportunity in schools (Green, 2008; Myers, 2008) and insufficient school-community music collaborations (Bartleet, 2008). It appears that projects such as Sound Links (Bartleet, 2008, 2012; Schippers & Bartleet, 2013), which documented school and community collaborations, seem to reflect the increasing interest and success of active music-making in school and community projects. Although the number of schools included as case studies in the present web-based study is small, the fact that there are some examples of schools that have these strong and porous relationships with their communities in Australia seems optimistic and encouraging for the future.

Furthermore, the results indicate the synergetic power of musical investment in school-community collaborations. Evidently, the data reveals that students were able to build safe and healthy relationships with various people in their communities, which further implies the positive benefits of these experiences for self-esteem and identity formation. Moreover, the positive change in school culture was sufficiently powerful to influence people beyond

the school in the local community. Some existing research by Australian music therapists and musicologists has advocated the school-community music project as a way to enhance well-being (Bartleet, 2012; McFerran, 2010; McFerran & Rickson, 2014), and this result positively supports and further encourages the claims made in our analysis.

Meaning

For the meaning element of the PERMA model, three themes were identified. The themes highlight how school leaders perceived the meaning of the musical programs in their schools. First, the school leaders integrated music into the school's life and organised various music programs focusing on the creative aspect of music-making. Ultimately this approach contributed to the development of a positive school culture, and this was found to be a meaningful process. Second, the school leaders perceived students' musical performance outside of the school as rewarding for them in terms of gaining real world experience. Third, most school leaders believed that musical participation offered a powerful way for the students to connect with their broader community. Themes and indicative examples are presented in Table 5.

Insert Table 5 Here

The impact of students' musical participation on the wider community was clearly illustrated in the statements. For example, some groups of students went out to communities in need, such as nursing homes and kindergartens and provided musical performances. The students (including those with disabilities) were able to connect with others through the public performances and community events and experienced contributing positively to the wider community.

Furthermore, in relation to the success and benefits of the activities, the important role of group leaders and music facilitators can be contemplated further. As Seligman et al. (2009)

discussed the importance of “training and supervising of group leaders” (p. 298) to implementing various activities for well-being outcomes, such that finding ways to support the group leaders should be investigated further. Recently, based on their experiences in schools, Australian and New Zealand music therapists, McFerran and Rickson (2014) claimed that music therapists can take a useful role in creating positive school cultures, suggesting a model based on community music therapy approach. They articulated some effective steps for music therapists to follow such as: “getting a feel for the system, providing examples of what music can do, experimenting with potential programs, and establishing music in the school culture” (McFerran & Rickson, 2014, p. 77). As music therapists are experts in facilitating positive use of music for well-being, their roles in planning, implementing, and sustaining music programs for well-being are potentially valuable; however, more evidence of successful work as implemented by music therapists could be useful to inform school leaders and secure their future roles in schools.

Accomplishment

The fewest number of examples were identified as examples of accomplishment. It is possible that this is a reflection of the reporting focus of the case studies, or indeed that accomplishment does not guarantee well-being benefits. The themes and associated examples included in Table 6 indicate three different categories of achievement: personal success, program success, and being recognised in/by the public.

Insert Table 6 Here

While the smallest number of examples illustrative of accomplishment might suggest lower relevance to well-being benefits, the examples do indicate that education practices can support this particular element of the PERMA model. Specifically, the personal success of the students appeared to contribute to their self-pride and self-confidence, as reported by

the school leaders. The increased confidence furthermore supports the students with regard to other academic abilities, as illustrated in the Table 6. This finding supports previous discussion about the manner in which musical creativity seems to facilitate brain flexibility - see the outcomes of instrumental learning program in UK (Welch et al., 2014), and also Hallam's (2010, 2015) review of impact of music education on cognitive development of children which highlighted the important of experiencing not only enjoyment but also success in maximising and maintaining the benefits of musical engagement. Accordingly, understanding the impact of musical participation in a bigger picture over a long-term period seems crucial for all those involved in terms of promoting this well-being element. Another interesting finding to note is that most schools in this current web-based study are small local schools in remote areas, and music was a useful way for the students to experience a wider world. For example, the students' personal success and program success seemed to lead them to perform in public. Over time, as they continued developing their musical abilities, the opportunities to perform in other bigger cities around Australia were provided. Therefore, experiencing the positive cycles of success from the musical activities seems to lead to a more optimistic future, perhaps offering a predisposition towards further engagement with music.

Conclusion

This study reveals that the PERMA well-being model offers a useful framework to conceptualise and clarify music's role in promoting students' well-being in schools. Given that the data analysed were real cases from Australian schools, the findings are useful and applicable to current education, providing valuable guidance to music educators, therapists, and psychologists who aim to conduct school music programs specifically designed to promote the well-being of students and those involved in the community. The results

illustrate that it is music's power as a resource to connect people (including students, teachers, parents and community members) that is the key factor which contributes to promoting well-being in schools. The current study included some refined examples of community support, demonstrating, in some instances, both financial and resource support. Community business leaders were able to provide instruments as well as performance space for the students, who, in turn, provided entertainment. This type of community partnership is beneficial with regard to all of the PERMA elements of well-being for everyone involved. These gestures indicate that the time is ripe to discuss how to implement well-being focused music programs in schools in Australia.

Models from overseas such as Sing Up, Every Child a Musician, and First Access all from the UK, reveal that where musical experience was offered for free, inequality in learning music between children in high and low socio-economic residential areas can always be improved. Effective and visionary leaders, engaged students and teachers, and helpful local people in communities seem like perfect partners for the refinement and development of music education through school-community collaborations. These are all areas to be pursued in the Australian context.

Bartleet (2008) suggested four critical success factors for community music: (a) inspiring leadership from within the community; (b) community collaborations; (c) embracing cultural diversity; (d) learning dynamics. While Bartleet's focus was on music outside of school, the findings of the present study mirror these success factors with regard to promoting well-being through music education programs. As found in the current study, school leaders and music facilitators' roles in planning and implementing ideas were an important foundation, as they were able to persuade people about the power of music and musical participation for well-being in addition to academic benefits. Also, the evolving

role of music therapists in various school settings should be further contemplated as discussed by McFerran and Rickson (2014). Most importantly, understanding and supporting the diverse and passionate students, their families, and community supporters who believe in music's well-being power to invest in musical activities may lead to the positive use of music in Australian schools in the future.

While the data collection approach implemented in the present study was convenient and cost-effective, nonetheless, this approach does have limitations. In particular, the case study data was selected from a single website. Although the specific website advocates for music's involvement in promoting well-being, the web-based data were limited by the focus of the report – so the case studies were not necessarily written to extol the music program's elements in relation to the PERMA model in particular. However, one particular strength of the current study is the effective use of the PERMA well-being model, as it revealed the well-being benefits of school music-making that might have gone unnoticed otherwise. Future work for the current researchers will involve in-depth case studies written specifically to address the topic of music programs and well-being.

Funding

This research was supported under Australian Research Council's *Discovery Projects* funding scheme (project number 140102679).

References

- Altenmüller, E., & Gruhn, W. (2002). Brain mechanisms. In P. Parncutt & E. G. McPherson (Eds.), *The science and psychology of music performance: Creative strategies for teaching and learning* (pp. 63-81). Oxford, UK: Oxford University Press.
- Altenmüller, E., Gruhn, W., Parlitz, D., & Kahrs, J. (1997). Music learning produces changes in brain activation patterns: A longitudinal DC-EEG study. *International Journal of Arts Medicine*, 5(1), 28-33.
- Bamford, A., & Glinkowski, P. (2010). "Wow, it's music next!": Impact evaluation of wider opportunities programme in music at key stage two. Leeds, West Yorkshire: Federation of Music Services.
- Bartleet, B-L. (2008). Sound links: Exploring the social, cultural and educational dynamics of musical communities in Australia. *International Journal of Community Music*, 1(3), 335-356. doi: 10.1386/ijcm.1.3.335/1
- Bartleet, B-L. (2012). Building vibrant school-community music collaborations: Three case studies from Australia. *British Journal of Music Education*, 29(1), 45-63.
- Croom, A. M. (2015). Music practice and participation for psychological well-being: A review of how music influences positive emotion, engagement, relationships, meaning, and accomplishment. *Musicae Scientiae*, 19(1), 44–64. doi: 10.1177/1029864914561709
- Csíkszentmihályi, M. (1990). *Flow: The psychology of optimal experience*. New York: Harper Collins.
- Custodero, L. A. (2002). Seeking challenge, finding skill: Flow experience and music education. *Arts Education Policy Review*, 103(3), 3-9.
- Custodero, L. A., & Stamou, L. (2006 August). *Engaging classrooms: Flow indicators as tools for pedagogical transformation*. Paper presented at the 9th International Conference on Music Perception and Cognition, University of Bologna.

- Gable, S. L., & Haidt, J. (2005). What (and why) is positive psychology? *Review of General Psychology, 9*(2), 103-110.
- Gonski, D., Boston, K., Greiner, K., Lawrence, C., Scales, B., & Tannock, P. (2011). *Review of Funding for Schools*. Department of Education, Employment and Workplace Relations: The Australian Government.
- Greaves, C. J., & Farbus, L. (2006). Effects of creative and social activity on the health and well-being of socially isolated older people: outcomes from a multi-method observational study. *Journal of the Royal Society for the Promotion of Health, 126*(3), 134-142.
- Green, L. (2008). *Music, informal learning and the schools: A new classroom pedagogy*. Aldershot, Hampshire: Ashgate.
- Hallam, S. (2010). The power of music: Its impact on the intellectual, social and personal development of children and young people. *International Journal of Music Education, 28*(3), 269-289.
- Hallam, S. (2015). *The power of music: A research synthesis of the impact of actively making music on the intellectual, social and personal development of children and young people*. Bedford Way, London: MBE.
- Hays, T. (2005). Well-being in later life through music. *Australasian Journal on Ageing, 24*, 28-32.
- Henriksson-Macaulay, L., & Welch, G. F. (2015). The musical key to babies' cognitive and social development. *International Journal of Birth and Parent Education, 2*(2), 21-25.
- Himonides, E., & Welch, G. F. (2011). Researching sing up's workforce development: Main findings from the first three years (2007-2010). London, UK: International Music Education Research Centre.
- Lamont, A., & Maton, K. (2008). Choosing music: exploratory studies into the low uptake of music. *British Journal of Music Education, 25*, 267-282.

- Lee, J., Davidson, J. W., & Krause, A. E. (2016). Older people's motivations for participating in community singing in Australia. *International Journal of Community Music*, 9(2), 191-206. doi: 10.1386/ijcm.9.2.199_1
- McFerran, K. (2010). Music for wellbeing in Australian schools *White paper: Executive summary*. Melbourne, Australia: The University of Melbourne.
- McFerran, K., & Rickson, D. (2014). Community music therapy in schools: Realigning with the needs of contemporary students, staff and systems. *International Journal of Community Music*, 7(1), 75-92.
- McPherson, E. G., Davidson, W. J., & Faulkner, R. (2012). *Music in our lives: Re-thinking musical ability, development and identity*. . Oxford, UK: Oxford University Press.
- Myers, D. E. (2008). Freeing music education from schooling: Toward a lifespan perspective on music learning and teaching. *International Journal of Community Music*, 1(1), 49-61.
- Noble, T., & McGrath, H. (2008). The positive educational practices framework: A tool for facilitating the work of educational psychologists in promoting pupil wellbeing. *Educational and Child Psychology*, 25(2), 119-134.
- Pascoe, R., Leong, S., MacCallum, J., Mackinlay, E., Marsh, K., Smith, B., . . . Winterton, A. (2005). *National review of school music education: Augmenting the diminished*. Barton ACT: Australian Government.
- Pitts, S. (2005). *Valuing musical participation*. Aldershot: Ashgate Publishing.
- Schellenberg, E. G. (2004). Music lessons enhance IQ. *Psychological Science*, 15, 511-514.
- Schippers, H., & Bartleet, B-L. (2013). The nine domains of community music: Exploring the crossroads of formal and informal music education. *International Journal of Music Education*, 31(4), 454-471. doi: 10.1177/0255761413502441

- Seligman, M. E. P. (2002). *Authentic happiness: Using the new positive psychology to realize your potential for lasting fulfillment*. New York, NY: Free Press.
- Seligman, M. E. P. (2011). *Flourish: A visionary new understanding of happiness and wellbeing*. New York: NY: Free Press.
- Seligman, M. E. P., Ernst, R. M., Gillham, J., Reivich, K., & Linkins, M. (2009). Positive education: Positive psychology and classroom interventions. *Oxford Review of Education*, 35(3), 293-311.
- Seligman, M. E. P., Steen, T. A., Park, N., & Peterson, C. (2005). Positive psychology progress: Empirical validation of interventions. *American Psychologist*, 60(5), 410-421.
- Webster, A. D. (2014). A flourishing future: Positive psychology and its lessons for education. *Independent School*, 74, 40-46.
- Welch, G. F., Himonides, E., Saunders, J., Papageorgi, I., Rinta, T., Preti, C., . . . Hill, J. (2011). Researching the first year of the national singing programme sing up in England: An initial impact evaluation. *Psychomusicology: Music, Mind & Brain*, 21(1 & 2). doi: 10.1037/h0094006
- Welch, G. F., Himonides, E., Saunders, J., Papageorgi, I., Rinta, T., Stewart, C., . . . Hill, J. (2009). The national singing programme for primary schools in England: An initial baseline study. *Music Education Research*, 11(1), 1-22.
- Welch, G. F., Saunders, J., & Himonides, E. (2014). *An evaluation of children's instrumental learning in the every child a musician (ECaM) programme*. Paper presented at the 25th International Seminar on Research in Music Education, Paraiba, Brazil.
- Welch, G. F., Saunders, J., Himonides, E., & Perves, R. (2013). Every child a musician: Project evaluation 2011-2012. Newham, London: International Music Education Research Centre.

Williams, K. E., Barrett, M. S., Welch, G. F., Abad, V., & Broughton, M. (2015).

Associations between early shared music activities in the home and later child outcomes:

Findings from the longitudinal study of Australian children. *Early Childhood Research*

Quarterly, 31, 113-124.

Table 1
Identified Themes

Positive Emotions	Engagement	Relationships	Meaning	Accomplishment
20 statements	15 statements	56 statements	24 statements	13 statements
3 themes	3 themes	7 themes	3 themes	3 themes
Positive emotions for self (6 statements from 1 case study)	Fostering shared interest of students and parents in music (6 statements from 5 case studies)	Peer friendship (2 statements from 2 case studies)	Making music an integral part of school life (13 statements from 8 case studies)	Personal feelings of success (4 statements from 3 case studies)
Positive emotions towards the activity (7 statements from 4 case studies)	Involving passionate music facilitators (4 statements from 3 case studies)	Student-teacher relationships (3 statements from 3 case studies)	Students gaining real world experience through musical participation (5 statements from 3 case studies)	Demonstrated program success (4 statements from 2 case studies)
Empowerment (self-esteem, self-confidence, pride, & ownership) (7 statements from 6 case studies)	Creating a context for many learning pathways (5 statements from 3 case studies)	Family member involvement (6 statements from 6 case studies)	Music as a powerful way to connect students with their community (6 statements from 6 case)	Recognised public performances (5 statements from 5 case studies)
		Cross-generational collaboration (3 statements from 3 case studies)		
		Local musicians getting involved (9 statements from 6 case studies)		
		Community provision to school (5 statements from 3 case studies)		
		The whole community involvement (28 statements)		

from 9 case studies)

Table 2

Selected Statements about Positive Emotions

Positive emotions for self	Positive emotions towards the activity	Empowerment (self-esteem, self-confidence, pride, & ownership)
I feel happy.	With each year, more students and staff have developed a positive affinity with the music program.	Most obvious benefit of the instrumental program for our students is in their self-esteem.
I feel strong.	I love singing...fantastic experience.	Students have clearly demonstrated pride and ownership of the creative process.
I feel excited. It's fun.	I like singing and dancing.	Providing school communities with a feeling of empowerment and ownership.
It makes me feel happy and surprised.	The kids love it.	Confidence and positivity in the school.

Table 3

Selected Statements about Engagement

Fostering shared interest of students and parents in music	Involving passionate music facilitators	Creating a context for many learning pathways
To make a school truly flourish, you have to have a strong focus on what really interests parents and students.	A music teacher who loves what they're doing.	The program offers a balance between access and learning pathways for students with a particular interest in music.
I also began a uke group for students that showed extra interest.	I wanted to do a show but had no money (to buy the rights), so I wrote one myself.	All students have access to music education with music-making embedded in class routines. There is a weekly participatory singing, instrumental and dance program, class music programs, choir open to all students and staff, rock band, and instrumental lessons.
The school's band program would be much smaller if it weren't for the active involvement of the parents.	If you're passionate about your singing or playing the guitar, then why can't you be in it? I never have auditions - if they want to be in it, they can.	The school has a 'jam hub' for keyboard, guitar, bass, and drum kit, which the students use during class time.

Table 4

Selected Statements for Relationships

Peer friendship	Student-teacher relationships	Family member involvement	Cross-generational collaboration	Local musicians getting involved	Community provision to school	The whole community involvement
I love to make more friends in the choir.	Staff learn and play alongside students.	A 'dad's band' has also started with a group of four fathers to perform at the school.	Cross-generational collaborations are a big part of the DRMC's agenda and an important part of its longevity and success.	The local musicians provide a knowledge pool invaluable to Beth.	Local buildings donated to a music program with strong links to the community.	It's linking thinking that whole thing about community and making what we do accessible to everybody.
It gives the kids a chance to socialize. ...and it's not just about the kids. The instrument and classroom music staff aim to get together once a year for a dinner party also. That's just as important.	Teachers perform with students.	Strong partnerships have been developed with several parents who provide workshops in traditional percussion and dance teaching with a Samoan focus.	It's really a community band with students, ex-students, parents, grandparents, community members.	Inviting experienced singers from the community to workshops with the singers for school performance.	The school receives fundraising support from local businesses.	It's the relationship with the broader public that has proved the life blood of the school.

<p>Lunchtime music activities have begun a positive shift in student-teacher involvement. Teachers are joining the group for their own enjoyment, providing great modelling for students.</p>	<p>Parents are invited to be part of the music room whenever they want, and during Making Music Being Well, it's open all week for anyone from the community who wants to come in and see what we do. We invite the community to anything we have in the music room.</p>	<p>Younger players can make connections with older peers.</p>	<p>From the pool of local musicians who come to teach, there is one stand-out whose contribution has set the school on a unique path and opened up opportunities, unimagined for a little school like SHL (only initials are written).</p>	<p>The rotary club and community donations provide sponsorship for the annual band tour.</p>	<p>The process is very much a partnership. We believe that you learn as much from your students as they do from you, and that when they take their music out into the community they are partners with the community.</p>
<p>The town had an established community band with links to the school, teachers and students are players.</p>	<p>Parents learnt with kids.</p>	<p>Inspired by genuine partnerships with local schools, resident music professionals, guest composers and songwriters, musical directors, and instrument makers.</p>	<p>Local service clubs, organisations, and businesses, including the Shire Band have provided many of the instruments children play – many families are without the means to buy instruments.</p>	<p>The great thing about regional conservatoriums is partnerships with other organisations in their centres. Educational organisations, arts and cultural organisations – food groups, wine groups, theatre groups, dance groups, local marketing groups, also health services. There's a whole bunch and it's really important. It's providing a bit of cultural glue.</p>	

Table 5

Selected Statements for Meaning

Music an integral part of school life	Students gaining real world experience through musical participation	Music as a powerful way to connect students with their community
Just to ensure the right tone is set, music is playing on the PA every morning as the students arrive at school.	Gaining real world experience, performing as musicians and singers.	Music is a fantastic way to engage with our community, showcasing the talents of young people with disabilities through school and community performances and events.
It's not just about having an isolated, piecemeal music program, but of making creativity central to the school's culture.	Giving the kids the opportunity to do something they would never do otherwise, and may never do again.	It's about a broad community approach about responding to a community's declared desires and needs, and also informing a community about the breath of what's available and what can be available.
With the support of the school community, we're making music an integral part of this school.	There is a broader life experience unfolding for the students. One of the things we do is to take the children out there, and that's really important.	Staff members help each school to build lasting and sustainable partnerships with nearby facilities and community centres.
Music is part of the culture of classrooms, and part of daily routines.	We'll take a busload of students out with all the music - guitar ensemble, choir, bells. We'll go to local kindies and aged care facilities.	

Table 6

Selected Statements for Accomplishment

Personal feelings of success	Demonstrated program success	Recognised public performances
Students from the school performed at the Sydney opera house, a proud moment for this small school and its enthusiastic young musicians.	The percussion programs have achieved great success, as measured by truancy rates, which have significantly decreased since the introduction of the drumming program.	The band tour. The band has toured Sydney, Adelaide, Hobart, Brisbane, and Toowoomba. In each city, the students play at landmark venues.
Kids can express themselves successfully, which gives them confidence to try other academic endeavours.	The two had the idea of a high school concert band that would rehearse before school. Everyone pooh-poohed them, saying they wouldn't get the kids along that early – but it worked. A before-school choir followed and then a jazz band.	This combined-schools drumming group performs regularly, recent rugby league half time, community performances, presentations at local schools and a West Sydney principals' conference.