

• WELLBEING & MINDSET

A YOGAPROS LEARNING HUB COLLECTION

Who looks after the teacher?

*Twenty pieces on the working life of a yoga teacher
— steadiness, confidence, energy, and the craft
around the class.*

YOGAPROS

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The two minutes before you teach

Two minutes between arriving and teaching: a settling practice that treats your own state as part of the craft.

You know that scramble to get to class. Out of work or the school run, into the room, and on the hour you're the one who's meant to be settled. There's no gap anywhere in it. This is a way to give yourself a small one.

A class doesn't really start when you say the first thing. It starts a few seconds earlier, the moment you push the door open, in whatever state you're carrying in with you. Most evenings that's a fair bit. And whatever you've got on, the first ten minutes take their tone from it, more than from your plan.

None of this will be new to you. You've been handing these same tools to your students for years. This is about keeping two minutes of them back for yourself.

WHEN TO USE THIS

- The gap between arriving and teaching, however short it's become
- Between back-to-back classes, when there's no real break
- Evenings when the day is still loud in your head at the door
- Covering an unfamiliar venue, where nothing is where you expect

THIS IS THE YOGA YOU ALREADY TEACH

Settling the body to settle the mind is the whole working premise of asana. Pranayama takes it further and steadies the nervous system through the breath. Dharana, resting your attention on one chosen point, is half of what people are really coming to class for, whether they'd put it that way or not. None of this came from the wellness industry. It's the profession's own, and the odd part is how rarely we turn any of it on ourselves on a working night.

The teacher's own state was never an afterthought in that tradition, either. You steady yourself first, then you teach. Somewhere between training and a full timetable, the order gets lost.

The research base agrees with the old texts, most clearly on the breath. Studies of slow-paced breathing show that when the exhale runs longer than the inhale, heart rate steadies and the body moves out of its alert state within a couple of minutes; a pace of around six breaths a minute keeps showing up as the point where that settling effect is strongest. You watch this happen in other people every time you close a class. It works just as well standing in a corridor.

THE TWO MINUTES, START TO FINISH

Do it somewhere you won't be interrupted: the car, or the quiet stretch of corridor outside the door. Before you walk in, not while you're greeting people. The point is a line between the day and the teaching.

First, the body. Roughly thirty seconds. Stand still with your feet flat and let the weight come even. Shoulders drop. Jaw unclenches. You're not stretching and you're not demonstrating anything. You're arriving all the way.

Then the breath, for about a minute. In through the nose for four, out for six. Eight to ten rounds. If counting feels fussy on a Tuesday, keep it simpler: let every out-breath run longer than the in-breath and let the pace slow on its own.

Last, attention. Choose one thing to walk in holding. The first sentence you'll say, or one student you'll greet by name. In the tradition you might frame it as a sankalpa, an intention set on purpose; on a wet evening in November it can be as plain as the word 'slow'. One point, so your mind has somewhere to stand while the room fills.

When there's genuinely no time, the 6pm finishing as the 6:15 arrives, shrink it rather than skip it. Three long exhales and one chosen point of attention takes thirty seconds, and thirty seconds on purpose does more than you'd think.

Two minutes won't repair a hard day. It doesn't need to. The job is smaller than that: the class gets the teacher, and the traffic stays in the car park.

ACTION STEPS

- 01 Tonight, at home, run the whole sequence once with a timer, just to learn its shape.
- 02 This week, choose your spot at your regular venue. Somewhere you can stand still, unbothered.
- 03 Anchor it to a moment that already happens: after the room is set up, or when the phone goes on silent.
- 04 Choose your one point of attention before you leave the house rather than in the car park.

05 After a fortnight, pay attention to the first ten minutes of your classes. That's where this shows up first.

RELATED RESOURCES

- After the class that didn't land
- A morning practice that isn't for your students

How you arrive is part of the craft, not a nicety laid on top of it. So before your next class, take the two minutes and hang the day up outside the door. The professional standards YogaPros holds with its members assume a teacher who looks after their own state as well as their students'; settling before you teach belongs in that column.

This guidance is for general awareness and professional orientation. It is not a substitute for professional legal, tax, or insurance advice, or for medical or mental-health care, specific to your individual situation.

After the class that didn't land

How to catch the post-class spiral early and read the evidence instead of the story. One flat class is not a verdict.

Every teacher has the flat night. Fifteen years in or fifteen weeks, it still turns up. What you can change is how much of the week it takes.

The class that didn't land needs closing down on purpose, the same night. Leave it open and it follows you home. By the time you're on your street you've gone back over the whole hour twice, and it's quietly stopped being about one flat Tuesday and turned into whether you're any good at this at all. That's the part to catch, and it gets decided in the first hour afterwards, not in the class itself.

WHEN TO USE THIS

- The hour straight after a class that fell flat
- The night you catch yourself re-teaching it in bed
- A quiet stretch when one bad class starts to feel like proof of something
- The morning after, if it's still sitting there

WHY REPLAYING DOESN'T HELP

Going over it feels like diligence. Mostly it isn't. Research on rumination shows that replaying a difficult experience doesn't digest it; it rehearses

it. Each loop makes the pathway easier to run and the conclusion feel more true, and no new information enters at any point. The teacher who has re-taught the flat class five times by midnight doesn't understand it better than the one who looked at it once. They just feel worse.

And the body is in on it. Rumination prefers stillness: the parked car, the lying-awake position. Which is why the practice below starts with movement rather than thought.

A FLAT CLASS HAS A SIZE, AND YOU CHOOSE IT

In the 1970s the psychologist Martin Seligman started asking why the same setback flattens one person and barely marks another. The difference, his research found, sits in the explanation rather than the event. Explanatory style, it's now called, and it turns on three readings most of us make without noticing.

The first is time. Read as 'tonight was flat', the class stays the size of one evening. Read as 'I've lost it', it spreads across your future. Same sixty minutes.

The second is reach. One clunky sequence can mean the sequence needs work. In the harsher reading it means the whole career is in question. The evidence didn't change; the radius did.

The third is cause. A cold room at half-term, a group that arrived tired from work. You were one variable in that evening among several, and the harsh reading deletes all the others and keeps you.

A flat class is allowed to be exactly what it was: one flat class, with contributing causes, most of them beyond you.

THE TEN-MINUTE CLOSE-DOWN

It has an order, and the order matters.

Movement first, two minutes. Walk the long way to the car, or shake your arms out in the empty studio while the kettle boils. The spiral needs a still body. Don't hand it one straight away.

Then the breath. Ten rounds with the exhale longer than the inhale, the same slow breathing you'd offer a student who arrived wired. It settles the nervous system measurably, and it doesn't stop being true when the wired person is you.

Then name it. Once, out loud if you're on your own: 'that one didn't land.' Research on naming feelings shows that putting an emotion into ordinary words lowers its charge. Name it and stop. No speech to the windscreen.

Last, the notebook. Two lines. One line of evidence, meaning something that verifiably happened, the good with the bad: 'sequence rushed after the standing series; the student with the stiff shoulder said it finally let go.' One line of adjustment, the single change worth making next week, small enough to actually happen. Then the notebook shuts, and the class is over. Not at 2am. When the notebook shuts.

If the same class keeps reopening after it's closed, that's information rather than failure, and it's worth saying to another teacher instead of back to yourself. Left unsaid, a flat class can follow you around for the better part of a week. Said out loud, to a peer, it's usually half the size.

ACTION STEPS

- 01 Put a small notebook in your teaching bag today. The close-down needs it within reach.
- 02 After your next class, move for two minutes before you let yourself review anything.
- 03 Run the full close-down the next time a class falls flat: move, breathe, name it, two lines, shut the book.
- 04 If the verdict still feels bigger than one evening, test it for time and reach, then count the causes that weren't you.
- 05 This month, tell one teacher you trust about a class that didn't land. Notice what happens to its size.

RELATED RESOURCES

- The two minutes before you teach
- What counts as a good class — rewritten

Steadiness on a flat night is professional practice. So the next time a class won't close on its own, run the close-down the same evening and let the notebook end it. And it was never meant to be a private effort: the standards you teach under exist to hold the teacher as well as the class; that's a good part of what belonging to a professional body like YogaPros is for.

This piece is professional-development reflection, not therapy. If things feel heavy right now, talking to your GP or a qualified counsellor is a stronger move than any worksheet.

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The question you teach from

Every teacher teaches from a question they rarely hear. How to catch yours and choose a steadier one to teach from.

Every yoga teacher teaches from a question. Most have never once said it out loud.

Yours might be 'what if they realise I don't know enough?' Or something blunter, like 'is everyone bored?' It's run under your classes so long it stopped sounding like a question. It just feels like teaching now. You take it for the weather.

It can't be deleted. Habits don't work like that. But it can be out-practised, and that starts with hearing it.

WHEN TO USE THIS

- When the same doubt fires however well the class went
- The third time you rewrite a class plan that was fine the first time
- Before teaching with another teacher, or your old trainer, in the room
- When kind feedback keeps bouncing off

ATTENTION FOLLOWS THE QUESTION

A question is an instruction to look. You can feel it on your own mat. Ask 'where's the tension tonight?' and the body tells you: the jaw, that shoulder that never quite lets go. Ask 'where's the breath already easy?' and

the same body answers differently. Both answers are true. You just get whichever one you asked for. The research on self-talk says much the same. The questions we put to ourselves steer what we notice, and what we notice becomes what we believe is going on.

Run 'is everyone bored?' under a class and boredom is what you'll find. The flat face by the radiator, the person who slips out early for a bus. The question gathers its own evidence and hands it back as proof.

And these questions are usually old. A throwaway comment on a training course, or a studio owner's raised eyebrow in your first year. It got written in early, and nobody's read it back since.

THE MOST COMMON QUESTION HAS A NAME

If yours is a version of 'when will they realise I'm not really qualified for this?', it has a name. In 1978 the psychologists Pauline Clance and Suzanne Imes named the impostor phenomenon after studying accomplished women, high achievers with strong records who still couldn't take their own competence to be real. The part to hold onto is that it ran through people doing genuinely good work.

Sit with that a moment, because it takes the authority out of the question. Impostor feelings show how much you care about teaching well. They say nothing reliable about whether you're any good at it. Teachers with twenty years behind them still hear the question on a bad night. Qualifications don't end it, and experience doesn't either. What shifts things is hearing it as a question rather than a fact, and then not letting it run the class.

CHOOSING THE STEADIER QUESTION

You can't delete a habit like this. You out-practise it, the way you'd out-practise any movement pattern: choose the replacement on purpose, and put it where the old one used to sit.

Two things make a question steadier. It faces the students instead of your performance, and it can be answered tonight. 'Am I good enough?' does neither. No finish line, and aimed the wrong way. 'What does this room need from me in the next hour?' works. So does 'who here needs to be seen tonight?'

Then watch what moves. The impostor question stands you in the middle of your own class, auditioning. The steadier one walks you back to the side of the room, teaching. Same students, same skill as last week. The only thing that's changed is you.

ACTION STEPS

- 01 After your next class, before the kit is even packed away, jot down the question that ran loudest under the hour. Today, if you've taught today.
- 02 Repeat for two more classes and look for the repeat offender.
- 03 Write it out in full, exactly as it runs, untidied. Then check where it points: at you, or at the room.
- 04 Write your replacement. Facing the students, answerable tonight. Put it at the top of your class plan where you'll see it every week.
- 05 Expect the old question to fire mid-class anyway. It will. Name it silently, come back to the one you chose, and count the faster noticing as the win.

RELATED RESOURCES

- What counts as a good class — rewritten
- The inner critic has a job description

Other caring professions build in supervision: a regular, honest conversation about the inside of the work, held with people who do it too. Teaching deserves the same. The resources YogaPros keeps for its members exist for this side of the work as much as for the paperwork.

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What counts as a good class — rewritten

Most teachers mark themselves against conditions they can't win. How to rewrite what counts as a good class, on your terms.

There's a scorecard you never agreed to keep, and it comes out the moment you lock up. A full room, a faultless hour. You never chose either one, but they're the ones quietly turning fine Thursdays into failures.

It came free with the training, and you've been paying for it ever since. Odds are you've never once put it into words, let alone agreed to it.

A rule you inherited can still be rewritten. Same standards, on ground you actually stand on.

WHEN TO USE THIS

- Driving home flat from a class that was, by any fair reading, fine
- When tonight's seven keeps getting compared with spring's twelve
- When a quiet month starts to read as a verdict on your teaching
- End of term, before the next one gets planned on the old rules

THE RULE UNDERNEATH THE FEELING

That flat feeling after a decent class is a rule doing its job. Somewhere early on, usually without noticing, you wrote a private definition of succ-

ess, and it's been running in the background ever since. If your definition says a good class needs sixteen mats down, then eleven mats is a fail, whatever happened on them.

That inherited rule usually has fingerprints on it. A course that prized flawless sequencing, a feed full of heaving workshops. None of it chosen, and most of it never true of the teachers you actually admire.

Psychologists who study locus of control draw a useful line between what you can influence directly and what's set mostly elsewhere. Attendance is mostly elsewhere. It sits with the weather and other people's diaries. Whether the room felt held for an hour sits with you. Build your idea of a good class out of the things you don't control, and you've guaranteed regular failure that has nothing to do with the teaching.

And the misses aren't neutral. Work on self-efficacy, the working belief in your own capability that the psychologist Albert Bandura spent a career mapping, shows confidence is built mostly from mastery experiences: clear, repeated evidence of doing what you set out to do. It only counts when the goal was yours to meet. Mark yourself on attendance and you can teach well for a decade and still starve the confidence that decade should have handed you.

CONDITIONS THAT ARE YOURS TO SET

The rewrite moves the bar onto land you own. The height stays exactly where it was. If anything it's a stricter deal, because conditions you control are harder to hide from. The weather makes a generous excuse, and you're giving it up.

A workable condition does two things. You control it on the night, and it shows up in something you did rather than something you felt. 'I arrived settled and taught the class I planned' does both. So does 'every

student was greeted by name and seen at least once during the hour.’
 ‘The room loved it’ you can’t verify. ‘Twelve people came’ you can’t control.

Two or three conditions, no more. Any more and it turns into admin. Write them as things you did, because on the nights your mood lies to you, and there will be nights like that, the record of what you did still reads straight when the feeling doesn’t.

Self-compassion research, much of it led by the psychologist Kristin Neff, adds one worth building in: people who weigh their own work the way they’d weigh a respected colleague’s stay steadier, and get less derailed by a bad night, than people who turn on themselves. So borrow the colleague test. Another teacher tells you seven came through the rain, and the shoulder stuck since Christmas finally let go. You wouldn’t call that a failure. You’d call it an evening well taught.

ACTION STEPS

- 01 Today, on paper, finish the sentence honestly: ‘a class counts as good when...’. Keep the clauses you’re not proud of in; they’re the ones doing the damage.
- 02 Cross out every condition that’s set by the weather or by anyone who isn’t you.
- 03 Write two or three replacements that are yours to meet and possible to observe.
- 04 Put them at the top of your class plan and read them before teaching for a fortnight, without scoring yourself against them. The definition works by being in the room.
- 05 At the end of term, review the rule the way you’d review a sequence: keep what served, rewrite what didn’t.

RELATED RESOURCES

- After the class that didn't land
- The question you teach from

The profession already measures teaching careers in years taught and hours logged, never in how full the room was on one thin evening in February. That's how YogaPros records a teacher's standing too, and it's a fairer mirror than the head-count.

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You qualified. When do you feel like a teacher?

The certificate came. Feeling like a teacher takes longer. What that gap really is, and the ordinary things that close it.

You remember qualifying. You probably can't name the day you started to feel like a teacher, though. That gap is the whole thing, and it isn't a fault in you.

You pictured qualifying for a year. Then the certificate arrived and changed almost nothing. You taught your Tuesday class the way you had the week before, then went home and waited to feel like the real thing. It's still taking its time.

Everyone you trained with hit this. The sure-looking ones included.

It isn't a competence problem. And the things that close it are smaller and more ordinary than you'd think.

WHEN TO USE THIS

- When "I'm a yoga teacher" still comes out with a qualifier attached
- When you're waiting to feel ready before approaching a studio or offering cover
- When a room of experienced teachers makes you feel like a guest in your own profession
- Any day in the first year or two when the certificate feels like it belongs to someone else

WHAT THE GAP ACTUALLY IS

Your training measured competence. Hours logged, teaching observed and assessed. Somebody qualified checked your work and signed their name to it. That part is done, and you did it.

What no course can hand over is the inner sense of being a teacher, because that isn't knowledge. It's identity, and identity runs on a slower clock than paperwork. Psychologists who study self-image describe a reliable lag: people act in line with who they believe they are, and the belief updates well behind the evidence. Research on what's called possible selves (the versions of yourself you can vividly picture becoming) points the same way. We move towards the self we can see clearly, and we stall at the one we can't quite make out yet.

So the wobble on the way into the studio isn't proof you trained too soon. It's the ordinary distance between a new fact and an old self-image. The fact was signed off in a day. The self-image has to be lived in.

HOW THE GAP CLOSES

Identity follows evidence, and the evidence is the teaching. Research on habit and identity is consistent about the direction: the sense of being a teacher arrives after the doing, through repetition more than through one breakthrough class.

So the gap closes in units you already have. Four students on a wet Tuesday count. So does the chair-based class at the care home. The class that went sideways and you steadied it counts double. There's no morning you cross a line and feel like a teacher from then on. The feeling builds up, one ordinary class at a time.

Your students aren't waiting for any of this. To the people on the mats, you were the teacher from the moment you said welcome and meant it.

The words you use are part of the evidence too, because you're in the room every time you say them. "I've just qualified" files you under student. "I teach Tuesday evenings at the community centre" files you under teacher. Both are true. Only one is building the identity you've already done the work for.

The teachers you think of as the real thing stood exactly where you're standing now. Ask one how long it took before the title felt true. The answers are honest, and more comforting than you'd think.

BELONGING DOES THE REST

Identity settles faster in company, which is something professions have always understood. Nurses have a register. Accountants have a chartered body. Part of what those structures do is give the question "am I really one?" a public answer while the private one catches up.

Teaching is no different. Joining a professional body is an outward sign of a decision you've already made. So is being insured, and having your training verified and set down where students can find it. On the days the feeling wobbles, the record doesn't.

None of this asks you to perform a confidence you don't have yet. It asks you to keep teaching and let the identity settle at its own pace. It will.

ACTION STEPS

- 01** Today, say the sentence once without a qualifier: "I'm a yoga teacher. I teach [your day] at [your place]." Out loud, to one person. The mirror counts if it has to.

- 02 For one week, notice each time “just” or “only” tries to attach itself to your teaching. No need to fight it. Noticing loosens it.
- 03 Start an evidence line. After each class, one sentence in your phone about something that worked. Read the month back when it's done.
- 04 Ask a teacher you respect how long it took them to feel like one. Believe their answer.

RELATED RESOURCES

- The inner critic has a job description
- Your teaching story, told properly

When you want the outward sign as well as the inward one, membership of a professional body is how many teachers mark it: insured and verified, with training and hours recorded on a Live CV where students and studios can see them. The feeling catches up faster when the record already exists.

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The inner critic has a job description

The nervous voice before class is trying to protect something. How to hear what it wants without letting it teach the hour.

The usual instruction, when the voice starts up before class, is to fight it or paste something cheerful over the top. Both make it louder. A voice that senses nobody's listening only turns itself up. That's the part nobody tells you, and it's why pushing through never quite holds.

You'll recognise the voice. They're going to be bored tonight. The cover teacher last week was better. It clocks in while people are still settling onto their mats, and it's still going once you've begun.

The steadier premise is the odd one: the voice is doing a job. A real one, done badly and at a terrible volume. Once you can hear it that way, it gets a lot easier to work with.

WHEN TO USE THIS

- In the minutes before class, when the commentary starts
- After a quiet class, when the voice moves from prediction to verdict
- Before teaching peers, mentors, or anyone holding a clipboard
- In any season where nerves you thought you'd retired come back

WHAT THE CRITIC IS FOR

Counsellors who work with parts-based approaches begin from a simple observation: the mind speaks with more than one voice, and the harsh one is rarely malicious. It's protective. Its methods are dreadful and its manner is worse, but its aim is nearly always to stop something happening. Being caught out in front of a room, usually. Or repeating some older humiliation that predates teaching entirely.

Heard that way, the pre-class commentary changes character. "You haven't planned enough for this room" stops being a verdict from a panel and becomes a nervous colleague, clumsily trying to make sure you're never unprepared. Annoying. And loyal, in its way.

You'll notice the volume rises with the stakes: the first class back after a break, or the day someone books you to teach other teachers. A louder critic usually means you care more about this particular room, and it has noticed.

Research on self-compassion, much of it by the psychologist Kristin Neff, backs the shift. People who treat their own missteps the way they'd treat a colleague's stay more motivated and hold up better under pressure than people who self-attack. The old fear that kindness breeds complacency turns out to be backwards. Being on your own side is a performance strategy, whatever the voice claims.

WRITE THE JOB DESCRIPTION

So interview it. Ten minutes on paper, kettle on.

What is this voice trying to stop happening? When did it start? For most of us that's long before teaching, which is a useful thing to see in ink.

What does it believe would happen if it went quiet for an hour? And what would it need to know to stand down?

Write the answers as an actual job description if it helps. Role: protection. Methods: worry and worst-case rehearsal. Hired: roughly 1998. Performance review: overdue.

If talking to a voice on paper feels strange, remember that you already work with parts all class long: the tight shoulder, the breath someone is holding without knowing it. This is the same craft, pointed inward.

Two things tend to happen when teachers do this. The voice quiets, because parts that feel heard stop shouting. And its one useful note gets easier to find. Sometimes the critic is holding a genuine flag (the playlist really does cut out before savasana) wrapped in forty layers of catastrophe. Take the note. Leave the wrapping.

IT DOESN'T GET TO TEACH

The interview is background work. The foreground is a boundary, and it's kept in the last minutes before you begin.

When the commentary starts, name it once, without ceremony: that's the critic clocking in. One slower breath out. Then put your attention where the work is, which is never inside your own chest. The faces arriving. The body on the mat nearest the door. The critic can ride along in the passenger seat; it doesn't get the register and it doesn't get the microphone.

Afterwards, protect the review. The critic loves a debrief. So before any accounting of what went wrong, write one sentence about what went well. Written first, it keeps the record honest.

ACTION STEPS

- 01 Today, ten minutes with a notebook: write down the two lines your critic repeats most, word for word. Seeing them in your own hand-writing shrinks them.
- 02 Underneath, draft its job description: what it's protecting you from, and roughly when it was hired.
- 03 Before your next class, when it starts, name it once. Take the note if there's a real one. Then attention out to the room.
- 04 After class, write one sentence about what went well, before any other review.
- 05 If the voice is loud in every room, not only the studio, and it sounds less like nerves than contempt, take that seriously. A conversation with someone qualified reaches places a notebook can't.

RELATED RESOURCES

- The question you teach from
- You qualified. When do you feel like a teacher?

Every level of this profession has teachers who know this voice, twenty years in and letters after their name included. Progression here is recorded in years taught and hours trained; nerves have never been part of what's measured. A CPD room full of other teachers is usually where that truth lands.

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ific to your individual situation.

Your teaching story, told properly

Your career didn't start the day you qualified. How to re-read the arc you've already lived, and tell it like it happened.

Every teacher carries a short version of how they came to this. And it almost always starts in the wrong place: the training course, as if nothing before it counted.

A student asks how you came to teaching, and out comes the short version. You trained in 2019. It was a career change. That's the whole story, as told. Everything before it got filed under before and left there: the practice, and the years of work that were quietly making you a teacher long before any course did.

You've been telling your own story from chapter three. It's worth half an hour to go back and read it from the start.

WHEN TO USE THIS

- Writing or rewriting a bio, or an application to a studio
- Introducing yourself at a training, or to a room of new students
- When your career feels like it only began the day you qualified
- When you hear yourself apologising for the path that brought you here

THE SAME FACTS MAKE DIFFERENT STORIES

Psychologists who study how people make sense of their lives, Dan McAdams' research on narrative identity most of all, describe the self as a story under constant revision. The events are fixed. The telling isn't. And the telling does real work: it sets what feels earned, and what still feels possible.

The same ten years can be read as “I drifted into this sideways and I'm behind everyone who started properly”, or as “everything I did before teaching turned out to be preparation for it”. Both versions are faithful to the facts. They produce two different teachers at the front of the room. Research on how people narrate their harder chapters finds the same pattern again and again: those who can locate what a difficult period built in them come out steadier than those who read the same period as pure loss.

And most teachers shorten the story the same way. They start it at the training course. The office years, the long stretch of turning up to a Wednesday class while the rest of life carried on around it: all filed under before, none of it counting. It counted. It's usually where the actual teacher was formed.

RE-READING THE ARC

Give it half an hour and a pen you like.

Write your teaching life in chapters. Five or six headings, nothing under them yet. The only rule is that chapter one begins before your training. The first class you ever took, perhaps. Or earlier, if you can feel the thread reaching further back.

Then one line under each heading: what was going on, and what it taught you that you still use in a room. The unglamorous chapters earn their place here. Eighteen months of covering classes in a cold church hall looks like a footnote until you write it down and realise it's where you learned to teach whoever turns up.

Now read the page and look for the through-line. There almost always is one: the same care, turning up in jobs and years that had nothing to do with yoga. Teachers who find it tend to stop asking whether they're the real thing. You'd been training for this everywhere, for years, and the course made it official.

Told this way, the qualification takes its proper place. It's an important moment, not the end of the story. That part hasn't happened yet.

THE VERSION OTHER PEOPLE CAN SEE

The private re-reading comes first, and it's for you. But a story has readers, and yours are practical ones: the student deciding whether to come back, the studio manager scanning applications at speed. They go on what they can see.

So bring the visible record up to level with the truth. Start with the bio: let its first line begin where chapter one begins. Then gather the record itself, training and hours in one place, counted properly, because years and hours are the profession's own measure of an arc, and they're the part a stranger can trust before they've ever met you.

Most teachers, counting for the first time, find they're carrying more than they thought. That changes how they tell the story, and often it changes the teller too.

ACTION STEPS

- 01 Today, fifteen minutes: write five chapter headings for your teaching life, with chapter one set before your training began.
- 02 Add one line per chapter: what it taught you that you still use.
- 03 Rewrite the first sentence of your bio so it starts where chapter one starts. Keep it under twenty-five words.
- 04 Count your training and teaching hours properly, and write the totals where you'll see them.
- 05 This month, tell the fuller version out loud once, to the next person who asks.

RELATED RESOURCES

- You qualified. When do you feel like a teacher?
- Gratitude with a spine

For YogaPros members, the Live CV is where the arc becomes a verified record: your training and your hours, year by year, checked and visible where students and studios already look. The story stays yours to tell. The record backs it up.

This guidance is for general awareness and professional orientation. It is not a substitute for professional legal, tax, or insurance advice, or for medical or mental-health care, specific to your individual situation.

Who looks after the teacher?

You hold the room, and nobody holds you. The case for treating care of the teacher as part of the job, with a structure to build it.

Nobody looks after the yoga teacher. Not because anyone decided that, or neglected to. It's just how the job grew up, and it leaves most teachers sorting their own care out from scratch, usually too late.

The maths is simple, and hard to unsee once you have. The person who holds everyone else's hour is the only one in the room with nobody holding theirs. You feel it on the drive home. The class behind you went well, and somehow you're emptier for it.

Looking after the teacher belongs in the same category as insurance and training. It's part of the working setup, not a reward for surviving a hard term. And like everything else in the job, it can be built.

WHEN TO USE THIS

- At the end of any teaching day that emptied you
- When your own practice has quietly become the first thing you cut
- Each September and January, before the timetable gets rebuilt
- Before burnout, ideally. This page reads very differently afterwards

THE ASYMMETRY IN THE ROOM

Teaching yoga is care work. It rarely gets named that way, because the room is calm and the setting is chosen, but an hour of holding attention

on other people's bodies and states is an hour of giving out. And unlike most care work, it's built to be done alone. There's no staff room and no handover. The difficult moment in the six o'clock class gets processed in the car, or not at all.

Research on burnout in the helping professions has said the same thing for forty years. Care for other people all day, with thin recovery and thin support around it, and it wears you down in a way you can predict. The World Health Organization classifies burnout as an occupational phenomenon. Occupational. It comes from the shape of the work. So you answer it by changing the work, not by gritting through it.

Other caring professions worked this out slowly, and then built the answer in. Counsellors are required to have supervision. Nursing builds reflective practice into revalidation. Yoga teaching grew up fast and informally, so teachers took on the demands of a caring profession without the support structure that usually comes with it. Nobody chose that. It's just where the history left things, and it's a gap each teacher has to close on their own.

THE SAME CATEGORY AS INSURANCE

Most teachers file their own care under luxury, somewhere below new props on the list of things to get round to. The professions that last file it under maintenance.

Recovery science is blunt about why. How much work you can keep doing depends on the recovery you build around it. Recovery is something you do, not a gap where work isn't. Sleep counts. So does a day off that actually stays off. A practice of your own, the kind that produces nothing, does more for you than it looks like it should.

Nobody calls servicing the car an indulgence. Nobody thinks a studio's being precious when it looks after its floor. Your body and your steadiness are the working equipment of this job, and keeping them serviced is part of the work. A teaching life that plans its own upkeep tends to still be here in ten years.

WHO ANSWERS THE QUESTION

Some of the answer is a structure only you can build, because nobody else can schedule your rest. In practice it's smaller and more boring than the word structure suggests: a weekly hour of practice that belongs to you rather than to a class plan, and one other teacher you talk to on a standing basis about the work as it really is. Teachers who have those two things describe the job differently. The care stops being a mood and becomes an arrangement.

And some of the answer is bigger than any one teacher: this is the question a professional body exists to answer, and the reason one stands behind you.

It doesn't replace the weekly hour or the standing call. It sits underneath them, so that on the weeks your own structure slips, something is still holding.

ACTION STEPS

- 01 Tonight, after your last class: list everything that currently looks after you as a teacher. People, habits, cover, anything. A short list is information, and it isn't a verdict.
- 02 Book one weekly hour of practice that belongs to you. In the diary like a class. Taught by someone else or by nobody, and never by you.

- 03 Arrange a standing call or coffee with one other teacher, once a fortnight. The agenda is the work as it really is.
- 04 Once a term, read your timetable the way you'd read a student's posture: where the load is landing, and what needs releasing before it starts to complain.
- 05 Check the floor under all of it: insurance current, and someone you could call if a class went wrong. If either is missing, that's this month's job.

RELATED RESOURCES

- Energy is part of the job
- Teaching is what you do. It isn't everything you are

Who looks after the teacher is the question YogaPros exists to answer. The insurance and the standards are part of that answer; so are 10,000+ teachers in 100+ countries who know this work from the inside. All of it exists for the person every class depends on.

This piece is professional-development reflection, not therapy. If things feel heavy right now, talking to your GP or a qualified counsellor is a stronger move than any worksheet.

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Teaching is what you do. It isn't everything you are

One quiet class can shake a whole week when teaching carries every need you have. How to spread the load without loving it any less.

Someone asks what you do, and “yoga teacher” is out before any other answer gets a look in. Not the thing you do on a Wednesday. The whole of it. Most of the time that’s a good thing. It’s also why a class of three can get in the car with you and still be going by the time you’re on the drive home, asking whether any of this is working and what that says about you.

It’s a lot to put on one ordinary evening. It didn’t get there by accident, though, and it can be spread out, so a slow night in the room stops reaching every other part of your life at the same time.

WHEN TO USE THIS

- After a quiet class that hit harder than the numbers deserved
- When a studio cuts your slot and it lands as personal rather than practical
- When you notice every plan in your diary routes through teaching
- When someone asks what you do outside yoga and the answer takes a while to arrive

ONE JOB, CARRYING EVERYTHING

We all need to feel we're good at something that matters. We need to feel close to people, and of some use to them. Research on what motivates us keeps coming back to that same short list, and it barely changes.

Teaching gives you the whole list at once, which is part of why you love it. It's where a lot of your friendships are. It's the thing you've worked hardest to be good at. And somewhere along the way it probably became your answer to who you are. If you came to teaching through a hard chapter of your own, it might be holding something else as well: the proof that the chapter meant something.

That holds together fine. Until it doesn't. When one thing is carrying every need you've got, a bad night in it shakes all of them at once. So three people on a Wednesday doesn't stay a fact about the diary. It reaches your sense of being any good at this, even your sense of who you are. No wonder the drive home was loud.

None of this is a flaw in you. It's just what people do with work that feels like a calling. The research on our basic needs says we go and meet them wherever it's easiest, and teaching makes that very easy.

Burnout research is consistent on one point. The people who burn out hardest tend to be the ones whose sense of self is most fused with their work. Researchers call it over-identification, and the caring professions fill those studies. Meanwhile the actual numbers move for a hundred reasons that have nothing to do with you. A new school term. A gym opening round the corner with a January offer. None of that should be able to reach who you are. When it all runs through teaching, it does anyway.

The teachers who last decades tend to have somewhere else to stand when teaching wobbles. That's not a coincidence.

GIVE THE LOAD A SECOND HOME

Take a page and write “teaching” in the middle. Around it, put down honestly everything it carries for you beyond the craft itself. Your social life might be there. Your own movement. The feeling of being useful. Maybe the proof you made something out of a hard time. Draw it and you'll usually find teaching doing four or five jobs beyond the actual one. Seeing that on the page is half the work.

Now pick the one thing with no other home. Just the one. This isn't a big overhaul. And nobody's asking you to care less about teaching. Give that one need a second place to live this month. If teaching holds your whole social life, a regular evening with people who've never done a downward dog will do more for your teaching than another workshop would. If your body only moves when you're cueing, take a spot at the back of someone else's class and be nobody's teacher for an hour.

The second home doesn't need to be anything impressive. A choir. A parkrun where nobody there knows what you do for work. What matters is that one need is getting met somewhere your timetable can't reach.

Then notice what changes on the next quiet night. When teaching carries less than everything, a quiet Wednesday stays the size of a Wednesday.

ACTION STEPS

- 01** Today, take ten minutes and draw the load map: “teaching” in the middle, everything it carries around it. Nobody sees the page but you.

- 02 Circle the one item on the page with no other home in your life.
- 03 Choose its second home and book the first small step this week, small enough that you can't talk yourself out of it.
- 04 After your next quiet class, read the page again before deciding what the numbers meant.
- 05 Redo the map in three months and notice what has moved.

RELATED RESOURCES

- Who looks after the teacher?
- The room you grow in

This kind of spreading-out is part of what a professional body is quietly for. Membership at YogaPros was never just the cover and the listing. There are peers to learn alongside, and learning that pulls you in directions your own timetable never will. A teaching life with more than one room in it copes better when one room goes quiet.

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The quiet month

August empties, January fills. How to read a teaching year as seasons, and plan for the winters instead of being ambushed by them.

August is going to be quiet. It was quiet last year, it'll be quiet next year, and none of it is really about you. The teaching year has a shape, and August is the bottom of it.

You feel it anyway, every single time. You lock up after a class of six, and somewhere between the hall and the car the sentence starts up: it's fading, they've moved on. It's the wrong sentence, or at least it's an early one. The whole profession watches the same tide go out every summer. August was quiet before you qualified, and it'll be quiet the year you finally hang up the mat.

WHEN TO USE THIS

- The week attendance halves and the story about what it means starts writing itself
- June, with the summer diary open in front of you
- January, when the full room starts to feel like the permanent new normal
- Any quiet stretch that has begun to feel like a verdict

THE YEAR HAS A SHAPE

January fills up. The resolution energy, the waiting lists. Faces you've never seen before. By half term it settles into something more honest.

Spring holds fairly steady. Then July starts to thin and August empties right out. September brings people back on the school run, and December wobbles off into the holidays before the whole thing turns round again.

Teach through two or three of these and you know the curve by heart. It runs right across the sector, from budget gyms to church halls, because it's the calendar working on people's lives. And the calendar doesn't know your name. The months here are the UK's pattern; if you teach where the seasons run differently, swap the names and the curve still holds.

The first time round, the January surge feels like proof the career's finally caught. The first August feels like the whole thing falling apart. By the third year both look like what they actually are: the same tide going out and coming back, on schedule.

Two research findings quietly make the dip feel worse than it is. First, people get used to good news fast. A full January room feels normal within a few weeks, so the summer dip lands as loss, rather than the year just going back to its usual level. It's why the same twelve students who'd have made your week in year one can read as failure by year four. Second, work on reappraisal, one of the better-studied ideas in psychology, shows that the sentence you put on an event does most of the emotional work. The same six-person room can be a crisis or an ordinary fact of the school calendar, depending which sentence gets there first.

WHAT A WINTER IS FOR

Take one page and sketch out January to December. Mark what you already know, and you know more than you think. Which months fill and

school holidays that empty your Wednesday morning slot. On paper it stops being weather that happens to you and turns into ground you can plan across.

Then give each quiet month a job before it turns up. Rest counts: a season of teaching takes more out of you than most people ever see, and the voice and the patience both come back slowly. The course you've been circling for two years counts too. Plenty of teachers use August for the jobs term time never allows, like the website that still lists last year's classes, or the venue conversation that really needs an unhurried hour. And if the thin months genuinely bite into the livelihood, then a winter you can see coming is one you can shape the whole rest of the year around, with the autumn planned while the room's still quiet. None of that planning is possible in the week the room empties. All of it is possible in June.

The last move is the smallest. In July, somewhere you'll see it in August, write one line: "Quiet because it's August." It looks far too simple to bother with. It works because when the room does empty, the sentence is already sitting there, and the first sentence in usually wins.

ACTION STEPS

- 01** Today, sketch your teaching year on one page and mark the full and thin months you already know about.
- 02** Beside each thin month, write its most likely cause. School terms. Holiday season.
- 03** Give your next quiet month one job, and book one concrete thing into it now.
- 04** Before your quietest month begins, write the one-line reappraisal somewhere you will actually see it.

05 In January, write down what the full weeks looked like. You'll want the evidence in August.

RELATED RESOURCES

- Who looks after the teacher?
- Teaching is what you do. It isn't everything you are

The profession reads the year like this as a matter of course. The quiet months are when teachers book their accredited CPD and take honest stock of where things are, and YogaPros treats the seasons as part of the structure of a teaching career. That structure is exactly why a quiet month was never a verdict on you.

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Energy is part of the job

Teaching runs on the body. A plain, evidence-based maintenance protocol for the instrument: sleep, daylight, movement, water and breath.

Energy never quite makes it onto the professional list. Insurance does. CPD does. The body that actually delivers the class gets whatever's left at the end of the week, if anything is.

Teaching is physical work, even in the stiller styles. Your voice runs for the whole class. Your body demonstrates. Your attention stays on other people the entire time. The class is built out of you, on the day, so your energy belongs on that list too, next to the paperwork.

Five habits carry most of it, each one with decent evidence behind it. No doctrine. Nothing to buy.

WHEN TO USE THIS

- The stretch of term where every class takes more than it gives back
- When you plan classes around your energy rather than your ideas
- Rebuilding after illness or a heavy season
- Before saying yes to another slot on the timetable

THE INSTRUMENT ARGUMENT

Every trade looks after its tools. Yoga is the one where the tool is also the person holding it. Leave a violin in a hot car every day and you wouldn't be surprised when it won't hold its tune; teachers do about that

to themselves across a whole term, then feel guilty when the class goes flat. There's no spare in the case. Most jobs let you set the tools down at the end of the day. Yours comes home and cooks the dinner, then gets up at six. None of that makes you fragile. It makes you the equipment, which is worth knowing about yourself.

An empty teacher teaches differently. The cues get shorter. The adjustments stop. The person on the back mat, the one who needed watching, gets less of you than the rested version would have given them.

The profession is careful about protecting the work in most other ways. Qualifications kept current. Cover in place. The body that actually delivers the class tends to come last, mostly because it complains the least, until it stops.

FIVE LEVERS, ALL OF THEM BORING

Sleep first, because the research doesn't hedge: run short and the first things to go are patience and attention, the exact two things a class spends. A fixed wake time, the same every morning whether you're teaching or not, is the anchor sleep researchers keep pointing at. Get it steady and the rest follows, bedtime and all.

Daylight next. Morning light sets the body clock, and the science holds up as long as the dose stays small: ten minutes outside before the screens, cloud or no cloud. You sleep easier that night. The afternoon dips less.

Movement, and this one stings a bit: demonstrating isn't moving. Eight half-postures a day, always on your good side, is neither a practice nor a workout. Your body needs an hour that has nothing to do with cueing, where you're nobody's teacher. A swim. The back row of someone else's

class. It also refills the well your cueing draws from; a body that only ever demonstrates stops having anything new to say.

Water is the dullest lever and the quickest to act. Teaching is hours of talking in warm rooms, and the research on hydration finds concentration and mood dipping with even mild dehydration, before thirst has said a word. A bottle in the teaching bag, topped up between classes, is the whole intervention.

And breath, the one lever you already own. Slow breathing with the exhale longer than the inhale settles the nervous system within minutes; the modern studies mostly confirm what pranayama has taught for centuries. Two minutes of it, parked outside the venue, keeps the day's residue out of the room. It's the one piece of this you already teach. The only new habit is turning it on yourself.

You'll notice food isn't on this list. Eat however you eat; there's no doctrine here about it.

One more thing, and it matters. Don't try all five this week. Pick the lever that stung as you read it and run it for a fortnight. The others can wait. Maintenance is a rota, and rotas work because they're boring.

ACTION STEPS

- 01** Tonight, set a fixed wake time for the next fortnight and put the alarm out of arm's reach.
- 02** Tomorrow, ten minutes outside before you look at the phone.
- 03** Today, put a water bottle in the teaching bag and decide where it gets refilled.
- 04** This week, book one hour of movement in which you are nobody's teacher.

- 05 Choose where the two minutes of breath will live between classes, and use it at the next changeover.

RELATED RESOURCES

- Who looks after the teacher?
- A morning practice that isn't for your students

One part of your career already runs on quiet maintenance: the cover behind your teaching is renewed on time every year because the work depends on it. The body that delivers the work deserves the same class of care. YogaPros files both under professional maintenance, and that is the right shelf for them.

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A morning practice that isn't for your students

Most teachers stopped practising for themselves the day they started teaching. Rebuilding a short morning practice that's yours alone.

Most teachers can name the year their own practice stopped being their own. Not the exact day, but the rough season, somewhere in that first year of teaching, when practice quietly changed hands.

You get on the mat and half of you is already sequencing. Would this transition work for the Saturday group. Would that cue land. One morning you notice you can't remember the last time you moved without planning to teach some of it.

It didn't vanish. It just stopped being yours.

WHEN TO USE THIS

- When every practice has quietly become a rehearsal for someone else's
- When mornings begin with the phone and someone else's agenda
- After a stretch where your own mat disappeared entirely
- When the teaching feels dry and you can't name why

WHEN PRACTICE BECAME PREPARATION

A practice that only ever happens in public slowly turns into a performance, however sincere you are about it. You feel it as dryness first. The cues that used to come from somewhere start coming from memory. Students hardly ever notice. You always do.

The tradition saw this coming. Svadhyaya, self-study, the practice turned in on your own interior, sits among the niyamas, yoga's personal observances. It files your inward work next to the ethics, as discipline rather than decoration. Yoga has never treated the teacher's own practice as optional credit. It's where the teaching comes from.

And there's a professional cost as well as a private one. Students can hear the difference between a cue that came out of this morning and one that came out of 2019. Not consciously. But rooms settle differently for a teacher who's still practising, and you can usually tell which sort of room you're standing in.

THE OLDEST MORNING ROUTINE THERE IS

Walk past any bookshop's wellbeing shelf and the morning routine is all over it. Breathe before the day starts. Set an intention. Notice something you're grateful for. Get still before the noise arrives. Sold as new science, at volume. There's merchandise.

It has older names. A short daily discipline is sadhana. Breath taken on purpose before the day is pranayama, and the one-sentence resolve at the centre of the morning is sankalpa. The gratitude and the stillness are old too. The wellness industry is selling the profession its own inheritance back, and you're allowed to take yours straight off the shelf it has always sat on, with the new label peeled off.

The modern evidence is welcome, and it's real. Gratitude research backs a line or two, noted regularly, and it finds that occasional and specific beats daily and vague, because the detail keeps your mind actually looking. Slow-breathing studies find the nervous system settling inside minutes. Habit research adds the practical bit: a practice tied to a cue you already have, with a low floor for the bad days, is the one that survives.

None of this needs defending to anybody. You spent years learning these tools. Using them on yourself first is how they were always meant to work.

TEN MINUTES THAT BELONG TO YOU

The rules matter more than the sequence. This practice isn't content, and nobody ever sees it. The phone stays in another room. It doesn't have to be any good. And it isn't preparation: nothing from it needs to survive into Saturday's class.

The shape, roughly ten minutes. Sit before the phone gets to you. Three settling breaths, then a few minutes with the exhale longer than the inhale. If your body wants to move, let it, without sequencing a thing; some mornings it only wants to stay still, and that counts too. Then the sankalpa: one present-tense sentence in plain words, kept for a whole season instead of rewritten every day. It doesn't have to mention teaching at all; teachers tend to make the sentence about their students out of habit, and this one gets to be about you. Finish with one line of gratitude, said in your head or written down, and let it be specific. Name a person, or a moment from that morning, rather than a whole category.

If ten minutes sounds implausible in your house, make it six. The point is that it's yours, and six minutes that belong to you beat forty that

On the mornings it falls apart, and some will, the floor is three breaths and the sentence. Habit research is unsentimental about this: the floor is what keeps a practice alive, so protect the floor before you reach for the ceiling.

ACTION STEPS

- 01 Tonight, choose the spot and leave the mat or cushion there, with a pen and notebook beside it.
- 02 Tomorrow, sit before you touch the phone: three settling breaths, then a few minutes of longer exhales.
- 03 Write your sankalpa this week. One plain present-tense sentence, kept for the season.
- 04 Close each practice with one specific line of gratitude in the notebook. Detail keeps it honest.
- 05 On the bad mornings, do the three-breath floor and count it as practice, because it is.

RELATED RESOURCES

- The two minutes before you teach
- Gratitude with a spine

The profession has always known where teaching authority comes from. The standards YogaPros verifies are built on practice depth: years on the mat, counted before years in front of a room. And the part of that depth no record ever shows is the practice that's yours alone.

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What you charge is a sentence you wrote

Your fee began as a sentence written years ago under old beliefs. How to read it honestly and rewrite it for the career you have.

You can say the price of your mat without blinking. The room hire for the church hall on Mondays, too. It all comes out level. Then someone asks what you charge, and it catches in your throat.

You know that catch from the inside. A small apology turns up ahead of the number, or a discount nobody asked for. Sometimes it's just a rate that hasn't moved since before the pandemic, sitting there, held in place by nothing you could name.

Your fee started life as a sentence, though. You wrote it years ago, under beliefs about yoga and worth you'd never hand to one of your students. And a sentence can be redrafted.

WHEN TO USE THIS

- Before you set a rate for a new term or a new venue
- When you hear yourself apologise before you say the number
- When your fee has outlived the beliefs it was written under

WHERE THE CATCH COMES FROM

Most of us met yoga as a kind of service, and somewhere in training a quiet rule went in alongside the anatomy: a good teacher doesn't make

it about money. Ask for little, and your conscience stays clean.

Money beliefs sit under all of it. They form early, and then they run under years of your decisions without ever getting examined. They stop being opinions and start being rules. You don't weigh a rule every time you quote a rate. You follow it, and never notice there was anything there to decide.

So your first fee wasn't you reading a market. It was you finishing a sentence. Something like: *a teacher at my stage, in a town like mine, charges about this much and shouldn't want more.* The number came out of the sentence. It usually still does.

WHAT THE SENTENCE QUIETLY DECIDES

It would be tidier if an undercharged class only cost the teacher. It doesn't.

A fee that never quite covers your training and the unseen hours around each class is really a decision about how long this career gets to last, made without ever feeling like one. Teaching becomes something you subsidise out of the rest of your life, and that runs out. The teachers who leave in year five are often the ones whose fee was never reviewed, not once. Their students lost a teacher they trusted, which is the part the modest version never mentions.

Then there's what your fee teaches the room. A rate you say plainly, without a flinch, tells people how you hold the work. You trained years for this. Your students take their cue from you.

REWRITING IT

This is paper work. Twenty minutes at the kitchen table does it.

First, catch the sentence you've got. Finish this line honestly: *I charge what I charge because...* Keep going past the first tidy answer. The real one usually surfaces around the third line, and it's rarely about the number.

Then test it. Read it back as though a teacher you respect had written it about their own work. Someone whose training you know, whose classes you'd happily send people to. You'll feel yourself wanting to argue with them, gently, the way you would with a friend underselling their work. It rarely takes more than a line. You hold rules over yourself you'd never let a colleague keep.

Then write the new one. The sentence you'd want that teacher to charge by, and try it on for size. There's less nerve in it than there looks. It just names what the fee holds up: the training behind every class, and a livelihood that keeps you teaching. That last part is the point. The fee is part of the craft, because it's what keeps you in the room.

ACTION STEPS

- 01 Today, write your current sentence. One line, starting *I charge what I charge because...* Honest beats tidy.
- 02 Read it back as though a colleague you respect wrote it about their own teaching. Mark every phrase you'd challenge on their behalf.
- 03 Draft the revised sentence, naming what the fee holds up rather than what it apologises for.
- 04 Pick the next natural review moment, a new term or a new venue, and test one fee against the revised sentence. One is enough to start.

RELATED RESOURCES

- “There’s no money in yoga” — the cost of the sentence
- One page that holds your year

Across the profession, the careers that last tend to be the ones where the fee gets looked at on a calendar and left at that. No drama, just part of the job. Yours is allowed to be one of them.

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“There’s no money in yoga” — the cost of the sentence

*The scarcity line every teacher hears, and what believing it quietly decides.
An honest audit, and the evidence about teaching careers.*

There’s no money in yoga. Five words, said the way people mention the rain. And that little sentence has quietly cost more teaching careers than any slow term ever has.

Nobody pushes back on it, because pushing back would sound naive, and the person saying it has usually been teaching longer than you anyway. By your second year you’ve heard it so often you’ve stopped hearing it as a claim. It’s just part of the furniture now. And the beliefs sitting in the furniture are the ones quietly making your decisions for you.

So: an audit, both columns. What believing the line may already have decided for you, and what the evidence about teaching careers actually says.

WHEN TO USE THIS

- The week somebody says it near you and it lands
- When a fee review or a new class idea keeps sliding, on the grounds that there’s no point
- Before you decide anything about next term with that sentence still in the room

WHAT THE SENTENCE HAS ALREADY DECIDED

A belief you never check doesn't stay still. It starts making choices for you.

Part of the trouble is that the line costs nothing to say. It sounds like realism, and it asks nothing of the person repeating it. Claims like that always travel further than the checking does, so you can carry this one for years without ever testing it yourself.

Look back over the last couple of years for its fingerprints. There's the beginners' course you never launched, because it surely wouldn't fill. There's the fee you've left sitting for three years, so as not to upset the room. Neither one felt like a decision when it happened.

And that's the point. Research on how people weigh change shows you rarely audit a belief you inherited; you protect your present self from small risks and leave your future self to pick up the cost. A sentence taken in during year one can still be declining invitations in year ten.

So the first move is just to see the record. Write down what the sentence has already decided for you. Real things, rough dates where you can manage them. Do it and you'll probably find two or three entries you didn't expect.

WHAT THE EVIDENCE SHOWS

Now the other column, because an audit needs both sides.

For most of the profession, teaching yoga is part-time by design. It runs alongside other work and around family, in the evenings and the early mornings. That's how a teaching life usually gets built, and it can hold a

real livelihood when there's structure under it: classes that keep their regulars, fees reviewed on a calendar instead of in a crisis.

The sentence has the profession's own history to argue with, too. The professional body behind this work has been here since 2006, long enough to watch teaching careers cross their tenth year and keep going. Nobody handed those teachers a packed room, though. They built the structure and they stayed.

And the strongest evidence against it is already in your hands. A class that's held its regulars through two winters, or a venue that asks for you by name. The record itself: your trainings finished, the hours you've taught year on year.

THE AUDIT, ON PAPER

Take one page and rule two columns.

Left column: what has this sentence decided for me so far. The real entries, however small they look now. Ten minutes, no editing.

Right column: what has believing it kept me safe from. Be fair here. Disappointment, mostly. The awkwardness of asking for things. A belief that costs you this much is usually guarding something, which is why it's lasted this long.

Then read the two columns side by side and write one line at the bottom: *the decision I'd make this term if the sentence weren't true*. One decision. The course finally launched, or the Thursday evening finally accepted.

Take that line seriously. It came from the teacher you are with the sentence out of the room.

ACTION STEPS

- 01 Today, write the sentence in quotation marks at the top of a page. Quoting it moves it out of the weather and back into claim territory.
- 02 Spend ten minutes listing what it has decided for you so far, with rough dates.
- 03 Add the fairness column: what believing it has protected you from.
- 04 Write the one decision you'd make this term if it weren't true.
- 05 Put a date on that decision's first small step, and tell one person who will ask you about it.

RELATED RESOURCES

- What you charge is a sentence you wrote
- The quiet month

One more entry for the evidence column: this profession keeps records. The standards its professional body verifies are built on what a teaching career actually adds up to, the hours and the years in the room. A saying about scarcity ages badly next to a record like that.

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Comparison is not research

A feed measures marketing, never teaching. What comparison does to confidence, and the quiet signals worth tracking instead.

Comparison likes to call itself research. It isn't. It's a feed, and a feed measures marketing.

The shape rarely changes. Someone you trained with, forty thousand followers, a retreat in Portugal with a waiting list. Your Thursday class has nine regulars. Twenty minutes ago you'd taught a decent class and got everyone home safe, and now you're somehow behind, in a race you don't remember entering.

You've done it to yourself more than once. It happens across the profession, and to new teachers most of all, because the first couple of years are when you're still deciding what kind of teacher you get to become.

WHEN TO USE THIS

- The night a scroll ends in wondering why you bother
- The morning after, when the flatness is still hanging around
- Any week you catch yourself calling it market research
- Before you change your plans because of somebody's highlight reel

WHAT A FEED MEASURES

A feed is a highlight reel. You already know that. And knowing it doesn't help in the moment, because comparison runs on attention.

Research on social comparison has mapped this thoroughly: we compare upwards, against the most polished version of the most visible people, and our own ordinary day pays for it. The comparison is rigged before it starts: their launch photo against your nine-regular Thursday.

The feed isn't a fair sample, either. It's built from whatever holds attention, and comparison holds it well. The teachers you see most are the ones the sorting favours, which is mostly about how often they post.

The numbers measure the wrong things anyway. Follower counts say nothing about whether anyone held a room. They don't show the student who could finally sleep, or the nine people who rearrange their week so they don't miss you. Nothing on a feed shows teaching. It shows marketing, done by people whose craft may or may not sit underneath it.

ATTENTION IS A TRAINABLE THING

Here the profession has an edge, because you already teach the counter-skill.

Yoga has treated attention as trainable for centuries. Dharana, placing the mind somewhere on purpose and walking it back when it drifts, is part of the tradition you teach from. You lead a version of it every time you bring a room back to the breath. The same discipline applies just as well to a phone. Whatever you keep looking at grows, until it looks like the whole picture.

Research on attention says the same thing more plainly: the mind rehearses whatever you feed it. Give it other people's opening nights for twenty minutes every evening and it'll build you a world where everyone is further ahead.

Staying on the platforms is fine. The change is deciding, on purpose, what gets your attention.

SIGNALS THAT ARE YOURS

Comparison fails as research because it samples other people's marketing. Studying your own teaching needs signals that belong to you. The strongest ones are quiet.

- Retention. How many of this week's students come back next week. In this profession, returning is the real applause.
- Requests. What people ask you for: a slower class, or whether there's another evening. A request is the clearest signal a teacher gets.
- Practice. Whether your own practice happened this week. It's the well the teaching draws from, and the first thing to go when confidence dips.

Track these for a week before your next verdict on where you are. Gather the evidence the way you'd want a nervous student to gather it: from what actually happened, over time.

Then the feed audit. Ten minutes, honestly sorted. The accounts that teach you something stay. The ones that reliably leave you smaller get muted. Muting is allowed. It's the same placing of attention you teach, pointed at a screen.

ACTION STEPS

- 01 Tonight, write your three signals somewhere you'll see them: who came back this week, what they asked you for, and whether your own practice happened.
- 02 Give it a full week of evidence before any verdict on where you are.

- 03 Run the ten-minute feed audit, and be honest about which accounts shrink you.
- 04 When comparison lands mid-scroll, name the mismatch: their highlight reel, your ordinary Thursday. Then put the phone in another room.
- 05 At the end of the week, read your own signals before you open anyone else's.

RELATED RESOURCES

- One page that holds your year
- Your teaching story, told properly

It helps to know what the profession itself counts. YogaPros measures a teacher's standing in experience: hours taught and years in the room, verified, alongside the standards you teach to. None of that shows up on a feed, and every part of it is already yours to build.

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Gratitude with a spine

The evidence-based gratitude practice, including the hard part: naming what a difficult chapter built in you. No fridge magnets.

Some teaching lives start with a door slamming shut. An injury that ended one thing and years later turned out to have opened this one. A burnout year that made the old life impossible. Others start quietly, a class tried on a whim that just never let go.

If yours is the quieter kind, what follows still holds. Every teaching life gathers seasons worth an honest accounting. And if yours did start in a hard chapter, the arithmetic is strange and familiar at once: the thing that broke your life open is also the reason you can hold a room now. Both are true.

Gratitude is an awkward word to bring near any of that. It's been printed on too many mugs. Somewhere between the fridge magnets and the hashtags, a practice with twenty years of evidence behind it got mistaken for a mood.

There's a sturdier version, and it's worth reclaiming: what the research actually supports, and the harder exercise at the centre of it, naming what a difficult season built in you without once pretending it wasn't hard.

WHEN TO USE THIS

- When your gratitude practice has gone flat, or started feeling like performance

- In the weeks when the hard chapter sits close to the surface
- When you're guiding appreciation at the end of class and can't feel a word of it yourself

WHAT THE RESEARCH SUPPORTS

Gratitude research has been running for over twenty years, and its findings are more specific than the mugs suggest.

Two things stand out. First, written and specific beats vague and mental: three entries with real detail do more than a silent, general thank-you. Second, less often can beat more often. In more than one study, a couple of times a week with attention did more than a daily practice, because once it's daily the mind stops looking and the list turns to wallpaper.

Why it works is ordinary. Detail makes you go back over the day to find something real, and the mind holds on to what it goes over. Written down, it becomes a record.

So the working format is small, and it fits inside a teaching life. Three things with detail, a couple of times a week, in the notebook you already carry to class. Detail is the operative word. The rain that held off for the walk home makes a better entry than *nature*. Same with *the student who finally let their shoulders drop*, not *my students*.

THE HARDER EXERCISE

Benefit-finding is the research name for something older: looking a difficult season in the eye and naming what got built while you were surviving it. Studies of people who've come through serious illness or loss point the same way: those who can name what the season grew in them carry it differently afterwards. Not lighter, exactly. Differently.

One thing needs saying plainly. Nobody is asking you to call the injury a gift. The injury was an injury. The exercise names what got built while you were getting through it, which is different, and it only works if the hard part stays fully admitted.

A word about timing, too. If the season this touches is still raw, the exercise keeps; it will be here when you are ready. It is not required. Support first, writing later.

The form is a letter you will never send. Twenty minutes, by hand. Write to the season itself, or to the person you were inside it. Name what it took first; that part gets written honestly, or the rest is decoration. Then name what got built: the patience your teaching runs on now, or the way you can sit beside a struggling student because you have sat where they are sitting. Fold it, and keep it somewhere private. Some teachers read theirs once a year. Most never read them again. The writing itself is the practice.

KEEPING IT HONEST

Keep the whole thing on paper, not in an app. On a screen you start editing, and editing turns it into performance. A notebook lets an entry be clumsy and true at once.

And give it a fortnight before judging it. Four short entries and the one letter. Then decide honestly whether it stays. If it's done nothing, put it down without guilt; there are other doors into the same room. If it has, you'll know, because the noticing starts happening on its own, mid-class, unprompted.

ACTION STEPS

- 01 Today, write three entries with detail in the notebook you already carry. Let the detail do the work.
- 02 Choose two weekly slots and tie them to something that already happens, like the quiet after a regular class.
- 03 Once in the next fortnight, write the unsent letter. Twenty minutes, by hand. Hard part first.
- 04 Keep all of it on paper.
- 05 After the fortnight, decide honestly whether it stays.

RELATED RESOURCES

- A morning practice that isn't for your students
- Five facts of a teaching life

Ask around any room of teachers and the same story keeps surfacing: someone arrived as a student in a season of crisis and years later is the one holding the room. Across YogaPros, that story repeats. If the hard-chapter start is yours, you're in serious company.

This piece is professional-development reflection, not therapy. If things feel heavy right now, talking to your GP or a qualified counsellor is a stronger move than any worksheet.

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Five facts of a teaching life

Students leave and studios close. Five facts of a teaching life, why none of them is a verdict, and what stays yours to control.

Most of what goes wrong in a teaching life was never really about you. That isn't comfort. It's closer to fact.

Students leave. Slots vanish, and sometimes a whole studio shuts. When one of those lands, it rarely arrives feeling like weather. It arrives feeling like a verdict, usually late at night, on the whole career. So it pays to sort the facts of the work from the story you tell about yourself before the next one turns up, rather than during.

WHEN TO USE THIS

- The week a studio closes or cuts your slot from the timetable
- When a regular disappears and you're rereading your last class for the reason
- The night cover falls through, or a workshop doesn't fill
- Any stretch when the profession seems to be handing down a verdict

THE FIVE FACTS

Students leave. Even the ones who told you the class saved their week. A shift moves to evenings. A knee gives out. Sometimes it's a baby on the way, or a family moving away. Most of it has nothing to do with you. And you'll almost never be told the real reason.

Rooms fill and empty. January comes in full of resolutions. August empties out for the holidays. The numbers move with term dates and the weather.

Studios close. That decision gets made in a spreadsheet you'll never see, sometimes by someone who never took your class.

The timetable you built shifts under you. Cover cancels at five. The retreat doesn't fill, and the hall gets double-booked for a kids' party.

Some classes don't land. You prepared well and taught well, and the room stayed flat anyway. A year of teaching hands you at least one of those nights.

Read the five together and something loosens. These are conditions of the work, the way weather is a condition of farming. Nobody thinks the farmer caused the rain.

AN OLD DISTINCTION THAT STILL HOLDS

Yoga got here first. The Bhagavad Gita's most quoted teaching says you have a claim on your effort and none on its results. Teach the class as well as it can be taught; the size of the room was never in the contract. If your results run through other people, that line is less philosophy than job description.

The Stoics taught the same sort of thing. Epictetus, teaching nearly two thousand years ago, opened his handbook by dividing everything into two piles: what's up to us, and what isn't. Your judgement and your effort sit in the first pile. Other people and outcomes sit in the second. Peace, he said, is a matter of working the first pile and leaving the second alone.

Modern research on acceptance keeps confirming the old instruction. Fight a fact you can't change and you carry the stress longer and act later. Accept it and turn to what's left, and you recover sooner. Acceptance has a bad name among people who confuse it with giving up. Up close it's nearer to accuracy: an honest account of where your effort still works, so that all of it goes there.

SORTING WHAT IS YOURS

The practice takes ten minutes, on the night something goes wrong.

Take a page. Write what happened in one plain line, no interpretation. "The studio closes on the 31st." Underneath, two short lists, one after the other, headed Mine and Not mine.

Not mine: the studio's rent. The shift that moved a regular to another night. The hall going to a kids' party, and August. Mine: how I prepare, how I reply to the email, whether my insurance is current and my agreements are in writing, whether I ask the owner for a reference and a farewell announcement before the doors shut, where the class could move.

Then act once, small, from the Mine list. One message, sent before bed. The Not-mine list gets read and left alone. Notice where the spiral lives. Nearly everything it wants to chew on sits on that second list, which is exactly why chewing never produces an action.

The sort won't keep studios open. It changes what a closure costs you, and it puts your effort where effort still moves something.

ACTION STEPS

- 01 Today, ten minutes: write the five facts in your own words on one page and keep it inside your planner.
- 02 Next time one of them lands, do the one-line, two-list sort before bed rather than at 2am.
- 03 Pick one item from the Mine list and act on it within 48 hours.
- 04 Once a term, check the floor: insurance current, agreements in writing, venue contacts saved somewhere that isn't the studio noticeboard.
- 05 When the verdict sentence starts ("this must mean I'm..."), make yourself finish it with evidence. There usually isn't any.

RELATED RESOURCES

- After the class that didn't land
- What counts as a good class — rewritten

When the Not-mine list holds a closing studio or cancelled cover, the floor under you starts to matter. Insurance that's current and agreements in writing decide what a bad week actually costs. Keeping that floor solid is a large part of what a professional body is for. It's the part of a teaching life YogaPros holds steady, so you don't carry it alone.

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The room you grow in

Teaching is quietly solitary work. What the company you keep does to your standards, and how to build your peer room on purpose.

There's a question most teachers can't answer quickly: when did another teacher last watch you work?

Not a student. A teacher. Someone who could name the thing you can't see from inside your own class. For a lot of teachers the honest answer is a training assessment, years ago now, and that gap is worth sitting with, because teaching turns out far more solitary than it looks from the street.

From outside it looks like social work: thirty students a week who know your name. From inside it's one of the more solitary jobs going. You plan alone. In every room you work, you're the only teacher there. There's no staffroom, and no colleague who says "long day" and means the same day you had.

That solitude does quiet work on your teaching. And it can be answered on purpose, by building the room most other professions are simply handed.

WHEN TO USE THIS

- Nobody has watched you teach in years
- The only teachers you "know" are the ones you follow online

- You're choosing a training and realising you're also choosing company

SOLITARY BY DESIGN

None of this happened because you got something wrong. The job is built this way. A schoolteacher has a staffroom, and a nurse hands over to a colleague at the end of every shift. A yoga teacher has the car park.

And it arrives slowly, which is why it goes unnoticed. Nobody decides to become isolated. The diary just fills, year after year, until every professional hour is spent being the most senior person in the room. Which is comfortable. It's also exactly how people stop growing.

YOUR NORMAL IS BORROWED

Research on reference groups keeps arriving at the same finding: we work out what's normal against the handful of people we can actually see. Standards and effort, prices and rest: the levels around you become the levels in you, usually without anyone deciding it. Research on social networks suggests the effect carries surprising distance, with habits turning up in the odds of people two and three connections away, though how strong that reach really is remains debated.

For a teacher, the practical version reads like this. If the nearest teaching voices in your life are five accounts on a screen, those accounts are setting your sense of normal. A feed is a strange committee to hand that job to. If nobody around you keeps studying, study feels like showing off. If nobody rests, rest reads as slacking.

The tradition saw this coming. Satsang, the deliberate keeping of company that keeps you honest, has been named practice in yoga for

centuries. And it was never described as a treat; it sits in the lineage as maintenance, the way practice itself does.

BUILDING THE ROOM ON PURPOSE

Treat your peer room as something you design, with the same intention you'd bring to sequencing a class.

Start by taking someone else's class as a student. Weekly if you can manage it, monthly at least. It rebuilds the memory of what a room feels like from the mat, and it's the easiest peer door in the profession: teachers talk to teachers who turn up.

Then make one conversation a month a working one. A coffee where you bring a real question: the sequencing problem you keep circling, or the pricing wobble you'd never post about. A lot of teachers are quietly starving for exactly that conversation and assume everyone else is already having it.

Keep one voice in your room whose standard stretches you. A teacher whose classes make you want to plan better. Proximity to a higher bar raises yours without a word of advice changing hands.

And somewhere in your year, be the least experienced person in a room. A mentorship, say, or a training day. If you are always the most senior person present, your ceiling has been set at your own height.

ACTION STEPS

- 01** Today: list the five teaching voices you're closest to, screens included. Next to each, write what it makes feel normal.
- 02** This week, book into another teacher's class as a student. Local beats famous.

- 03** This month, ask one teacher you respect for twenty minutes and bring one real working question.
- 04** This term, put yourself in one room where you're the least experienced person present.

RELATED RESOURCES

- Who looks after the teacher?
- After the course high

The room is bigger than it looks from the car park. There are 10,000+ teachers across 100+ countries in the professional body behind you, and some of them teach five minutes from where you do. The YogaPros community and the member directory are there so that when you go looking for your room, it's already built, not something you have to conjure from nothing.

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After the course high

Trainings end and Tuesday comes back. How to keep one thing from any course or retreat, with a fortnight's plan that makes it stay.

A week or so after a training ends, a flatness lands, and nobody warns you it's coming. One day the room's lit up and you're sure this one's changed everything. The next it's Tuesday, the notebook's already in a drawer, and the thing you swore you'd keep has gone quiet.

So keep one thing. Not five, not the whole notebook. One.

That's the method, near enough, and the rest of this is just how to make the one thing survive that Tuesday. The lift you come home with is real. It's also on a timer. For most people the glow's gone inside a fortnight. That fade isn't a failure of discipline. It's a design problem, and the fix takes about a fortnight of its own. Works the same after a weekend of CPD or a 200-hour training.

WHEN TO USE THIS

- The week you get home from a course or a retreat, CPD included
- When last month's course notebook is still in the bag
- When you catch yourself booking the next course mostly to feel that feeling again

WHY THE GLOW FADES

On the last day of a course, everything around you is arranged for the new thing. Someone else holds the timetable and meals simply appear. Everyone around you is doing the same work. There's nothing to remember, because the structure remembers for you.

Home has none of that scaffolding. The old week is already there, fully built, with years of experience at being your week. Research on habit formation is plain about the mismatch: surroundings and cues beat intention nearly every time. The course changed you for four days. It didn't change your Tuesday.

None of which makes the glow worthless. The glow is real fuel. It just doesn't last. Most of it's gone inside that fortnight, which makes those two weeks the ones that count.

ONE THING, WRITTEN LIKE A PLAN

The first move is subtraction. A course hands you fifteen ideas, and the closing-circle version of you promised to keep five. Keep one. Choose the practice that made the biggest difference to how you felt or taught, and let the rest live in the notebook. Notebooks keep.

Then turn the one thing into a plan with its moment named. Psychologists have studied what they call implementation intentions since the 1990s, and the finding is almost embarrassingly simple: people who wrote down exactly when and where they'd act followed through at roughly double the rate of people who merely meant to. The sentence does the remembering, so your willpower doesn't have to.

The shape is an after and a where. “After I drop the kids at 8.40, I sit on the mat in the front room and do ten minutes of the breath practice from the weekend.” Specific enough that at 8.41 there’s no decision left to make.

A FORTNIGHT WITH A FLOOR

A fortnight is long enough to find out whether the practice deserves its place, and short enough to survive real life. Two rules make it keepable.

Start within 48 hours of getting home. Before the washing wins. The feeling’s still there inside that window, and one small go now beats three you plan for next month.

And set a floor: a worst-day version, written next to the plan. One minute instead of ten. One round of the breath instead of twelve. The floor means the day the boiler breaks doesn’t end the run, and an unbroken run is most of the point. Yoga has held this idea for a very long time as *abhyasa*. The Yoga Sutras say practice stands firm when it’s tended for a long time without interruption. A course supplies the material; *abhyasa* is the part only you can do, and it was always the quieter of the two.

At the end of the fortnight, sit down with the course notebook for ten minutes and decide on purpose whether the practice stays, and at what dose. Swapping it for a different page of the notebook counts as a decision too. The only way this fails is by never deciding at all.

ACTION STEPS

- 01 Today, or the day you get home: choose the one practice and write the plan sentence with its after and its where. Put it somewhere you’ll see it at the time it names.

- 02 Write the worst-day floor next to it.
- 03 Start within 48 hours. Start small.
- 04 Tick each day of the fortnight somewhere visible. The same page as the plan works well.
- 05 At the end of the fortnight, take ten minutes with the notebook and choose what happens next.

RELATED RESOURCES

- You qualified. When do you feel like a teacher?
- A morning practice that isn't for your students

Courses end on a date; the standard they leave behind is yours to keep. Holding your own bar between trainings is most of what belonging to a professional body means in practice. It's why the profession accredits CPD in the first place: a course counts for the record, and it counts again when what it taught you is still standing a season later.

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One page that holds your year

Nobody books your annual review when you teach yoga. One quiet page, written once and kept in view, does the job.

Every other line of work stops once a year to look at itself. Yours doesn't, unless you build the pause by hand.

In most jobs, somebody books a room and asks what went well and what didn't, then where you're heading next. It can be dull. It also does something quiet and useful: once a year, the work gets looked at instead of only done. Teach yoga and nobody books that room, so whole years go by, well taught and never examined.

You can run that review yourself, though, and the whole of it fits on one page. One quiet sheet in your own handwriting: why you teach, and what this year is for. Written once and kept where you can see it. Read far more often than it's rewritten.

WHEN TO USE THIS

- At the turn of a year, September as much as January
- The week after a training ends, while direction still feels clear
- When the weeks are fine and nobody, including you, has asked where this is going

WHY A PAGE WORKS

The evidence for something this small is surprisingly firm. Decades of research on goal-setting show that written, specific intentions get acted on at far higher rates than intentions held in the head. A hope stays a hope; a line on paper becomes a decision you've already made once. Work on commitment devices adds the second half: a promise you can see keeps working on you, which is why this page lives on a wall or in a planning folder and never in a drawer.

Yoga holds the older version. A sankalpa is an intention stated plainly and returned to until it starts to organise what happens around it. This page is a sankalpa with a pen in its hand: written in your own words and read back on purpose, every time your eye crosses it.

WHAT GOES ON THE PAGE

Seven fields, all short. If you've read other pieces in this series you'll recognise some of them arriving home; if you haven't, the page stands on its own.

- 01 Why I teach. One or two sentences, in words you'd say out loud. Everything else on the page answers to this line.
- 02 What I am building this year. One line about the year's work: the classes you want running, and the standing you want twelve months to add. "A settled Tuesday and Thursday, and my first daytime class" is a perfectly good answer.
- 03 The question I teach from. The steadier inner question you've chosen to work under this year. If you've done that rewriting, the new question goes here in ink.

- 04 My rules for a good class. Two or three conditions that are yours to control, such as preparation done and your attention genuinely in the room. Rules an empty Tuesday can't break.
- 05 Three signals I will trust. Your own measures of a good year: who keeps coming back, and the hours and years accumulating behind you. The third is often a sentence a student said that you wrote down the same evening. Signals that don't depend on a full room or a feed.
- 06 One intention per season. Four short lines. A teaching year has seasons. January fills and August thins, and each stretch does different work. Give every season one job: rest and planning for the quiet one, the new class for the full one. Yours will differ. The point is that a year is easier to hold as four smaller years.
- 07 Review dates. Two, put in the diary before the pen goes down. Twenty minutes each, six months apart.

WRITING IT AND KEEPING IT

Give it one evening. Forty minutes, with last year's diary and any course notes within reach, and a first draft that's rough and truthful. Nobody else needs to see this page, so write like nobody's marking it.

Then put it where your eyes already go: the front of your planning folder, or the inside of the wardrobe door. Photograph it for your phone if you like, but keep the paper original. Paper carries a weight a screen doesn't. Amend in pen at the review dates and leave the crossings-out visible; they're the record of an honest year.

There's a printable fill-in version of this page with this guide, sized to live where your planner lives.

Re-read it when a season turns, and at the two dates in the diary. And on any Tuesday when the work feels like it's just happening to you. The page won't answer everything. It'll remind you that someone is steering, and that it's you.

ACTION STEPS

- 01 This week, one evening: forty minutes, one sheet, all seven fields in rough. Rough counts.
- 02 Put the page where you'll see it weekly, and the two review dates in the diary tonight.
- 03 Read the season's intention before the first class of each new season.
- 04 At the mid-year date, amend in pen and keep the crossings-out.
- 05 At year end, write the next page alongside the old one. The pile becomes its own record.

RELATED RESOURCES

- The question you teach from
- What counts as a good class — rewritten

An annual look at the work is ordinary professional practice everywhere else, and this page holds the half of it only you can see. Your Live CV holds the other half: the verifiable record of the same year — the qualifications you hold and the training behind them, and the hours and years you've actually taught. Read together, once a year, they're the closest thing this profession has to that meeting nobody books for you.

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