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**Heartwork in the Artwork:  
In-service Music Educator Professional Development in Việt Nam**  
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**Abstract**

*Teacher professional development (PD) occurs at many times throughout the school year and sometimes during the summer. Most music educators are familiar with back-to-school or election day in-service training that focus teachers' attention on all-school policies, procedures, initiatives, or directives. These topics often leave teachers wondering how these exercises will encourage personal reflection, thoughtful discussions, or innovative practices particular to their music teaching lives. In this paper, we explore two Massachusetts music-band directors' self-designed professional development projects in Việt Nam and share how travel-abroad opportunities developed understandings about structural violence or intercultural competence concerning music teaching and learning. We describe how this work informed our ideas about music teaching beyond notes or rhythms and envisaged a promising practice toward in-service teacher PD. We also considered the dangers of voluntourism as well as the limitations of short-term study abroad experiences.*

**Keywords:** intercultural competence, orphanage (care center), professional development, structural violence, voluntourism

**Author Note:**

While Kính Vũ is considered the lead author, it was important to name my colleagues, Jason Saetta and Adam Shekleton, as co-authors due to the extensive use of their words throughout the article. Correspondence with the authors can be sent to [kvu00001@bu.edu](mailto:kvu00001@bu.edu).

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## Hello Việt Nam

This experience has created a complex and tangled web in my mind that has become intertwined with my previous understanding of the world.

-Jason

Nestled in a web of busy streets and power lines is an alleyway that leads to the gated corridor of the orphanage. Upon entering, a large open courtyard branches off to multiple doorways and staircases. There is a playground structure, a small stage, benches, and child-made artwork. To an outsider, the orphanage may seem cluttered, but there is a sense that joy, love, and life stories are shared here. Visitors are greeted when they enter rooms where children reside, but the unsurprised faces of caregivers reveal that strangers, some of them potential donors, pass through these rooms every day. While the ceilings are covered with familiar cartoon character cutouts, and blankets and clothes portray cute pictures and bright colors, these vibrant surroundings do not mask the metal bars that seem to cage the children in their beds or the tubes and bags that intertwine around them.

In this paper, Jason, Adam, and I discuss revelations that surfaced during two separate travel abroad experiences to Việt Nam in which we played music for and with children and their caregivers. The effect of these trips helped us realize that we had a remarkable story to share about in-service teacher professional development. For me, a music teacher educator, I learned how non-school settings, in this case, an orphanage (also called “care center”), might be a gateway for pre- or in-service teachers to broaden their perspectives about where music education occurs and for whom it might be possible. For Jason and Adam, it expanded their worldviews to include new ways of thinking about music teaching and learning. Their self-

designed PDs encouraged thoughtful consideration about how overseas experiences could enlighten, expand, or possibly change their attitudes about American school band education.

### **Professional Development, Model, and Research**

I am incredibly interested in Kính's proposed class/project to immerse music educators in the culture of their students. In my school, I find myself struggling to effectively communicate and interact with Vietnamese families to create the types of long-term relationships crucial to the success of a student's music education.

-Adam

**Professional Development.** The kind of professional development that mattered most to us was one that fostered linkages to community and connections to music education. Creating connections between classroom and site-based learning, for example, establishes a habit of mind, heart, and practice that could strengthen teachers' relationships with their students and the communities from which they come. Darling-Hammond and Hammerness (2005) reviewed general teacher education curricula and suggested that it suffered from "conceptual and structural fragmentation" (p. 391) and recommended that "teachers' learning should be developed in ways that derive from and connect to the content and students they teach" (p. 403). In 2015, Zygmunt and Clark suggested the importance of establishing long-term relationships between pre-service teachers and community partners both inside and outside schools in their Muncie, Indiana community. Connection making into local communities was evidenced by Soto, Lum, and Campbell (2009) whose music education project focused on site-based experiences for pre-service teachers during a full-year partnership in which learners worked in a mostly Spanish-speaking school community. Together this literature suggests that teacher educators need to make explicit linkages between classroom and community experiences as a way to broaden pre-

service teachers' experiences regarding pedagogy that connects to local communities. The same idea could hold for in-service teachers whose PD has been isolating rather than exploratory.

What, then, should professional development look like for in-service music teachers who find all-school PD seemingly irrelevant to the many facets of teaching and learning in general and ensemble music? Conway (2010) argued that administrators must be “educated regarding the value of content-specific professional development experiences for music teachers” (p. 270). Administrators who look to federal acts when considering PD planning for teachers will find that there is little guidance regarding specified fields of education. In their critique of the No Child Left Behind Act of 2002, Conway, Hibbard, Albert, and Hourigan (2005) noted that PD activities were “largely geared toward ‘traditional’ academic subject teachers” (p. 3). The Every Student Succeeds Act (ESSA), the most recent iteration of the Elementary and Secondary Education Act of 1965, indicated that professional development activities should be “sustained (not stand-alone, 1-day, or short-term workshops), intensive, collaborative, job-embedded, data-driven, and classroom-focused” (Every Student Succeeds Act of 2015, § 8101.42B).

While the Every Student Succeeds Act of 2015 named essential criteria for quality in-service teacher PD, it did not directly address arts teachers' particular needs for ongoing professional learning. Therefore, music educators must independently seek content-specific professional education opportunities. Conway et al. (2005) argued that teachers should have the ability to create their own PDs. For example, they might enroll in university-based or credit-bearing PD (see Bowles, 2003) or create their own regional activities that focus on a particular area of interest such as jazz improvisation (Parsons, 2017).

The intersection between music teacher-specific PD and our globally focused PD can be illustrated in two projects, one couched in undergraduate education and the other focused on in-

service teacher study abroad opportunities. Henry and Emmanuel (2010) highlighted the importance of intercultural competence – “collaboration, authentic context, informed specialists, study abroad” (p.76) – as vital components of their overseas travel-education project that featured the life and work of Kodály. Robinson (2005) demonstrated in her *Umcolo!* project in South Africa the benefits of a summer term travel-abroad experience for in-service choir/general music teachers. This longer-term project afforded teachers with opportunities to delve deeply into music pedagogy alongside their hosts that ultimately created a sense of profound transformation for American-based educators. While the scope (e.g., time, expense) of these projects might be difficult to replicate in everyday professional development activities, they point toward a model of professional education for both pre- and in-service teachers that challenges assumptions about teacher education pedagogy as well as builds a culture of learning alongside citizens in their own communities.

**Model for Project Designs.** Community engagement and service-learning provided a model for our projects. According to the Kellogg Commission (1999), community engagement is a practice that “enrich[es] the student experience...by enlarging opportunities for faculty and students to gain access to research and new knowledge by broadening access to internships and various kinds of off-campus learning opportunities” (pp. 9-10). Stanton, Giles, and Cruz (1999) defined service-learning as a combination of “community action, the ‘service,’ and efforts to learn from that action and connect what is learned to existing knowledge, the ‘learning’” (p. 2). Service-learning, according to Furco (1996), is present when “service enhances the learning and the learning enhances the service” (p. 5). Our work in Việt Nam approached the service-learning model by combining two aspects of service-oriented teaching models: volunteerism and field education.

**Research Approach.** We utilized a qualitative research approach that combined elements of self-interview (Keightley, Pickering, & Allett, 2012) and researcher inter-reflexivity (Barrett & Mills, 2009) in which the three of us compared, discussed, and interrogated such issues as “personal investments in the research [and] various biases” (Gergen & Gergen, 2000, para. 10). Self-interview allowed each of us to reflect on the PD projects on our own time rather than within a formal interview setting where silences, short or long, might be a hindrance. This process helped make “everyday remembering [a] primary research object” (Keightley et al., 2012, p. 508). Regarding trustworthiness, Keightley et al. (2012) noted that self-interview is a reflective act that takes into account past events, but reckons those memories in representational ways. Self-interviews “[do] not provide data that is somehow more valid or reliable than any other memory-studies method” (p. 516). However, self-interview processes do create space for respondents to make sense of memory in such a way that it is free from the “demands of a conventional interview” (p. 516). From our personal and collective in-the-moment experiences, reflections, and memories, we looked for emergent themes arising from conversations, blogs, and email communications (see below).

Relying on Jason’s travel blog as the primary artifact and both music teachers’ self-interview responses as secondary, we utilized a double coding process to mine each line of data for emergent themes and search for patterns (Miles & Huberman, 1994, p. 57). With these patterns, we were able to create larger categories into which we could sort each line of text.

Examples of major categories included the following:

- Power issues
- Relationships between people and health disparities
- Education and teaching



- Researchers' personal feelings (i.e., marginal notes)
- Music
- Tourism and Travel

We turned this process into a small art project, color coding each line and taping them to large strips of paper for a visual comparison. It was interesting to see where each of us placed the same line of text based on our interpretation of the words concerning our previous experiences. For example, what was considered a new experience (e.g., connecting music education and health) for Jason was commonplace for Kính, and therefore, sorted differently. Because Jason and Adam are full-time middle and high school music teachers respectively whose responsibilities extend beyond the school day as well as into summer vacations, this study took longer than initially expected. However, it was a benefit for us to use the time to see how our projects manifested modifications or changes in their work as schoolteachers.

### **Inspirations and Stories**

**Orphan Situation.** The situation of orphans in Việt Nam has a long history. Pepper (1967) wrote for *Ramparts Magazine* that “[t]he horror of what we are doing to the children of Vietnam – ‘we,’ because napalm and white phosphorus are weapons of America – is staggering” (p. 53). During the war, children may have been abandoned. Today children are still left at hospitals, orphanages, and sometimes on the streets for myriad reasons such as birth out of wedlock or medical conditions that are too expensive for families to cover on their own. In 2012, Leshkovich argued that only a small number of children were abandoned anonymously (p. 505). Echoing Leshkovich, Ward and Burns (2017) in their companion book to the PBS television series *The Vietnam War* noted that during desperate times family members who dropped off

children at care centers “always assum[ed] they would one day return for them” (p. 540). For many families reunification was never an option.

It is difficult to provide an exact number of orphaned children nationally (Bryant, 2009). However, Việt Nam’s Ministry of Labour, Invalids, and Social Affairs estimated that 126,248 children were without care by biological parents and 21,500 orphans lived in care centers nationwide (UNICEF, n.d.). No definitive figures are enumerating the number of orphanages in Hồ Chí Minh City aside from a Facebook page that lists over 50 state, religious, or private sites (“Danh sách mái ấm,” 2016); this is a conservative estimate at best.

At the Hồ Chí Minh City orphanage where I have volunteered for seven years during winter, spring and summer intercessions, there are more than 200 children ages birth to 18 years old. I play music for and with the children that have serious medical conditions such as hydrocephalus or tuberculosis. In two separate but related projects, I introduced Jason and Adam to the people with whom I have developed a long-term relationship. The following stories describe each teacher’s overseas experience.

**Jason’s Inspiration.** Jason and I initially conceived of this travel experience during an independent study during his master’s degree in which we investigated “Who gets to have a music education?” We focused on the issues of power (Foucault, 1978-1988) and structural violence (Galtung, 1969). Foucault (1978-1988) stated in *The History of Sexuality*, “[P]ower can ‘do’ nothing but say no...it overlooks elements, introduces discontinuities, separates what is joined and marks off boundaries. Its effects take the general form of limit and lack” (p. 83). Related to music, we noted that power is a construct that abounds in music classes and ensembles, particularly as it pertains to tensions between conductors and their singers/players

(e.g., O'Toole, 2005; Reynolds, 1984). Structural violence, a concept not typically associated with music education, framed our exploration of musicking in the care center.

Sociologist Johan Galtung (1969) described structural violence as “a blueprint...used to threaten people into subordination” (p. 172). Several years later, Paul Farmer (2005), a seminal figure in medical anthropology, noted in his book *Pathologies of Power* that structural violence as human suffering is “‘structured’ by historically given (and often economically driven) processes and forces that conspire...to constrain agency” (p. 40). Farmer connected structural violence to poor health and healthcare conditions in developing nations where the absence of adequate medical treatment is not just a localized problem, but one that is widespread.

Before, during, and after our travel, Jason and I paid close attention to how our music education practices addressed (or not) the situations of power or structural violence. We realized that these terms might be jarring: Galtung (1969) sometimes referred to conditions of violence as “social injustice” (p. 171). We were careful to avoid conflating music education with the idea that we were doing good because the concept of what might be good in a music education is not universal (see Howe, de Quadros, Clark, & Vu, under review). Thusly, Jason and I questioned how we might have been complicit in perpetuating social injustice rather than acting to create justice in the orphanage.

**Jason’s Story.** Motivation to participate in professional development varies from teacher to teacher. Jason noted in a self-interview response:

You (Kính) motivated me. Hearing your stories about your past, the impact it has had on you, I just wanted to know more about it. I knew there had to be more to the world than what I was told was important, and I saw this as an excellent opportunity to see even a small part of it.

Jason was not naïve to the world, and he had seen more of it than this quote indicates. After teaching public school band for two years, he traveled as a circus musician with Barnum and Bailey for a year.

I contend that Jason's teaching experience and year in the circus contributed to his performance mastery, particularly as a jazz saxophonist. This gave him an extraordinary ability to entertain the children at the orphanage. Riffing on familiar children's songs (e.g., *Twinkle, Twinkle Little Star*) or tunes played on the radio by caregivers, Jason discovered the joy of music making in an unfamiliar environment, one in which there was not a traditional audience; one in which there was no applause; and one where approval was a smile, a tear, or a twitch:

A majority of the time at the orphanage was spent playing music for the children. We would circulate the room and "visit" each child for a brief time, playing familiar (and sometimes not so familiar) tunes, improvising in a variety of styles, and even playing duets from across the room between TK (Kính) and myself. However, the interaction between the children and me was more intimate than most typical music performances. Each child had personal preferences as to what type of music they liked and communicated this through a variety of ways including smiles, eye rolls, and even singing along. Each interaction with individual children helped me to understand them better as people rather than an audience, and eventually, I was comfortable enough to put my saxophone down and be with them for a while.

Music education may not be the most necessary service for orphans in need of medical treatments. Yet, Nigussie's (2011) study on play therapy, for instance, suggested that music and other arts can form part of an "effective self-healing process" (p 53). While our music making

resembled a kind of therapeutic play in which we observed many smiles, winks, and nods, we did not feign a practice of music therapy.

The end of Jason's excursion to Việt Nam was sad. We had just gotten off the bus that delivered us to the orphanage's neighborhood. Dusty, crowded streets crawling with vendors hawking goods for the upcoming Tết celebrations (Chinese New Year) beckoned us to linger for a while and gawk at the menagerie. Nancy, one of the nurse volunteers we had met that week, was standing on the street corner sipping her coffee looking forlorn. She told us that one of the girls with whom we had played in "our" ward had died during the night. I could see Jason's face shift from rose-colored to ghostly white. Tears filled his eyes, and we walked to the care center in silence.

Farmer (2005) refers to the world's sickest people, most often consisting of the indigent poor, as those who are "hidden away" (p. 166). Jason's experience in Việt Nam exposed him to some of the "hidden away" peoples: "It's just easy to get caught up in our own lives and our own communities that we forget about these orphans that are often hidden from our sight." As he tried to connect his own experiences as an American music teacher to the world(s) of the Vietnamese orphans, he expressed his profound realization in this reflection upon the girl's death:

The family at the orphanage she helped create, and the realization that may have come to a visitor seeing her in her condition, allowed a music teacher who, at one point, only thought that music education was solely for the k-12 classroom, had now seen what music could do for people hidden from plain sight.

**Adam's Inspiration.** Developing a sense of intercultural competence was Adam's primary objective for developing a self-directed PD project. Although he did not call it competence, what Adam described about his relationship to his own students indicated that he

was ready to expand his knowledge about the local Việt community. He noted that he struggled to “effectively communicate and interact with Vietnamese families.” Because he was a full-time music educator at the time of our excursion, Adam had the affordance of relating his observations to his classroom almost immediately. Entering the project was a matter of developing an insider’s perspective on how and why Vietnamese students and their families acted in particular ways. Where Henry and Emmanuel (2010) emphasized the importance of how pre-service teachers developed intercultural competencies both in the classroom and travel-abroad experiences, Adam’s in-service teacher PD experience was initially inspired by and later reified in a personal desire to know more about his students and their families.

**Adam’s Story.** “Hey, Mr. Shekleton,” a droll voice called out as we disembarked the Boeing 777-300. Unbeknownst to us, one of Adam’s high school students had traveled on the same flights from Boston to Hồ Chí Minh City. Adam’s band program is comprised of approximately 35% Vietnamese youth, and some of his students’ families make regular visits to Southeast Asia during summer vacation. Writing about his interest to travel abroad, Adam shared:

What motivated me more than anything else was the desire to see where my kids were/are from. It is important that I have a perspective about their heritage for four reasons:

- Vietnamese culture is vastly different from my own. Gaining perspective allows me to hold relevant, observation-based, cultural conversations with students.
- I care about my students very much, and the more understanding I can have about essential aspects of their life, the better musical connections I will be able to make with them.

- An understanding of lifestyle helps me foster more genuine and more helpful connections with families who may not be used to the American educational model.
- We live in a world right now where those who are not white, heterosexual, cisgender, and the list goes on; where they are disadvantaged in several unacceptable ways. An authentic understanding of my students' heritage helps me use my own privilege to advocate for them and ensure equality in their educational experience and hopefully beyond.

By “authentic understanding,” Adam’s comprehension of intercultural competence is tied to his first-hand account of Hồ Chí Minh City. In a self-interview response regarding students’ anxieties about academic achievement, for example, Adam connected what he observed overseas to Vietnamese band parents’ very high expectations for their children:

One of the biggest reasons Vietnamese parents push their kids so hard in school is that they want their children to be successful and have a better quality of life than they (the parents) had growing up. To this end, I try to help students navigate that understanding while supporting the decisions they make to be involved in other areas of education (e.g., sports, music) because I believe they should be growing in all areas of development, not just core academics.

Having known Adam for several years, first as his high school band director in Connecticut then as a colleague who serves as a regular clinician at his high school, I have observed a long, transformative progression in how he teaches children music. His sense of care for young musicians has grown beyond musical concerns into a deep love of the youth who play the music. I contend that his orphanage experience added another dimension of care to his practice of teaching and learning. Adam recalled, “I was impressed by the genuine care provided

by all caregivers and staff.” In his observations, he learned how children’s needs were not merely met, but exceeded. “All caregivers had a palpable, open-heartedness when holding, helping, and caring for children,” he added.

Adam’s Vietnamese students were thrilled that their teacher took the time to learn more about them by traveling abroad. The humorous side of this story is that his travel to Việt Nam has spurred other students to question jokingly, “Mr. Shekleton, when are you going to go to Haiti?” With a large Haitian population also represented at his school, Adam believes that Haitian families regard their children’s education differently than the Vietnamese families:

My hypothesis is similar to the Vietnamese in that Haitian families are in the States to give their children a better life quality. However, there is a notable difference in the expectation of the child from the family side. I’m interested in what and why this difference exists between Vietnamese and Haitian families.

The experience that Adam brought back to his classroom was one of deeper understanding, not just for the Việt youth, but for all his student musicians.

### **Discussion**

I let some of the students touch the saxophone. I played an open C# and let them hit keys to explore with sounds that they could make. They were creating music! They experimented with various combinations of keys, half-closing some of them, and using various speeds of pressing. Music can inspire so much curiosity in people of all ages. It was amazing to see this natural curiosity unfold, untouched by any training or rules. Just them and their instrument.

-Jason



As I watched Jason and Adam move around the city, interact with the children, and reflect on music making during and after their experiences, I realized how closely these projects resembled practicum teaching in which I was the supervising educator who shared pedagogical expertise based on years of work in the classroom. Strikingly different from an American-based teaching internship, however, was how unfamiliar an orphanage setting was for Jason and Adam. We always compared our present knowledge of school-based education to the orphanage, noting the vast differences and sometimes similar situations between our two worlds.

The weeks following Jason's experience were difficult for me as a teacher educator and friend. I knew what Jason witnessed – the death of a child – was unfamiliar and disturbing. One day he had been playing music for the girl and the next crying next to her body. Reflecting on the experience as a whole, Jason wrote:

At the time, I felt an array of confusing emotions that would come and go as the days went on. My first distinct feeling was pity; I felt terrible for these children who were abandoned and forced to live their lives within the confines of their metal cribs. Pity then turned to sadness, which further developed into helplessness because I knew no amount of melody or rhythm could make their situation better, let alone the system by which that situation was caused. This feeling stayed with me throughout the entire trip and is still prominent to this day. However, on one of the final days at the orphanage, I remember feeling a sense of comfort. I had made children smile, and they had made me smile. I knew them as human beings with all of their individuality, not just a row of cribs. I discovered a new purpose of music that I could not have dreamed existed. Most importantly, I saw a side of humanity through the caretakers and TK that was ready to heal when the other side of humanity had wounded.

Adam took a long time to process the events he had observed in Việt Nam. For more than a year, we discussed his experience and tried to relate it to his work as a music teacher. He eventually connected what he had seen, both abject poverty and seriously ill children, to the students he teaches in Massachusetts:

It was tough for me to accept that so many of my students, whom I care about very much, had lived in conditions the same or similar to what I saw in parts of Hồ Chí Minh City. One band student told me that we were relatively near the district where she lived as a young child and where much of her family still resides.

What surprised us was how questions about justice emerged in Adam's project. These questions were a result of comparing his experience overseas to the lives of his students. He reflected on social justice and human rights more than a year after the trip:

Growing up in a world where you "hear" that these types of things happen (e.g., genocide, excessive government corruption at the expense of human life, sub-par living conditions) is very blinding. I liken this to listening to another person describe the physical pain that they are feeling. You can sympathize and feel for them, but there is zero understanding at the end of the conversation because it is not happening to you. Witnessing this first-hand was an entirely different experience and was jarring. It put into perspective what the quality of life is like for others (not so far from where I am) and what that means about the things I take for granted and how I live my own life. Forcing me to take a look at my own life in contrast to those who are genuinely experiencing pain and hardship was something I hadn't had to do before.

For Adam, developing a degree of intercultural/global competence unfolded in five stages:

1. Job-Related Inquiry: From where do my students and their families come?

2. Intentionality: I want to go to that place and will purchase airline tickets now.
3. Onsite Experience: Oh. This is what my students mean. This is why they act in a particular way.
4. Reflection: I had no idea Việt Nam would affect me as it did. It changed how I see my students and their families.
5. Action: Is there a way to design a curriculum (e.g., a marching band show) that honors, not appropriates, musics from my students' home cultures? How can I involve the students and their families in designing such a program?

While I hope that my colleagues and I were part of an educative or at least palliative care process, my attempt to help learners think and act globally, and in turn locally, is just a small part of what might become a promising practice toward in-service teacher professional development. We, three educators, realized that short-term excursions could not produce a sustained, positive contribution on the orphans, and opponents to this kind of experience contend that it may do more harm than good.

### **Words of Caution**

Feelings of apprehension and anxiety generally decreased as we moved forward with our work. I was apprehensive (and still am to some extent) of appearing as another white person trying to be a savior for those he considers less fortunate. What helped me start to overcome this was music making with the kids.

-Adam

Volunteers are invaluable in places like orphanages, because as Gutradt (2013) noted, they bring “specific skills [that] are badly needed” (p. 146). Many words of caution are warranted; however, two, in particular, relate to this kind of professional development in which

music making and teaching was the avenue toward social justice practices. The first cautionary word focuses on short-term travel and teaching experiences. While they may have the potential to shift participants' thinking and enactment of music education, the risk of invoking harm to orphans or their caregivers is omnipresent. Terms like voluntourism (Richter & Norman, 2010) or voluntourist (Kushner, 2016) evoke images of altruistic do-gooders waltzing into orphanages or senior centers, playing songs, taking pictures, and ultimately walking out. To illustrate this point, we reference novelist Anne Enright's (2015) book *The Green Road* in which she describes one character, a humanitarian:

Emmet fell in love with a child in Cambodia, his first year out. He spent long nights planning her future because the feel of her little hand in his drove him pure mad: he thought if he could save this one child, then Cambodia would make sense. These things happen. Love happens. There are things you can do, if you have the foresight and the money, but there isn't that much you can do, and the child is left – he had seen it many times – the aid worker cries on the plane, feeling all that love, and the abandoned child cries on the ground, because they are damaged goods now, and their prospects worse than they might have been before. (pp. 125-126)

Whether it is considered philanthropy or voluntourism, the fact remains that travelers risk perpetuating and promoting systems of settler colonialism (Thompson, Hughes, & Balfour, 2009) or oppression despite precautionary measures to guard against orphan tourism (Richter & Norman, 2010).

The second caution is that of service-learning or community engagement, models of scholarship and practice that informed these professional development activities. Aside from vast amounts of time to make successful partnerships and projects, Stoeker and Tryon (2009) noted

the pitfalls of this kind of work because it often neglects participants' input about the process. In the case of our projects, Jason, Adam, and I were keenly aware that children suffering severe illnesses did not have a say in the kind of education or entertainment they received. Likewise, our inability to speak fluent Vietnamese prevented us from querying recipients about the practices they thought might be most helpful or enjoyable given our periodic visits.

### **Heartwork in the Artwork: Concluding Thoughts**

What I appreciated the most were the smiles of the people in the orphanage. I hope that the smiles were genuine and not obligatory because of my race or American wealth.

-Adam

At the outset of this paper, we explicated a need for professional development that not only addresses music-specific content, but PD that touches on broader issues that affect our music students, families, and communities. Our interest here has been to uncover issues related to structural violence (e.g., Farmer, 2005; Galtung, 1969) and intercultural competence (e.g., Henry & Emmanuel, 2010) and thusly relate those big-picture issues music education in local contexts: public school band and teacher education. We discovered that the excursions to Việt Nam informed how Adam, Jason, and Kính conceive of or enact both music teaching practices and interactions inside and outside their classrooms

The Longview Foundation (2008), a pioneer in global education, noted that teachers are not prepared to work in an interconnected world; future teachers must be “ready to teach the global dimensions of their subject and help build their students’ cross-cultural skills” (p. 30). One significant affordance of these PD projects was that Jason’s and Adam’s worldviews were challenged or expanded.

Jason: After the death of the child at the care center, Kính and I delved into in-depth discussions of justice and injustice, power and helplessness, and our role in the world outside the classroom. As an example of how my experience overseas affected my students, the middle school percussion section made a birthday card for me that said: "Those life lessons of yours r the best" (sic)!

Adam: The smallest musical moment can have a profound impact on the listener's (and performer's) life. Watching the children respond to Kính performing various melodies on the recorder inspired me to dig deeper into instrumental ensemble literature to encourage students to play "as" (i.e., to embody) a musical expression for themselves and their listeners as opposed to "sounding like" a musical expression.

Each teacher expressed how they had not related music's power or their own influence beyond their band or general music classrooms. Jason considered how his experience worked to transform his attitude about teaching from music for music's sake into a practice of justice making with youth through music education. Adam learned the importance of knowing from where his students came as a way to connect more deeply with his school and community. For Kính, it was about looking at teacher education, both pre- and in-service, as a place for questioning hegemonic practices of large ensemble and general music education. It provided moments to zoom out and consider how teacher educators might develop curricula that include discussions and projects centered on broad issues such as cultural understanding or understructures that operate behind the scenes unseen but are felt, by us teachers and our learners and their families. Taken together, we saw in our self-designed professional development experiences the potential to teach music in a way that is globally inspired and locally enacted.

We contend that our Việt Nam-based projects helped us understand (in)justice issues and intercultural competence, and, in turn, bonded the relationships between two music teachers and their students and families. Jason shifted his purpose of teaching to one that emphasized community involvement and personal responsibility in world issues. Adam noticed that his students' families began to trust that Adam was not teaching their children as somebody who sees Vietnamese traditions as a separate culture; rather, he has become somebody who appreciates the importance of a family's culture, much of which had to be given up in order to assimilate to American society. Additionally, our interconnectedness as music educators was strengthened through ongoing conversations, written reflections, and collaborative teaching in Việt Nam and Massachusetts.

Our projects are not generalizable; however, they might inform areas of teacher education (e.g., university curricula or states' licensure/PD policies) at both collegiate and professional levels. For licensure education, it would be useful to provide coursework directly related to social justice or social justice in the arts specifically. For example, in addition to instrumental, choral, or general music methods courses, an undergraduate seminar could be offered that focuses on contemporary world issues in which learners develop questions and discuss ideas about some of the world's most pressing issues, ones that arise in daily news cycles such as poverty, forced migration, or education. Additionally, service-learning might be embedded in collegiate music education curricula (Hamann & Vu, 2016) whereby students co-create projects inside and outside schools as a way to learn about communities in more holistic ways (Zygmunt & Clark, 2015). For current teachers, professional development opportunities (Bowles, 2003; Conway, 2010; Conway et al., 2005) that relate directly to music might be designed by schoolteachers as a way to explore content-specific materials. More salient to this paper, we

argue that professional education might be provided that centers on events that may exist or arise in schools and communities including newly-arrived immigrants, homelessness among students and families, or LGBTQI+ youth.

While the feasibility of this kind of project has not been the question here, it has brought to light the nature of a unique professional development project that might be considered a promising practice toward developing intercultural competence and addressing injustice through arts education. We acknowledge the dangers of short-term PD travel experiences and are committed to developing a longer term, bi-mutual partnership between the orphanage and our own U.S. schools. Where our practice of musicking in the care center risked creating or perpetuating a humanitouristic scheme, we suggest alternative engagements with Vietnamese people as a way to develop intercultural competence and make linkages to issues like structural violence. It may be sufficient and enriching to connect with Adam's band students' families in Việt Nam as a way to deepen our experience of that country. Another option includes organizing a workshop lead by the orphanage's director and caregivers as a way to discuss the center's model of care that encompasses medical, spiritual, physical, emotional, educational, and artistic practices.

Further research is needed to uncover the roles and functions of stakeholders, as well as the benefits and challenges of these kinds of in-service, in-community professional development experiences. It will be critical that for future planning, we teachers create a practice of sustained partnership, work toward reducing suffering, and ultimately offer a heartwork in the artwork that extends our understanding and enactment of music education both at home and abroad.



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