Developing Student Agency: ePortfolio Reflections of Future Career Among Aspiring Musicians

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Career preparation has gained increasing prominence in higher music education as governments and students alike demand a stronger focus on workplace readiness. While the existing graduate metrics work well for professions which feature traditional, full-time jobs, the potential for such a linear career path is limited for graduate musicians by fierce competition for work and a labor market in which precarious work is the norm. Music graduates tend to experience a career-long portfolio of part-time, casual, and contract-based work within and outside the music industry. This article reports on an innovative internship program that engaged student musicians in an in-curricular intervention related to their career thinking. The program and its assessments purposefully placed students into authentic learning contexts where their musical skills and their understanding of being a professional were challenged and expanded. Using the examples of scaffolded assessment tasks including an ePortfolio and a presentation of on-the-job learning, the article highlights students' reflections on how the internship engaged their career thinking and how the ePortfolio process helped them to curate that thinking. Students reported that the combination of an ePortfolio and scaffolded career thinking assessments enabled them to realize the relevance of their learning tasks and to create clearer career connections. Implications for the use of ePortfolios within WIL (work integrated learning) are discussed.

Demands from both governments and students for a stronger focus on graduate qualities and career readiness has increased the prominence of career preparation, or employability development, across higher (tertiary) education. Career preparation in this context relates to learners' preparedness for graduate life and work. More than a suite of skills, its development demands that students become self-regulated learners who understand the relevance of their studies and explore a range of possible career paths.

As the contemporary labor market transitions to a model of part-time and insecure work that is all too familiar in the arts, graduates from multiple disciplines are taking longer to become established (Challice, 2018), and they are more likely to make professional and personal identity revisions as they do so (Bennett & Bridgstock, 2015). As such, careers in the arts are prescient of the labor market more generally, particularly given the longer-term economic impacts of the global pandemic. Moreover, their development among aspiring professionals presents opportunities to understand the impacts of precarious work, the role of career calling on career decision making, and the ability of higher education to prepare students for the road ahead (e.g., see Comunian et al., 2011).

In this study, we sought to understand how an internship might engage the career thinking of aspiring musicians and how the ePortfolio process might help students to curate that thinking. To achieve this, we developed and implemented a career preparation initiative with predominantly undergraduate music majors. Using the examples of scaffolded assessment tasks including an ePortfolio and a presentation of on-the-job learning, the article highlights students'

reflections on how an internship and associated ePortfolio process helped them to curate their career thinking and we consider how the findings might be transferred to other contexts. As an internship targeted at developing identity and work inside the arts industry, the initiative was scaffolded through the execution of readings to support workshops that housed problem solving activities and student-led inquiry using the Developing Employability student profile tool and resources. As the scaffold relied on students' active participation in reflexive practice, the learning relevance was made explicit and activated through the ePortfolio assessment task that focused on career preparation by supporting their lifelong journeys and building their academic, professional and personal networks. Implications for the use of ePortfolios within work-integrated learning (WIL) are discussed. In this context, WIL is the term given to the internship's educational activities that integrated academic learning of a discipline with its practical application in a workplace setting to ensure that students develop the ability to integrate their learning through a combination of academic and work-related activities.

The Professional Landscape for Music Graduates

Career pathways for music graduates are typically non-linear, with limited opportunity for full-time employment in a music role with a single organization. The portfolio of employment opportunities and income streams, while not unique (Ashton, 2015), is particularly commonplace in the music sector (Bartleet et al., 2012; Bartleet et al., 2019; Bartlett & Tolmie, 2018; Bennett & Bridgstock, 2015) and tends to be known as a portfolio

career. The term *portfolio career* was first used in the 1980s and refers to a portfolio of concurrent roles and income streams which are combined to create part-time or full-time work. In many cases there are both proactive and reactive components to these careers such that portfolio workers might proactively combine multiple roles in order to create more fulfilling work and/or reactively combine roles because of insufficient work or enforced transition.

In the music sector, portfolios often include non-music work. The persistence of non-music work was seen in Throsby and Petetskaya's (2017) Australian survey of artist careers, which found that musicians (excluding composers) in 2014-15 earned less of their income from creative sources than recorded previously (approximately 10.4% in 2014-2015 compared with 26.6% in the 1986-1987 survey). Importantly for musicians (again, excluding the separate calculations for composers), the largest proportion of musicians' 2016 income, 46%, came from freelance/self-employed contracts. This indicates a critical reliance on the self-management and entrepreneurship which is integral to a portfolio career.

We note that the figures reported by Throsby and Petetskaya (2017) included early career, mid-career, and established artists, and that incomes are likely to be lower, perhaps significantly so, for recent graduates. It follows that the role of higher education in preparing music graduates for a transition to a career typically made up of musical, musical-adjacent and non-musical work is of great importance, as is the necessity to meet the needs of the growing number of graduates for whom careers are likely to be non-linear (Bartleet et al., 2012; Bridgstock & Cunningham, 2016; Canham, 2016; Carey & Lebler, 2012; Tolmie, 2014).

The commonality of multiple sources of employment and precarious income among musicians is replicated in other countries, as seen in studies in the US and Canada (Skaggs et al., 2017), the UK (Dobrow & Heller, 2015; Oakley, 2009; Perkins, 2012), and Europe (Bennett & Hennekam, 2018). This research also indicates that creative workers can expect to encounter precarious work across their career lifespan. Given that it is usual for the majority of musicians' income to come from non-creative sources, the (classical) music labor market might be seen as an example of Baumol's (1966) "disease" in that, from the perspective of economic theory, it is unsustainable. However, the nature of musicians' work is not new: Bennett (2008), for example, presented a chronological history of musicians' careers from the Middle Ages through to the present day and illustrates that "professional musicians have always engaged in multiple roles to remain financially viable, or for increased job satisfaction" (p. 36).

In some respects, the careers of musicians and other creative workers were a precursor to the contemporary "gig" economy (Haynes & Marshall, 2018b). Here, musicians are often described as "entrepreneurial" as they are typically responsible for generating their own activities from which to derive income, and the similarities between creative workers and entrepreneurs have been noted (Albinsson, 2018). This is notwithstanding the differences that can be found among creative workers in how they define and articulate success (Coulson, 2010), by which musicians may not align success with a profit or return-on-investment motivation (Haynes & Marshall, 2018b).

Of particular concern in our study, which engages student musicians in industry internships, the creation and maintenance of professional networks emerge as an important career attribute for creative workers such as musicians. Networking in classical music, however, presents particular complexities in that network participants are typically also competitors for scarce positions and an overall *professional sociability*—being liked—is an important factor in gaining networked forms of work (Dobson, 2011). The role of professional networking for musicians has been well documented, with Creech et al. (2008) and Haynes and Marshall (2018a) among several scholars to draw attention to the crucial role of networks in developing and maintaining professional reputations, in providing "pastoral care," and in accessing professional and creative development. The particular importance of networks including online networks for female musicians has also been emphasized (e.g., see Hennekam et al.'s 2018 study of identity management strategies).

Against this background, it is unsurprising that the role of institutions in training music graduates for an entrepreneurial, portfolio, or even protean career has attracted increasing scrutiny (Bartleet et al., 2012; Bartlett & Tolmie, 2018; Bennett & Bridgstock, 2015; Bridgstock & Cunningham, 2016; Canham, 2016; Carey & Lebler, 2012; Pike, 2014; Teague & Smith, 2015; Toscher, 2020).

ePortfolios in Higher Education

As has previously been reported, the use of ePortfolios in higher education comes with a number of challenges including the level of technological inquiry and competency among staff and students, varying levels of institutional support, the depth of integration between the electronic artifact and the desired learning outcomes, and broader questions around relevance. However, the benefits of ePortfolios have been clearly articulated in relation to their ability to provide media-rich platforms for submission and assessment of student work, as a tool for peer-to-peer collaborative projects both within and beyond disciplinary boundaries, as a device for the observation of an evolving career identity, and as a platform for longitudinal reflection of learning outcomes (Bennett et al., 2016; Blom et al., 2014; Rowley & Bennett, 2016; Rowley et al., 2014, 2015).

The study reported here used ePortfolios to analyze the impact of scaffolded internships on students' career thinking and preparation. The role of internships (i.e., industry placements) is not new to music graduates. Nor is it entirely without controversy with, for example, concerns about the quality of WIL experiences, the distinction between genuine WIL and unpaid labor, and equitable student access to unpaid opportunities (Frenette, 2013); however, the role of WIL—in our case WIL in the form of an internship—is both of importance to the higher education sector and acknowledged as a broadly positive influence on graduate employability (Jackson, 2017; Rowe & Zegwaard, 2017).

We adopted Billett's (2011) notion of scaffolded internships in which temporal dimensions (pre, during, and post internship) are crucial to success. We were mindful of Billett's (2015a) observation that students are often described as "time poor," without much time, and that they could more accurately be described as "time jealous": having to decide how they spend the limited time and energy available to them. Billett wrote that more than a "play on words," the difference between being time poor and time jealous is "a simple reminder of the way that those who learn and work will ultimately decide how they exercise their intentionality, agency and effort" (personal communication, March 10, 2018).

An obvious implication of the time jealous student population is that higher education students are more likely to engage in tasks they believe to be relevant and worthy of their time, with music students being highly observant of the perceived relevance and usefulness of their study (Carey & Lebler, 2012; Harvey et al., 2016; Otondo, 2016; Tolmie, 2014). Although our students were enrolled in a for-credit unit of study that featured an internship, we understood that our time jealous students would be more likely to engage if the internship were scaffolded, the learning relevance was made explicit, and the assessment structure privileged reflection and associated evidence building through the use of articulated headings and prompts. We did this through intensive workshop learning where students were challenged to connect the purpose of their internship with their future career ambitions. Simultaneously, the accompanying ePortfolio and oral presentation were emphasized as reflective, not narrative, pieces of work and the expectation that students would critically engage with their experience was made clear from the outset. This was further reinforced by scaffolding the reflective process with clear headings and prompts in the portfolio template which, although indicated as optional, were utilized by almost all students.

A further consideration was the extent to which students are able to make sense of the complexities inherent within career preparation, particularly in complex sectors such as music. In their large study,

which focused primarily on late adolescent/young adult college students, Lent et al. (2016) explored career decision making and posited that students may consider their career planning with less complexity than those advising them, including tertiary educators. This is echoed in findings from our earlier iterations of the internship program explored in this article, when we found that not all students have the same competencies in reflexive thinking to influence career thinking through workplace learning (Bennett et al., 2017).

Theoretical Framework

Johari Window Theoretical Framework

The *Johari window* is a model of the self, developed in 1955 to illustrate relationships in terms of awareness (Luft, 1970). The simplicity of the model enables a person to gain an insight into human relations without having to master complex psychological theories. By accommodating a variety of incarnations of different personality traits, the model is versatile and fluid (Strano et al., 1989). According to the Johari window, the total self is composed of four quadrants (open, blind, hidden, and unknown), which are further categorized into "known to others and self" and "unknown to others and self". Each of the four areas refers to the behavior and motivation of a person and represents a body of knowledge about that person.

The *open* quadrant refers to behavior, motivation, and information that is known to ourselves and known openly to others. Quadrant two (the *blind* quadrant) stands opposite the open quadrant and represents an area that is not known to the self but is known to others. This is an area where others can observe something in us that we cannot see in ourselves—for example, an inability to make a decision or a propensity to stutter when we are angry (Strano et al., 1989).

The *hidden* or avoided quadrant represents things that we know ourselves but do not reveal to others. This could be a negative attitude toward others, a hidden agenda, or feelings of guilt relating to our own work performance. Finally, the *unknown* quadrant represents parts of our lives about which we are unsure; however, the potential of the unknown to influence our behavior, motivation, and to affect present and future relationships is apparent. The unknown contains anything that is not consciously known either to oneself or to others and this quadrant can affect choices and performance in both social and professional situations. Later, as we learn new things about ourselves and develop new behaviors, there is a shift from the unknown to one of the other quadrants (Luft, 1970). The following diagrammatic representation of the self (Figure 1) illustrates that the dividing lines of the Johari window are not fixed in terms of size, content, or importance.

Figure 1
An Example of Johari's Windows, From Luft (1970)

		SELF	
		Known to self	**Unknown to self**
OTHERS	**Known to others**	Open	Blind
	Not known to others	Hidden	Unknown

Fostering an understanding of self, together with the identification of professional practice, provides the motivation for engaging students in interpreting the perspective of self through the Johari window. In popular parlance, we hypothesized that encouraging students to consider that they "don't know what they don't know" (unknown to self and not known to others) while they engaged in an internship would provide opportunities to expand their professional horizons. We did not introduce the Johari window to students undertaking internships; rather, it was used as a theoretical framework and a means by which to analyze, discuss, and reflect upon students' reflections.

The ePortfolio Tool as a Carriage for Identity Development

An ePortfolio is a personal learning space that promotes students' internship engagement and learning by helping them think about collective learning objectives, processes, and outcomes. Students learn independence, take ownership for their own learning, engage in the learning journeys of others, and develop their musical and teacher identity through the process of creating an electronic folio. The advantage of this style of engagement with learning lies in the links students begin to make between discrete units of study within their degree program, promoting a holistic approach to their learning.

During the ePortfolio process, students sort, classify, select, and collate evidence to demonstrate their learning achievement in terms of skills, competencies, and knowledge. Through this process, the role of the student morphs into the role of learner (and peer mentor) through the expansion of technology and learning skills and the exploration of different modes of expressing themselves, their discipline, and their learning achievements. This is innovative teaching because it is student-focused, independently driven, and evaluative as students assume responsibility for their own learning.

The ability of ePortfolios to use different forms of electronic media such as text documents, graphics, sound, and visual files to show aspects of professional practice is a considerable factor in advocating for their use within internship programs. In a study across the various discrete musician disciplines (e.g., composer, performer, jazz), students reported that they saw an ePortfolio as a place to demonstrate musical ability and as a site of evidence-based materials, such as short documentaries they had been required to produce, videos of themselves performing and/or teaching, and recordings of their original compositions. This was made clear in statements such as: "it's pretty much a documentation of us in our music career . . . where we provide evidence of our musician identity" (Rowley & Dunbar-Hall, 2017, p. 93). The embedding of ePortfolios into curricula as a means of curating music students' achievements and tracking their development of a personal philosophy of beliefs about music provides a measure of students' engagement with music in learning communities and documenting, with relevant artifacts, their abilities as teachers, composers, performers, conductors, and reflective pedagogues.

We acknowledge that this list implies an ePortfolio in a multimedia format that includes original evidence such as student-created sound and video recordings. One purpose of an ePortfolio structured in this way is for students to engage actively with a variety of technologies and to demonstrate skills in that area. Another purpose is as a medium for applying for graduate work, by demonstrating evidence in accordance with set application processes by evidencing professional practice. Finally, and most importantly, ePortfolios are seen as a form of pedagogical development with benefits for both faculty and students.

Method

Context and Procedures

This study was undertaken at a tertiary music school (a conservatoire) in Australia. The Professional Practice units in which the study was undertaken were offered at undergraduate, honors, and postgraduate level. The internship had to be at least 60 hours in

duration and was primarily steered by students, with students responsible for sourcing and managing their own internship. While there was some slight differentiation in assessment task (e.g., duration of presentation), the three cohorts received the same teaching interventions. These interventions took the form of two scaffolding workshops that helped students to consider their future careers and how the internship might form part of that exploration.

In addition to the workshops, students undertook three tasks: (1) students completed an employability profile tool after a careers-focused workshop; (2) towards the end of semester, students gave a 10-minute oral presentation on their key learnings; and (3) students submitted their ePortfolios at the end of their internship. These assessment tasks were designed to guide students' thinking and exploration in relation to career planning and expectations (Ferns & Moore, 2012; Ferns & Zegwaard, 2014; Oliver, 2015; Thorley, 2014; Yorke, 2011). For this reason, assessments were graded as having satisfied or not satisfied requirements, no mark awarded.

Given that this could be students' first engagement with critical self-reflection in a university context, a reflection guide was provided. Students were encouraged to adapt the template to suit their internship and to evidence their experience through the use of photographs, videos, and testimonials. Some students chose to create an online resource similar to a blog, while others submitted more traditional written reflections.

Some students sought an internship in related fields such as marketing; however, the majority of students were performance majors and they sought opportunities that related to their performance practice. This included activities such as instrumental and vocal teaching with a network of regional conservatoria. The institution offered a high degree of scheduling flexibility to help ensure an authentic experience. For example, many youth music camps occur during school holidays and may not align with university timetables. Rather than remove these rich pedagogical experiences from consideration, students were able to complete their internships and submit their final ePortfolios beyond the end of the semester in which their unit enrollment occurred.

Recruitment and Sample

Ethical approvals were obtained before the study commenced (protocol number 2017/652). Students enrolled in the internship unit across one of two semesters. Students were invited to include their portfolio materials in the dataset for analysis; however, they were under no pressure to do so. A total of 42 students (i.e., all of the students enrolled) submitted their ePortfolios for analysis. Of the 42 portfolios, 30 came from undergraduate students, seven were from honors students (in Australia, honors study is a research-focused year following a bachelor's degree), and five were from postgraduate students. Twenty-three portfolios were from semester one with the balance from semester two. Due to the individual nature of the activities, it was not possible to de-identify students' portfolio submissions for the analysis process; however, quotations in this article are identified by pseudonym.

Analysis

First, we undertook a manual thematic scan of student portfolios from across both semesters. Analysis moved from naturalistic coding to the development of themes and conceptual categories. In line with the approach taken by other qualitative researchers, analysis was inductive in nature and involved multiple readings to explore and analyze the data. Following Glaser and Strauss (1967), a constant comparative analytical scheme was used to unitize and categorize the text. These units were subsequently brought together into provisional categories relating to the same content.

Results

The internship activities undertaken by students were categorized into six brackets, as summarized in Table 1.

Students' Perceptions of What They Learned

Internships were coded according to the learning or professional development foci identified by students within their ePortfolios. The frequency with which the students mentioned each theme and/or activity was recorded through the thematic scan and is reported numerically in Tables 1 and 2. In scanning the written components of the internship, students were tagged with up to five categories for which they had clearly realized professional development; only three students were allocated all five tags. The coding is summarized in Table 2.

The high frequency of performance skills is to be expected because most students were performance majors. However, as more students identified performance skills than undertook a performance-focused internship, this is a useful indication of students' ability to connect their performance practice with a broad range of professional activity. In addition, the number of students identifying internship tasks such as box office, telephone sales, and marketing in administrative roles was very low and is not represented in Table 2. That music performance majors did not seek professional development in arts administration might indicate that their focus remained on performance rather than the broader requirements of managing a professional practice. This highlights the need for future music internships to incorporate and discuss non-performance aspects of the musician's professional practice.

Table 1
Internship Activities of the 42 Students

Activity type	Explanatory notes	Frequency
Administration	Students were placed in back-of-house administrative functions, typically office-based	5
Pedagogy	Students were placed with training musicians, primarily children, through lessons, tutoring and ensemble sectionals	13
Performance	Students were embedded within other performing organizations and activities typically included mock auditions and observation	3
Production	Students were placed in technical back-of-house functions such as production management and recording	7
Performance	Students undertook practical experience in the performance of their instrument	7
Tour	Students undertook a regional tour in a small ensemble, supported by the Sydney Conservatorium of Music	6

Table 2
Professional Development (PD) Focus for the 42 Students

PD focus	Explanatory notes	Frequency
Expanded social context	Students identified a 'new world' of which they were previously unfamiliar	9
Networking	Students identified an enhanced ability to build professional connections	12
Physical wellbeing	Students identified development in management of fatigue, health and mental strain	8
Pedagogy	Students identified an improvement in their own pedagogy of their instrument, such as practical exercises or classroom leadership	17
Performance skills	Students identified tangible improvements in their musicianship and performance, including audience engagement	25
Production skills	Students identified development of skills in production functions such as event/concert planning or recording	8
Professional conduct	Students identified development in professional behavior, such as preparation and punctuality	18
Working with others	Students identified development in their ability to work with other people, including peers	16

Note. Up to 5 tags per student.

As professional experience is a fundamental element of the internships, it was gratifying that professional conduct was articulated in many ePortfolios as an aspect of professional development. One internship opportunity in particular provided a group of students a career-relevant experience in professional diplomacy, with one student commenting that she had "gained a higher understanding of the tactical approaches required when things are not being done the way you think they should be in a professional environment" (Rebecca).

Pedagogy remained a key area of interest for students both as a career opportunity and because of the established partnership with the regional conservatoria. For many students, the experience of working with young musicians in regional communities without having access to metropolitan resources was revelatory (captured in the expanded social context category) and

also provided opportunities to reflect on their own pedagogical skills in relation to their instruments. One student articulated this as follows: "I have learned to be able to communicate ideas regarding music . . . [the internship has] shown me how greatly rewarding teaching others can be" (Madeleine). For another student, who had completed a regional internship as an undergraduate and returned for a second internship as a postgraduate, the opportunity afforded a moment of growth as a professional: "this internship provided a point of reflection in how far my teaching and ensemble tutoring skills have progressed" (Eve).

The categories of networking and working with others have a naturally porous boundary, but they were separated by students who were able to identify the role of building connections towards future employment and/or musical projects (coded as networking) and those who recognized the importance of working with other

people within an employment situation and/or musical project such as when on a tour (coded as working with others). For the former, one student wrote, "I am much more confident in my abilities to market myself personally and projects I work in" (Scottie).

Aligning the ePortfolio and Portfolio Career Thinking

In the next phase of analysis, two questions were asked of each student portfolio: (1) Has the student explicitly recognized the possibility of a portfolio career? (2) Has the student identified areas of professional development to follow up on after their internship?

Fifteen students identified the potential benefit of a portfolio career in their ePortfolio: for example, "[The internship] broadened my horizons- I know my musical career is not limited to a chair in an orchestra . . . gave me ideas of other routes" (Lisa). Twenty students identified areas of professional development due to their internship; however, we note that the ePortfolio template provided to students encouraged this process (see Appendix for specifics of the template). Many students were able to clearly see the link between the internship activity and their future work. An example of this comes from an undergraduate student, who wrote, "The idea of building skills and strengths that will help with employers . . . became apparent through this internship" (Stella).

Aided by a prompt in the ePortfolio template, students identified areas of future learning in order to support their career development. One hosting organization, for example, introduced a number of students to the role of industrial relations which, as one student wrote, "I had no previous knowledge of the business aspect of the life of a professional musician, meaning industry agreements, rights, unions and pay this is an area where I would like to continue to learn in the future" (Rose).

As the majority of students were performers, a number of them identified elements of future learning directly related to their instrument. While the intention was to consider the musical career more broadly, these insights do demonstrate that the prompts in the template did generate critical reflection of practice. For example,

> [T]o improve this is to try and work at increasing the height of my soft palate when I sing . . . I need to detach myself from the feelings that these emotions cause so that it doesn't affect my technique when I am singing. (Jack)

In their 10-minute presentation, many students described the activities they had undertaken; however, few students articulated the relationship between the internship and their career thinking. The facilitator encouraged

students to provides further insights in their ePortfolios which were submitted two weeks later. It is likely that this advice contributed to a higher level of insight and reflection in the written document as the thematic scan identified specific career and employability language. Nonetheless, some students articulated their understanding of the relationship between the internship and employability.

In the complementary presentation, some students reflected that the internship had provided a useful tool for exploration of possible career pathways. For example, "I was clearly able to see whether I'd be keen to continue in a choral environment or not" (Richard). Another student wrote,

> [I was] looking for a placement that was going to benefit my future, and as I'm actually dropping the majority of my music . . . it would be interesting to see what it is like to still use music . . . I wanted to experience the highs and lows of working in a school because I want to see if that's something I'm okay with. (Marnie)

A third student similarly wrote, "[It] has given me the opportunity to experience working in the real world of audio production. I have been able to form a clearer picture of my path within the music industry" (Ian). Another student reported, "I came at a little crossroads . . . this is my last year of uni. I'm not sure what I'm going to do when I leave" (Frances), and the later observed, "It gave me an idea of what I could do in the future, which is something different. Like in the beginning I really thought, 'Oh, I'll just sing!'" Similarly, some students used the internship to recognize new possibilities:

> It also opened up the career possibility of touring in some form or another . . . it's an option we seldom consider at the Conservatorium. As performance students we're more inclined . . . [to focus] on orchestral auditions, and if we can make it then that's it and there's nothing else we consider. (Carole)

One undergraduate student who had a broad portfolio of units saw the internship as a way to bring together her various skills. She did not feel confident to claim singular expertise in any of these skillsets (note that "Performance Studies" in this quote refers to interdisciplinary humanities study and not musical performance *per se*):

> [M]y [languages] are bad, what am I going to use it for? . . . I love Performance Studies but I can't imagine myself writing ethnography. . . . I don't feel confident enough to say I'm a pianist . . . because I'm really not. . . . I picked this internship as well because it wasn't super-heavy on musical knowledge. (Connie)

Table 3
Sample of How the Responses Fitted Into the Four Panes

	Johari Window "pane"			
	Open: I know what I know	Blind: I don't know what I know	Hidden: I know what I don't know	Unknown: I don't know what I don't know
Student response in ePortfolio	"My musical career is not limited to a chair in an orchestra"	"I want to know where my composition or creative skills fit into that environment"	"To see whether I'd be keen to continue in a choral environment or not"	"I picked this because it wasn't super-heavy on musical knowledge"

Other students saw the internship as an opportunity for practical skills development. For example, one student wrote, "I thought it was a fantastic opportunity, a perfect way to further my teaching experience and knowledge" (Alice). Another student noted,

> [Learning how to] take something I want to do like touring . . . and not just being handed it on a platter by the university . . . if I want to do something it's up to me to do it. (Gus)

Additionally, a student wrote, "I wanted to know where my composition or creative skills fit into that environment" (Melanie). The same undergraduate student, working in digital music and sound, emphasized in her written ePortfolio the impact of the internship: "This is the first time I've ever been in an environment where I can actually see those things in practice" (Melanie).

Although not the aim nor intention of the internship program, two students confirmed that they had been offered part-time or casual paid work due to their internships, with one student working in music distribution and the other in audio production.

Discussion

The application of the Johari window as a theoretical framework in this study is an example of deductive analysis through a thematic scan, in that the student reflections were scrutinized through the four panes of the window. Table 3 is a sample of how the responses fitted into the four panes.

By analyzing students' ePortfolio thinking through the lens of Johari's windows, we came to realize that many students need support to open more windows such that they might develop their future career thinking and developmental agency. The general lack of diverse professional development needs among music performance students, for example, indicated the prevalence of the unknown. This was evidenced through only three students being allocated all five tags

that supported a clear realization of their professional development (see Table 2), meaning that they did not know what they did not know about appropriate professional development for developing their future employability as a worker within the music industry. It is thought that other disciplines would also reveal similar results, however, few researchers explore this arena apart from leadership/management programs. Of concern, some performance students were reluctant to open new windows and new ways of imagining their future self in favor of a foreclosed, performer identity. In other cases, students who were closed to both themselves and others prior to the internship found that the task of creating their ePortfolio prompted them to challenge their known self and, as a result, to peer through new panes. Students' artistic collaboration with peers and host organizations elicited greater understanding and discovery of what they did not yet know of their future self across all four panes. An important scaffold in this process was the ePortfolio's carefully crafted reflective template (see Appendix).

Scaffolded reflection within the ePortfolio empowered performance majors to explore beyond their technical competency to the broader practice of a musician who draws expertise (and income) from musical and non-musical sources. For some students, awareness that they might not be able to secure a career as a performer—an open pane—had been previously a source of concern and a lack of empowerment. Some of these students were now able to visualize how their musicianship could translate into music-adjacent or other professions, taking them into a new reflective process starting with the unknown. This was also seen in students' accounts of growing confidence in their capabilities: "[the internship] has left me aware of a much broader list of organizational, communicative and musical qualities that I am confident in sharing."

One student recorded that new awareness of the unknown had, during the same internship, progressed to an open pane through which further exploration was now possible; for this student, the internship "synthesized my

current skill sets from music and other extracurricular activities—showed me that such a job really did exist." Perhaps reflecting the narrow performative focus of much conservatoire training, one student used stronger language to communicate his previous frustration, remarking that the combination of an ePortfolio and internship had broadened his thinking of musical life: "I no longer feel trapped by my degree."

Conclusion

We start by outlining the limitations of the study together with opportunities for future research. First, the study was located within a single institution and involved 42 students; hence we do not seek to generalize. While the internships in which students engaged were diverse, the numbers were not sufficient to enable comparison across internship types. Greater numbers of students might enable analysis of learning opportunities which are specific to, or more impactful in, different types of internships. We also focused on music, and it would be interesting to see which aspects of the study might be transferred to other contexts and disciplines. Future studies might extend the work by using Johari's windows for analysis of ePortfolio reflections. It would also be interesting to see how students might utilize Johari's windows to create meaning from their development across the four panes within a scaffolded framework.

Billett (2011, 2015b, 2018) highlighted the importance of a scaffolded framework to support students' WIL experiences, illustrating that internships, without educational engagements, are weaker in developing employment readiness. Interventions such as the ePortfolio encourage students to document their work and to think reflectively about the potential career after graduation. The role of the ePortfolio is thus a tool of educational engagement which, in turn, can generate positive pedagogical impacts. In the music context, these impacts include greater student-led awareness of career development learning as it relates to non-linear music careers, including broader awareness of transferable skills.

While this study remained firmly rooted in a context of music, and predominantly classical music, the value of WIL-embedded ePortfolios and scaffolded workshops has relevance across disciplines. The benefits of this approach are in troubling students' career identity, developing action plans and creating a platform for evidencing these plans. The benefit of making explicit links between the internship, careers workshop, and ePortfolio process are seen also in students' reflections and feedback. This supports Billet's (2011) emphasis on the temporal dimension: scaffolding the experience before, during, and after internships in order to shift student thinking toward that of a professional practitioner.

The use of an ePortfolio process within this WIL program provided a reliable personal learning space where student learning and future career thinking were scaffolded through reflective practice. Our study has also shown how students' reflections during WIL enhance what they know and reveal what they don't know. The associated ePortfolio process helps students to curate these changes in career thinking by forging a future direction imperative.

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Appendix
ePortfolio Template

Students were encouraged to use PebblePad software and a provided a template for the reflective ePortfolio. The design of the template is similar to blogging or basic website design tools, with a point-and-click interface to add text or artifacts such as images or video.

Tabs were provided to assist and guide student thinking through the ePortfolio. These tabs, in sequential order, are as follows.

Tab	Detail
Your Professional Practice Internship	Basic information about internship and question to student about what they hope to achieve. Short answer responses.
Summary of Learning	Brief outline of daily activity, with questions encouraging reflection on first impressions and what was learned on the first day or week. Free text response.
Learning Objectives and Outcomes	Further and deeper reflection on skills and knowledge gained. Free text response.
Relating Theory, Policy and Practice	Questions explicitly requesting students connect internship to classroom activities (in any unit) with request for example/s. Free text response.
Self-Reflection	Further comment or insights or changes in perception of career pathway. Free text response.
Future Learning Areas	Question to identify areas for development arising from internship. Free text response.
Supervisor's Feedback Form	Supervisors are encouraged to complete a very brief template style feedback form. Attachment.