

Living in Artistic Career: The Role of Job Crafting towards Work Identity for Musicians

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Abstract. Professional musicians have been continuously facing difficulties in their careers over time. One of the psychological threats for musicians is to lose their identity at work, which may lead to the abandonment of their potential lifetime career. Previous studies have not emphasized the importance of certain work efforts to maintain work identity in the context of a music career. This study conducted a literature review on the job crafting role in musicians' work identity, and aimed to elaborate on the existing concepts within the context of the music profession. Using theoretical frameworks of job crafting and Job Demand-Resource theory, this study proposed theoretical perspectives to support the theories, by identifying five dimensions of job crafting (task, relational, cognitive, emotional, and physical) for professional musicians, as well as building a conceptual model that may help musicians to maintain work identity. This study also contributed theoretical insights and implications regarding the job crafting role of identity construction for musicians, which could be considered during the current pandemic.

Keywords: job crafting; music career; professional musicians; work identity

Introduction

The career life of professional musicians has been seen as a challenging career in today's world. This profession requires long-term career preparation, built-up skills, experiences, and education from those pursuing a long-lasting life of career in the industry (Henry, 2013). Besides those demands, it is also vital for musicians to develop some psychological and environmental attributes to survive their careers, such as motivation, professional maturity (Duffy & Dik, 2013), career identity, and supportive networks (Beech et al., 2016; Dobrow & Higgins, 2005). Musicians also need to regulate their daily life towards a nurturing and long-lasting career.

Achieving career expectations for musicians does not appear to be an easy pathway. With limited work-related support, in many cases, they probably have to rely on their personal capabilities to maintain their work. Creech et al. (2008) study suggested that musical skills and self-regulated music activities are relevant for professional musicians. They are expected to constantly disclose or perform compositions with technical advancement, interpret and improvise music, make new compositions or production. Musicians remain urged to dedicate their daily hours on practices, score analysis,

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textual readings, lessons, and rehearsals. Those career-related activities can happen continuously when projects keep coming, even though van den Hout et al. (2016) noted in their study that musicians' jobs are usually based on temporary projects. However, when musicians face difficulty in getting jobs, for instance during the current Covid-19 pandemic circumstances, that may affect their career progression (Brunt & Nelligan, 2020). Threats such as economic insecurity, uncertainty of future career, also inconsistency to have jobs regularly could become obstacles that obstruct the career of professional musicians (Vaag et al., 2013).

The challenges of being a musician, on the other hand, do not seem to hinder those who still pursue career success in this field. One of the reasons is that music has become an inseparable part of life for career holders, not merely as financial sources (Morris, 2020). It may take years for professional musicians to build their careers, sometimes from an early age in their lives. In that sense, musicianship could become one's life personal attribute which is characterized by the existence of knowledge, expertise, and musical skills (J. D. Zhang et al., 2018). Moreover, pursuing a music career can be viewed as a reflection of self-optimism. Sutopo (2017) reported that musicians are able to develop positive mindsets about the future, by which they convince themselves to strive for career success in the industry. With optimistic approaches, musicians might consider themselves ready to face and overcome future challenges in their work.

Another factor that drives musicians in flourishing their profession appears to lie within the work itself. Engaging in musical activities (e.g., rehearsals, composing, performances, and recordings) could be very important since those work-related activities are viewed as the essence of the profession. For example, Hallam (1995) described that musicians have to push themselves in daily practices in some ways to stay focused on their performance goals, and to convince themselves that with constant practices, they have lived as serious musicians. In another study by Creech et al. (2008), musicians, despite their different genres, were found to understand the importance of musical competencies, activities, and attitudes toward good musical performance. Musicians who optimize those professional attributes are more likely to keep performing with standards. In other words, music-related activities and awareness of musical work characteristics help music practitioners to develop their careers, and with continuity in doing such works, maintain their identity.

Achieving a meaningful identity at work requires practice and opportunities (Tims et al., 2014; Wrzesniewski & Dutton, 2001). In the professional context, relevant practices which can be adopted by professional musicians are called *job crafting*, through which musicians can modify certain aspects of their professional work. Job crafting is viewed as a form of proactive work-related behavior in response to occupational challenges (Berg et al., 2010). In this recent time of the pandemic changes, professionals are expected to adopt a new way of living, especially at work, such as by increasing proactivity and innovation (Ratten, 2020). As for musicians, they need to proactively engage themselves in behavioral adaptation, through job crafting, as responses to potential challenges. This considers some findings from previous studies, explaining the risk and losses that musicians dealt with. For instance, a study by Theorell et al. (2020) described certain losses of habitual works which are experienced by choir members, such as routine training, physical activities, and relation with others as public rehearsals

have been restricted. Another study revealed that musicians faced risks in mental health due to job losses, so they need to keep going by optimizing digital media to perform their music (Brunt & Nelligan, 2020). The practice of job crafting in musicians, especially in disruptive times, is considered a key point to overcome difficulties (Petriglieri et al., 2018), in order to maintain work enjoyment (Tims et al., 2014).

Considering that becoming musicians may also lead to the context of being temporary and independent workers (Maitlis, 1997), it is vital for music practitioners to consistently craft the job in order to keep their careers alive. Petriglieri et al. (2018) described that professional-independent workers find precariousness or susceptibility in their career when their works cannot give them economic security and social recognition in their environments. In this regard, musicians perceive their current job as pointless and then stop pursuing their careers. And as identity may change from time to time (Dobrow, 2012; Dutton et al., 2010), musicians need to engage in job crafting to strengthen and flourish their work identity.

Previous studies in musicians were more focused on life-span education and early career formation (López-Íñiguez & Bennett, 2019; Riza & Heller, 2015). However, still, few are known to focus on behavioral perspectives of professional musicians or emphasized work-related and psychological factors which contribute to the work life of music artists (Aalberg et al., 2019). While other studies explained essential musical skills and capabilities (Araújo, 2015; Medina & Barraza, 2019), this current study aimed to expand the concept and contribute current theories, as well as propose a behavioral work-related perspective of professional musicians in developing and maintaining their work identity. The author conducted the study as a literature examination and model proposition in the context of music professions. The author argued that changes in work identity occur as a positive outcome of job crafting practices (Berg, 2007; Lazazzara et al., 2020).

Method

In order to achieve the objectives of current research, the author conducted an integrative review (Torraco, 2005), to analyze certain concepts and topics used in the study, such as work identity, job crafting and its related factors, as well as professional career issues in music career. As the main purpose of an integrative review, the author synthesized those emerging concepts and topics to generate a new perspective and proposed a conceptual framework for musicians' careers. However, due to limitation to access subscribed databases during the period of this research (November 2020 to March 2021), all works of literature supporting this review were explored simultaneously on Google Scholar, using keywords such as: "work identity", "job crafting", "musicians career", "musicians proactivity", "musical expression", "musical expressiveness", "music anxiety", or "music performance injury". Only accessible pieces of literature were retrieved and used for review.

Theoretical Review : Work Identity in Music Career

People develop their identity in the life of work and that means they get themselves into constructions of positive self in professional context (Dutton et al., 2010). Because work life is considered as a consuming domain in individuals' daily life (Haar et al., 2017), professional workers need to manage and utilize work identity decisively (Shepherd & Williams, 2018). Some studies suggested that work identity is a positive occupational outcome that later helps career holders to stay with their work and improve the worldview of the job. For example, formations and changes in work identity are seen as the source of increased psychological states which later leads professional workers to make adjustments or redesign their current job (Wrzesniewski & Dutton, 2001). Work identity is also viewed as a new purpose, by which individuals are driven further to a meaningful life of career (Berg et al., 2013; Rosso et al., 2010). Also, by constructing identity at work, individuals can find purpose and understand how they will contribute to society through their works (Caza & Creary, 2016).

Work identity is vital for the life of musicians for at least three reasons. First, the existence of a work identity helps them to deal with difficulties. For instance, musicians who tried to come back to their careers with a new constructive work identity after traumatic accidents and physical injury (Maitlis, 2009). As professional workers, work identity is required as a new purpose after job loss (Shepherd & Williams, 2018), which is considered as a risk for professionals (F. Walsh, 2020). Second, maintaining the identity as a musician means to stay proactive and creatively engage in musical works for the sake of the career, art, and society. Sutopo (2017) reported in his study that Indonesian jazz musicians tirelessly engage in routine performances in some public areas to promote their music and talents, as well as to sustain the jazz community. Third, by nurturing work identity, musicians gain new work-related motivations and competencies to go further in their careers. For example, professional musicians who have work experience in health services were reported to cultivate positive identity at work, develop networking and relations, and grow their competencies (Preti & Welch, 2013).

The author reviewed some conceptual definitions regarding work identity, in order to focus on how this term will be grasped for the current study. Despite the differences in terminology, this study attempted to use the term "work identity" to emphasize the context of work, which specifically covers and contributes to identity (Barbour & Lammers, 2015). As seen in Table 1, work identity from the previous studies has shown broad and expanded understanding of the concept. Nevertheless, there are also similarities between those different terms which are viewed as complementary, in order to build a conceptual definition for a music career. In this study, considering the profession of musician, the author defined work identity as "a set of personal and work-based meanings which constructed, developed, and maintained in a specific work domain (i.e., music) through constructive work-related efforts, mutual relations with significant others, participative organizational associations, and active craftsmanship of redesigning work".

Work Identity and Meaning of Work

Previous studies have explained work identity distinctively, different from the meaning of work (Berg et al., 2008; Wrzesniewski, 2002; Wrzesniewski & Dutton, 2001). While work identity is more likely

to focus on self-concept regarding oneself at work (F. Walsh, 2020), meaning of work is viewed more as self-evaluation regarding the work values, using attributes within the work (Wrzesniewski et al., 2013). However, when people develop identity by fulfilling the work or identifying themselves with organizational roles (Ashforth & Humphrey, 1993; Ashforth & Kreiner, 1999), at the same time they also derive meaning from their work and organization (Michaelson et al., 2013). In addition, consistent with the contexts of work identity, Wrzesniewski et al. (2013) have also noted that meaning of work is an attribute, derived from individual, social, and occupational sources, and used by workers to define their work. Thus, considering the proposed definition of work identity as “sets of personal and work-based meanings ... in a specific work domain”, it is indicated that work identity not only regarded as characteristics of the work or the persons’ capabilities who adopt those characteristics to perform the job, but also consider and incorporate a process of cultivating meaning of work (Wrzesniewski et al., 1997).

Levels of Work Identity

Musicians’ work identity presented in four different levels: individual, interpersonal, organizational, and occupational – within the work itself (Miscenko & Day, 2016). In this review, the author tried to elaborate each level of work identity within the context of music career.

Work Identity At The Individual Level

Work identity can be constructed by individuals (Rosso et al., 2010). As a psychological attribute, work identity lies in the specific and distinctive characteristics of an individual compared to others within a specific working field (Miscenko & Day, 2016). Those unique characteristics can be described as positive psychological dispositions, such as: being competent, resourceful (Kreiner & Sheep, 2009; Maitlis, 2009), creative, or able to cope with difficulties (Chafe & Kaida, 2019). Work identity, moreover, can also be understood as the individual awareness of self in the work.

Table 1
Review and Identification of Contexts in Work Identity

Conceptual		Definition	Context of Identity
Term			
Work or work-related identity		“Meanings that individuals attach to themselves, which are tied to participation in the activities of work, or membership in work-related groups, organizations, occupations, or professions.” (Dutton et al., 2010) “...how individuals define themselves at work ... the attributes and the more holistic conception that people have of themselves at work.” (Wrzesniewski & Dutton, 2001)	Individual, interpersonal, organizational, within work design Individual, interpersonal, within work design

Table 1 (Continued)

Review and Identification of Contexts in Work Identity

Conceptual Term	Definition	Context of Identity
	A common professional attribute which is shaped through education, training and professional association, and specific to particular work roles. (McKevitt et al., 2017)	Individual, within work design
	“The collection of meanings attached to the self by the individual and others in a work domain ... based on characteristics, group membership, or social roles.” (Miscenko & Day, 2016)	Individual, interpersonal, organizational, within work design
	Subjective, yet multifaceted, potentially broad and holistic construction influenced by the interpersonal interactions individuals have with others about their work. (Caza & Creary, 2016)	Individual, interpersonal
	A psychological attribute which is dynamic, can be deconstructed, recreated or refined, and validated through social and occupational circumstances. (Pratt et al., 2006; Shepherd & Williams, 2018)	Individual, interpersonal, within work design
	A work-based self-concept constituted of a combination of organizational, occupational, and other identities that shapes the roles a person adopts and the corresponding ways that one behaves when performing work. (K. Walsh & Gordon, 2008)	Individual, within work design, organizational
Positive identity	Expanded identity that incorporates an understanding of one’s strength and resourcefulness in the face of extreme difficulty and pains, also as self-appreciation to one’s ability to transcend the difficulties overtime (Maitlis, 2009)	Individual
Positive organizational identity	“Positive identity as one that is competent, resilient, authentic, transcendent and holistically integrated” (Kreiner & Sheep, 2009) “The set of self-conceptions that are part of individuals’ self-definitions as organizational members that are experienced as beneficial or valuable in some way ...” (Wrzesniewski et al., 2013)	Individual, organizational
Identity work	“Precarious, malleable, and ongoing enterprises that require active and ongoing construction ... Individuals build, revise, maintain, repair and craft their identities within the context of work”. (Lepisto et al., 2015)	Individual, within work design
Occupational identity	The set of central, specific, and enduring characteristics that represent the particular line of work. (Ashforth & Kreiner, 1999) “The conscious awareness of oneself as a worker”. (Skorikov & Vondracek, 2011)	Within work design Individual, within work design

For example, In a music career, the awareness of self can be identified while musicians are actively engaged in career-related circumstances. A musician feels so alive when he plays the music in certain

ways (Teague & Smith, 2015). Also, string players have the awareness regarding the value of personal decision-making in their freelanced career (Dobson, 2010b). Another example generated from the study by Sutopo (2017), explains that young musicians who are personally aware that environmental circumstances may restrict their career progression, can make decisions to make social connections with other colleagues. Work identity has been viewed as the perceived development of career-self. Professional workers may continuously reframe their work with some positive values or beliefs, in order to develop more constructive career mindsets and stay in their work (Ashforth et al., 2007). In music career context, previous research indicated that musicians who have experiences in musical leadership roles (e.g., conductors, private instructors, section leaders), tend to show their commitment to educational works, despite potential career setbacks (Henry, 2013). With leadership experiences, musicians believed that their capabilities may be useful for younger musicians' development. Glynn (2000) also reported that full-time orchestral musicians had to drive themselves to play on the streets, in order to maintain their work identity.

Work Identity At The Interpersonal Level

Work identity at the interpersonal level acquired from relationships with significant others (Miscenko & Day, 2016). Professional workers define themselves in the context of professional life through constant social interactions and internalization of meanings and social values, for which they can evaluate and validate their identity from the appraisals of others (Ashforth & Kreiner, 1999). Interpersonal relations viewed as an instrument of work identity formation, which Pratt et al. (2006) called *validation mechanisms*. In that sense, professional workers ensure their identity both through colleagues' performance feedback and identification of role models. For example, a young guitarist generates either positive or negative feedback from senior musicians regarding his solo skills in some gigs and reflects those feedbacks as indications that he is a serious-working musician (*validating via work feedback*). Furthermore, in educational context, music practitioners have convinced themselves that being an educator is to change other people's lives, as their previous teachers have changed theirs (Henry, 2013). From that later example, validation of work identity comes *via role models*. Individuals see and reflect some role models, then evaluate the similarities of professional characteristics to themselves (Pratt et al., 2006).

Work Identity at The Organizational Level

The context of organization for music practitioners may be viewed as a unique work system that differs from other organizations (Parasuraman & Nachman, 1987). Musicians could perceive organizational context as more flexible, less structured or creative, and more focused on relations between members, more likely from the roles of their current team leaders (Hunt et al., 2004). Therefore, organization, related to work identity, should be viewed and defined in specific ways to suit both positive and negative circumstances of musicians' working conditions. Musicians have been reported to comprehend their band members and management as the organizational aspect of the work, for example, identifying who should hold strategic, creative, risk management, and business-related roles

to support the whole team (Vaag et al., 2013). In other studies, musicians also reported to hold the responsibility of leading others (Hunt et al., 2004) and have leader-member relationships at work (Boerner & von Streit, 2007; Parasuraman & Nachman, 1987). On the other hand, musicians could also see their management only as a financial source of living. Instead of striving for the greater good of the music profession, they only worked for economic reasons (Glynn, 2000).

Working as independent musicians is also likely considered to be 'organizational' due to the involvement in organizational works, for example working in orchestras (Boerner et al., 2004), bands, organized singing groups (Creech et al., 2008), or under artist managements (Morrow, 2018). Organizations, in which musicians actively participate or work, also have certain characteristics similar to other industrial managements, such as focus on teamwork towards common goal, motivation and work satisfaction (Lipton, 1987), expect professional commitment from members (Parasuraman & Nachman, 1987), or have the hierarchy (Carradini, 2016). Although organizational context is viewed in a specific way by musicians, there are still common characteristics, in which musicians view and actively involve themselves as organization members, such as the role of management which is required to organize musical works, events, productions, and presentations. Thus, in this study, organization is viewed as a social unit of people which is structured (through task assignments and resources allocations) and managed (through communication, leadership, culture, incentives, and work-related procedures) to pursue and meet collective goals (Burton & Obel, 2018).

The career life of musicians is more likely to be autonomous and independent (Hunt et al., 2004). However, the organizational nuance of their identity cannot be ignored or detached. Barbour and Lammers (2015) have argued that it can be difficult to see even a full-time independent professional is totally separated from any organizational aspect. A professional worker will most likely derive work identity from the organization-related activities and interactions. A previous study reported that a member of a singing group concluded to have identity as organizer of the teamsince the person committed to managing the team's activities (Page-Shipp et al., 2018). In terms of team performance, Boerner et al. (2004) suggested that orchestral musicians need to be cooperative as team players, in order to give artistic quality to the music. Furthermore, being a musician also means being entrepreneurial or organizational-minded individuals. They are also suggested to focus on broader organizational career development, such as, by developing networks, becoming pioneers of business-related collaboration, or creating learning opportunities (Coulson, 2012).

Work Identity at The Occupational Level

Previous research has shown that work identity dwells and can be identified from the characteristics of the jobs. Ashforth and Kreiner (1999) suggested that identity is recognized in specific characteristics of the work. Professional workers identify the work characteristics and its values to themselves as they view their works to have impact on others (Johari & Yahya, 2016). In line with the perspective of job characteristics, work identity requires job holders to find it through activities or given tasks, and examinations of the job's essential nature (Hackman & Oldham, 1976). In the sense of professional music activities, musicians may identify themselves as ones from different angles of

the job. Individuals call themselves real musicians when they do such things as composing, recording their own musical works or compositions, and engaging in personal branding as artists. On the other hand, some other musicians identify themselves as professional ones through their stable, non-famous and routine work activities, such as teaching and completing daily practices (Perrenoud & Bataille, 2017).

At the occupational level, identity is also considered from the perspective of process. This means work identity is not only settled or established in the designed characteristics of the job but also emerged by ongoing work behavior of the job holders. Individuals may actively do some things (e.g., examine or redesign) with their work and cultivate work identity (Lepisto et al., 2015). For instance, musicians viewed their job as their self-nature and inseparable part of them. Therefore, they need to be active in doing their related activities to maintain their identity (Ascenso et al., 2016). Moreover, previous study also reported that individuals who perform facilitating roles in singing groups for some time, have generated identity, suggesting that their work may open opportunities for self-actualization and bring goodness to the members (Forbes & Bartlett, 2020).

Job Crafting for Musicians

Job crafting theory has been widely reviewed, measured, and developed by previous scholars. Started with the study of Wrzesniewski and Dutton (2001) which defined job crafting as individuals' modification in the physical and cognitive aspects of the work by changing tasks and relational boundaries. According to the concept, professionals may take actions to plan, reframe and approach the work in new, different and more fitting ways of doing their tasks, creating social or industrial relations, and setting their mindsets in working contexts. Another theory of job crafting was also developed by Tims et al. (2012), suggesting that job crafting is the changes made by the employees in order to balance job resources and demands at work with their personal abilities and needs. Professional workers are expected to craft their job by facing the environmental resources and demands which are related to work, through physical, relational, mental, and emotional attempts (Petrou et al., 2015). Despite theoretical differences, Demerouti (2014), referring to both theories, described job crafting as a specific form of proactive behavior, in the level of the job, which is initiated by the employees in order to make their work meaningful and fulfilling.

The previous study also explored those major theories of job crafting. Although both theories explained job crafting similarly as self-instituted behavioral proactivity, job crafting has been suggested to be different in perspectives (F. Zhang & Parker, 2018). Job crafting can be seen as role-based and resource-based initiatives. Role-based job crafting is motivated by personal needs, whereas resource-based job crafting is mainly driven by occupational circumstances, such as perceived job resources and demands (Bruning & Campion, 2018). In terms of music profession, both motivational factors seem to be relevant. Besides having career resources and demands, such as social support, personal capabilities, or work conflict (Vaag et al., 2013), musicians also possess related psychological needs, such as positive image of self (Sutopo, 2017), personal expression (Dobson, 2010b), and self-esteem in music career (MacIntyre et al., 2017). Therefore, job crafting in music professions can

be cultivated and initiated, driven by both internal and work-based factors.

Musicians are acknowledged to be craftspersons of their job (Coeckelbergh, 2014). And this current review also aimed to explore job crafting and its dimensional forms, in the context of music career. According to related articles, musicians have been indicating certain behaviors that represent the characteristics of job crafting, in line with previous theories (as shown in Table 2). For instance, professional musicians develop a way of thinking about who they are from the works or gigs they have done (Perrenoud & Bataille, 2017). In the social aspect, musicians are also aware that making music is more about dealing and managing interpersonal relationships with other colleagues in teams (Ascenso et al., 2016). Furthermore, the following sections will elaborate job crafting in the work life of musicians.

Crafting The Job as Musicians: Task

Playing music is an essential working part for the profession. Professional musicians perform their own music, play existing compositions in concerts, or even cover someone else's works to expand their portfolios and stay engaged in the line of work. As described in Table 2, crafting a job in the dimension of task comprises characteristics (1) changing activities in terms of quantity and variety, (2) focusing on the development of professional capabilities, and (3) utility of technologies, knowledge, and work organization.

Music-performing activities may vary over time, between professional status. For example, a study described this variation when independent musicians got more regular performance gigs, or even when they found difficulties on getting jobs in some other period of time (Rogers, 2008). On the other hand, professional musicians who hold a contract for an orchestra can have fixed dates of shows and routine performance responsibilities. However, they may have lower control to craft their tasks since they are assigned to play certain pieces of repertoire.

The lack of performance chances for some independent musicians, somehow, is the opportunity for crafting the task. During off-performance times, musicians may increase their quality and quantity of self-monitored practices, since professional ones tend to perceive the activity as work (Juniu et al., 1996). They may set some personal time, goals and strategies of practice, sharpen advanced techniques or new repertoires more intensively (Araújo, 2015). Furthermore, when there are still supporting resources, some may initiate to engage in music information seeking for composing new songs and then doing recording activities, for example as singer-songwriters (Till, 2016).

Another characteristic of task crafting is the orientation toward development in professional capabilities. Self-mastery of musical skills is highly demanded from serious musicians. For example, freelanced musicians were reported to maintain and sell their various skills, such as composing, playing, or teaching, to get new jobs (Hoedemaekers, 2017). Another case is taken from the situations when individuals in an orchestra have to coordinate their playing within the section and meet the expected tonal quality (Boerner et al., 2004). From an individual perspective, a particular goal that has been pursued by musicians is musical excellence, and that capability usually takes years in the process of achieving it (Bonneville-Roussy et al., 2010). Considering the process, capability in musical skills

can be effectively nurtured by regulating self-practice activities (G. E. McPherson & Renwick, 2013).

Furthermore, in this era where the music streaming industry is growing significantly, it is also important for professional musicians to use digital technologies. They need to add extra effort, or task, to learn how to optimize and actively reach digital sources to spread their works. Music streaming services become the new trend and environment of the industry (Hagen, 2015) so musicians need to learn and utilize related platforms to promote their music and later gain economic benefits (Nickell, 2019). Also, by using digital platforms, independent musicians can have greater opportunity to promote their works, in the same digital domain as well-known artists (Haynes & Marshall, 2017).

Crafting The Job as Musicians: Relational

Job crafting in a music career is not merely about tireless individual efforts to achieve outstanding performance through numerous practices but also about working in the social world with other musicians (Hager & Johnsson, 2009). Musicians can craft their relations, with more focus on (1) seeking support and feedback from, as well as giving contributions to leaders, colleagues, or significant persons and (2) building and maintaining positive relationships with others related to the job. In a music career, feedback or directions from significant others are expected for better performance quality. For instance, musicians expected conductors to put out the best potential of the team, so that they shall play the music with unity, not just merely following the leader.

Table 2
Forms of Job Crafting from Existing Theories

Dimension of Crafting	Theorists of Job Crafting		
	Wrzesniewski and Dutton (2001)	Tims et al. (2012)	Bruning and Campion (2018)
Task and work organization	Task crafting – changes in quantity, scope and type of work task.	<p>Increasing structural job resources – opportunity seeking for professional development, learning things autonomously to enhance capabilities, and actively making decisions on how the work is done.</p> <p>Increasing challenging job demands – proactively engage in new projects or works with higher difficulties.</p> <p>Decreasing job demands (work activity) – avoid intense, difficult, or demanding work activities.</p>	<p>Work role expansion – self-initiated enlargement of work role, beyond the scope of formal job description.</p> <p>Work role reduction – actively reduce the scope of work tasks and roles.</p> <p>Work organization – actively organize work and physical environments, set strategies for doing things and responsibilities.</p> <p>Adoption – actively utilize technologies and sources of knowledge to improve the work process.</p>

Table 2 (Continued)

Forms of Job Crafting from Existing Theories

Dimension of Crafting	Theorists of Job Crafting		
	Wrzesniewski and Dutton (2001)	Tims et al. (2012)	Bruning and Campion (2018)
Social relation	Relational crafting – changes in relationships with others related to or acquainted in the job	Increasing social job resources – actively seek social support from colleagues, feedback, and supervision for better work results.	Social expansion – make contributions to other colleagues, build positive relationships, and maintain those relationships to achieve work outcomes.
		Decreasing job demands (people) – minimize or avoid contacts or interactions with people who hinder one’s job.	Withdrawal crafting to persons – postpone meetings, avoid or remove people who may challenge one’s job.
Cognition	Cognitive crafting – changes in cognitive boundaries of the job	Decreasing job demands (mental) – cognitive arrangement to make the work more simple, with less complexity and mental demands.	Metacognition – utilize mental processes to understand difficult or intriguing things at work, develop vision, cognitive mapping, or new strategies in mind to do the job, and sensemaking of work situations.
Emotion	Not clearly specified	Decreasing job demands (emotional) – arrange work as less intense for the emotional aspect of workers.	Withdrawal crafting to emotional demands – stop working for certain moments, manage work activities to regulate emotions.
Physical motion	Not clearly specified	Not clearly specified	Not clearly specified, but can be the potential consequence of implementing “work organization” approach crafting.

Feedback seeking may also increase a sense of support for professional musicians. A study reported that composers used their online community environment for feedback on their work from other music leaders, teachers, and colleagues (Hennekam et al., 2019). In addition, Zwaan et al. (2010) also reported in their study, suggesting that support from family and friends is important for higher music career success. Thus, in relation to relational crafting, professional musicians should also engage themselves in seeking support from their loved ones. Musicians also reported to be actively involved in

relationship building with other colleagues, rather than just looking for required support. Sutopo and Nilan (2018) described in their study on jazz communities, indicating jamming sessions as important forums for relationship building between fellow musicians, especially for those who just started their early careers. Moreover, social relations at work for musicians can also mean mentorship, in which musicians engage in a natural, mutual mentor-protege relationship for their positive development of playing skills and techniques, musicality, or even in private life (Hays et al., 2000). Besides, engaging in relations with others may also be initiated through professional collaboration. Galvan and Clauhs (2020) suggested that virtual choir projects in the pandemic are considered to be constructive collaboration for the members, as well as opportunities to maintain social connections and develop facilitation and partnerships. On the other hand, in other types of music profession, previous study conducted by Pras et al. (2013) indicated several categories of artistic producers' responsibilities and approaches to musicians (e.g.: giving feedback, guidance for artistic performance, observations, mediations), in order to achieve the best possible performance of musicians during the work. On the opposite perspective, musicians also need to actively craft their relationships by accepting and following related professional directions in their careers.

The relationship of professional musicians is built as well with their audience. Not only one-sided, as only the audience needs the magic of music performances from their favorite artists, but likewise, professional musicians also need to go through the available platforms and get closer to actively interacting with their audience and fans (Baym, 2013). Relationship building between musicians and the audience nowadays has become a requirement in this line of career. To do so, musicians can start by creating new working relationships with audiences (Baym, 2015). For instance, while reaching out to the audience through their music, musicians can constantly encourage the audience to stay tuned, follow their works, and open some channels for further professional products or services. On the other hand, when musicians already have established audiences, social media can be an effective platform for maintaining relationships with friends or fans (Haynes & Marshall, 2017), while going on with their works. Nonetheless, relationship building with audiences is positive and important, but it also may lead to a conflicting case for musicians. The previous study has demonstrated that high-skilled musicians who attempt to satisfy the audience had to lower their standard of performance and played more familiar pieces that were well-understood by their potential audience (Kubacki, 2008).

Crafting The Job as Musicians: Cognitive

Crafting the job in cognitive dimension refers to changes or adjustments (expansion or reduction) made at the level of psychological mindsets, including mental processes to approach the work, cognitive mapping while executing tasks, meaning-making, and reframing the view of the work, coping and sensemaking of work situations, and personal ways of thinking regarding the work (Berg et al., 2013; Bruning & Campion, 2018; Buonocore et al., 2020). Cognitive job crafting can be adopted by professional workers also by setting their own strategies in mind to organize and accomplish work with lesser mental pressures (Tims et al., 2012). Mental mapping, as the characteristic of cognitive

crafting, can be indicated in a certain music activity, such as composing, in which a music composer sets a music plan and determines all musical aspects (Olding, 2019). In addition, as examples of cognitive crafting, musicians can also be mentally set and aware of their practice schedules (Chan & Ackermann, 2014), or use selective and suitable information from their environment to build personal meaning, through sensemaking, of their work (Humphreys et al., 2012).

Related to the precarious career of musicians, prior research suggested that cognitive crafting is necessary for facing job insecurity or career threats (Buonocore et al., 2020). For example, musicians who suffered from injury were able to go through and find new meaning in their work and of themselves as individuals (Maitlis, 2009). Crafting the job at the cognitive dimension, in addition, is also needed by professional musicians to maintain their work. Hoedemaekers (2017) pointed out in his study that musicians need to develop their mindsets of entrepreneurship to survive their careers, and with that mindset they promote their works and skills, market or actively design their personal branding. In other words, musicians may reframe their scope of perspective toward their artistic work, rather than just focus on common musical activities. Moreover, with an entrepreneurial work attitude, such as mindset, creativity, and perceived expanding professional skills, musicians will be able to face challenges in their careers and survive (Albinsson, 2018).

Crafting The Job as Musicians: Emotional

Emotion has an important role in the professional life of musicians as an intrinsic motivator that drives musical actions, a rewarding positive feeling or experience in music making, and a specific communicating language with other musicians in performances (Woody & McPherson, 2010). Since music itself contains emotional cues, expressions, and thereby induces emotions (Swaminathan & Schellenberg, 2015), musicians need to work with, or incorporate their emotions while working the pieces, so that through certain intentional expressions, musical expressiveness can be perceived by the listeners as intended by both composers and players (Sloboda & Lehmann, 2001). Besides, in the sense of performances, positive emotions are considered as the musicians' drivers to creativity, expressions, and music improvisations (G. E. McPherson & Renwick, 2013). Such expressions and creativity coming out in performances are the desired outcomes, from which the audiences find their self-interest, positive experience, and enjoyment of music (Dobson, 2010a; Pitts, 2005).

Previous theorists have started to incorporate the emotional aspect at work which is relevant to job crafting but only focused on the negative side of emotions. As reviewed in Table 2, professional workers are considered actors who arrange and manage their job characteristics in order to lower emotional demands or stressors. Indeed in the context of music careers, researchers have argued that performance anxiety is a common obstacle for professional musicians (Langendörfer et al., 2006). Jacukowicz (2016) also noted that psychological demands may draw professional musicians into work stress. However, it is still little explored and discussed theoretically how professional workers actively craft themselves, work situations, and their emotional states particularly, in order to nurture positive emotions at work.

Crafting The Job as Musicians: Physical

The existing concepts of job crafting have not yet clearly specified the form of crafting at the physical dimension of individuals. A particular indication which may lead to the relevance of physical crafting is the implementation of work organization toward desired physical environments and efficient processes (Bruning & Campion, 2019). However, previous theories still have not covered and described the scope of physical crafting, especially regarding efforts to maintain physical health and readiness. Meanwhile, physical-related health seems to be a constant issue in the music profession. In the later section of the paper, the author will also discuss the importance of emotional and physical crafting for professional musicians, based on the current review.

Factors of Job Crafting

Studies by previous scholars have revealed several factors which determine the emergence of job crafting, in cultivating work identity. Those ranged from personal to work-related factors. Akkermans and Tims (2016) demonstrated that career competencies, which reflect personal evaluations of one's motivation, qualities, networking, self-profiling, and career control, start a motivational process for workers to craft their job, and thereby may act as a personal resource. Similar to the previous factor, career adaptability, which according to Savickas and Porfeli (2012) characterized by personal concern about the future career life, responsibility of actions in their environments, explorations in work, and self-confidence in career, has also been determined as the source of job crafting (Federici et al., 2019). With the ability to adapt, it will be easier to make changes in their work by seeking resources and challenges (Wang et al., 2016). In addition, professional workers are also triggered to actively redesign their work by optimizing self-efficacy and their autonomy at work (Kim et al., 2018). For professionals, self-efficacy may impact their crafting on a daily basis, where they continuously seek learning opportunities and challenges from work (Tims et al., 2014). Crafting one's job is also driven by individual motives, such as need for job control, social connection, positive self-image at work, ability to cope with challenges, and fulfillment of work (Berg et al., 2008).

Work-related factors are viewed as external resources which drive job crafting. As job resources, leadership has been considered as an important function to motivate workers in job crafting, as prior research suggested that leaders may facilitate workers to job crafting with openness, trust building, and efforts to build workers' personal resources (Wang et al., 2016). Moreover, organizational leaders may drive their members to craft by giving their support, opportunities to exercise crafting at work, developmental coaching programs, and communicating strategic goals to the members (Wrzesniewski, 2014). In addition, work climate and characteristics of the job also encourage professional workers to engage job crafting, for example psychological safety in work groups (Edmondson, 1999) to explore work, as well as skill variety, challenging work complexity, feedback, and autonomy (Kanten, 2014; Kim et al., 2018).

Job demands, in turn, also play factors, from which workers initiate job crafting. Lee et al. (2017) found that job demands, represented in workload and emotional demands, predicted the emergence of task and cognitive crafting when workers have autonomy in their work. High job

demands, additionally, also buffered by the presence of job crafting, so it may prevent negative impacts on professional life (Hakanen et al., 2017). In another prior study, career insecurity was perceived as a work-related challenge as individuals faced difficulty to maintain their work (Colakoglu, 2011). However, instead of reducing individuals' work efforts (Alisic & Wiese, 2020), this current review argued that the sense of future career uncertainty may boost proactive behavior to maintain professional careers.

Discussion

Work Identity Through Job Crafting

Work identity is maintained and developed through certain efforts, which means that professionals engage in work-related activities to onboard themselves toward domains of work (Knapp et al., 2013). However, previous theory suggested that organizational work design is more important and necessary to increase the experience and sense of meaningfulness in the work, as well as the sense of enrichment while doing the work. The work design was stated to come first, through the core attributes of the job, as the antecedents to lead professional workers to certain positive psychological predispositions at work (Hackman & Oldham, 1976). Hence, it seems not plausible for professional workers to make changes in their work. While the designs of work have been provided by organizations as relatively stable and controlled schemes (Oldham & Hackman, 2010), people have also been responding to the characteristics of the work in different ways. Individual approaches to the work make organizational work redesign more complicated without the consideration of personal differences (Campion et al., 2005). Consequently, individual contributions to proactively redesign their work are also required (Berg et al., 2010; Wrzesniewski & Dutton, 2001). In the era where professional workers are able to work temporarily and independently with different work teams over time, also with flexibility according to the work demands and environments, job crafting undoubtedly recognized as personal initiative of work redesign (Oldham & Hackman, 2010) which moves professional workers to their maintained work identity.

Job crafting has been viewed as an effective coping strategy (Berg, 2007). In the context of music career, job crafting may become salient for professional musicians, because of potential future career insecurity and job loss (Parker et al., 2019; Vaag et al., 2013). It is known that creative work opportunities, such as for musicians, are precarious and uncertain. Therefore, in order to maintain their meaningful identity, musicians try more alternatives by crafting their job through competition programs or developing social networking related to careers (Chafe & Kaida, 2019). Furthermore, the importance of job crafting for professional musicians is to counter the scarcity of job offers itself. Musicians need to proactively work in a continuous way as entrepreneurs to avoid lower income and opportunities (Coulson, 2012). With such habituation and also confidence toward work, professional workers (e.g.: musicians) will be able to accept uncertainties and develop more constructive work identity over the existing risks (Petriglieri et al., 2018).

Relevance of Emotional Crafting for Musicians

This current study argued that emotional crafting is significant to musicians, because of the demands for positive emotions in this line of work. Musicians who suffer from stress, overloaded with mixed emotions and anxiety which obstructs their performance, need to implement related strategies to regulate their emotions to a more positive shape (Kaleńska-Rodzaj, 2020). Demands for positive emotions are present in performance-related circumstances. Therefore, musicians may implement some efforts to regulate and emerge adequate emotions in playing. For example, regarding the lack of expressive attitude in performing, previous study has explained personal music practices toward expressive performance, by using mental imagery and metaphors to express musical parts (Woody, 2002). For more expert musicians, emotion can be triggered or built up by doing improvisation in music performing, utilizing the tonal quality feedback which resulted from the real-time playing (M. J. McPherson et al., 2016). From prior studies showing the relevance of emotional aspects in musicians' work and to complement the existing theories, the study proposed emotional crafting as proactive, personal means and behaviors to build, regulate, and express emotions, or share emotional experiences with others, by using work-related resources and individual capabilities. Therefore, crafting one's job in the emotional dimension does not only focus on avoiding work demands but more broadly include proactivity in employing work and personal resources. By this definition, this study attempted to start contributing the existing concepts regarding the form of job crafting in the affective dimension.

Relevance of Physical Crafting for Musicians

Physical problems of musicians are seen as one of main problems in the profession. Gembris et al. (2018) explained precisely in their study, pointing out that as musicians grow older, they may face higher risks of physical problems. For musicians, physical problems vary from musculoskeletal (Jacukowicz, 2016), respiratory, visual and auditory, to cardiovascular issues (Gembris et al., 2018). Therefore, musicians will also need active physical-related efforts to prevent injuries, illness, and restore their health.

A prior study by Chan and Ackermann (2014) suggested autonomous efforts for preventing musicians' injuries, such as interval-physical rests, doing short practice sessions, and managing nutrition, while also maintaining cardiovascular fitness through sets of endurance exercises. Furthermore, another previous study also explained that by doing consistently in fitness programs, musicians have achieved better breathing control, positive feeling, playing endurance, posture, whereas reduced muscle tension and playing-related pain (Kava et al., 2010). To speed up muscle recovery, musicians may actively take prescribed medications or use alternatives such as hyperbaric therapy (Jarvinen et al., 2007).

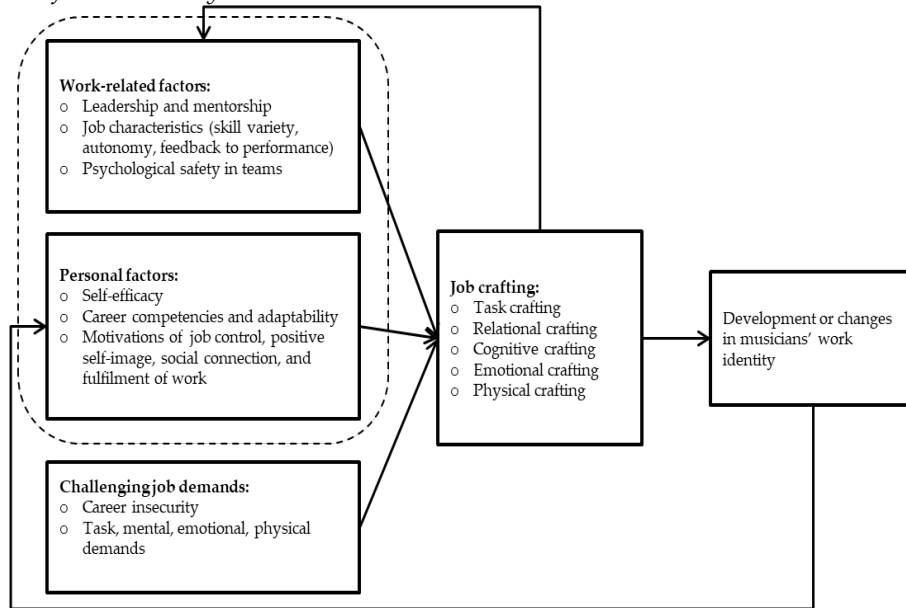
This study argued that physical crafting plays a different role than task crafting. While task crafting is more focused on the development of professional competencies, physical crafting is viewed as proactivity toward career physical fitness. Thus, in order to complement previous existing theories, the study proposed the term '*physical crafting*' as proactivity and individual attempts in health-related

behavior to overcome physical injuries and limitations, improve physical fitness and personal health.

Cultivating Job Crafting Towards Work Identity: A Proposed Model for Music Career

The current study offered a proposed behavioral perspective, which expected to guide professional musicians to develop work identity and maintain their music career. The following model was proposed in an attempt to complement previous theoretical frameworks and to give further extension regarding the concept. The proposed model, in Figure 1, indicated that personal factors, work-related factors, and challenging job demands play as the antecedents of job crafting, in order to develop or maintain work identity of professional musicians. As they start or work on their career in professional ways, musicians will face the work environment and its demands, with their own capacities and skills. Personal factors are highly recognized as common resources for musicians to engage in the work. For example, musicians' higher self-efficacy is the result of more frequent and continuous practices (Rojas & Springer, 2014), and also required for performance (Ritchie & Williamon, 2010). Moreover, career competencies (e.g., quality to build good relations and networks, career experiences, musical skills, and entrepreneurial skills) are important personal attributes in the music profession (Albinsson, 2018; Bax, 2019; Vaag et al., 2013). In their profession, musicians also need to assure themselves of having personal control of work and environment (Aalberg et al., 2019), as well as positive career self-image, social connectivity, and sense of fulfillment in career life (Schnare et al., 2011).

Figure 1
Proposed Model of Work Identity in Music Career



As the external drivers that initiate the motivational process, work-related factors also have influence on professional musicians. Leadership roles are necessary in music career, for example, to develop professional capabilities or communicate professional values and standards, as well as to bring out the best possible quality of team performance (Boerner & von Streit, 2007), and to guide musicians for better musicianship and further career, through mutual relationships, counseling, or motivations (Hays et al., 2000). In terms of work characteristics, musical skills acquisition (G. E. McPherson & Renwick, 2013), autonomy (Dobson, 2010b), and performance feedback from mentors or colleagues (Hays et al., 2000) are some fundamental attributes that indicate the work life of professional musicians. Furthermore, since musicians also work within teams, therefore management should pay attention and draw psychological safety for the performing teams (Edmondson & Lei, 2014).

Job demands, which tend to be viewed more as influencing factors for work stress (Bakker & Demerouti, 2014), may also positively boost or lead to proactive crafting (Hakanen et al., 2017). Career insecurity which threatens the future work of musicians, on the other hand, can be perceived as an opportunity for adaptation. Musicians can positively deal with their uncertain career life when they also have controlled motivation, know the consequences and be aware of what they have to do to survive (Gagné & Deci, 2005; Parker et al., 2019). Besides, job demands in music career may also take forms in several circumstances, such as expectation of musical advancement, physical demands – e.g., posture, fitness, muscle coordination (Ginsborg et al., 2009), mental demands in performing or improvising music, and emotional expressiveness (Corlu et al., 2014; Johnson-Laird, 2002).

Referring to Job-Demand Resource Theory, which explained both job and personal resources take part in a similar way to start the motivational work process (Bakker & Demerouti, 2014, 2017), the author also argued that personal and work-related factors may come together as motivators for

professional musicians to construct, develop, or maintain their work identity, through practices of job crafting. In addition, job demands challenge musicians to overcome them by actively changing their work in certain forms required. Job crafting is personal-based efforts (Tims & Parker, 2019) that can be implemented by professional musicians who are more likely to have independent work characteristics. Musicians, in this regard, should be able to see job crafting as an adaptive behavior that emerged in order to face challenges (Berg et al., 2010). They can actively implement job crafting in certain practices of five crafting dimensions: *task* (e.g., changing or adapting ways of performing music, personal practices, and actively developing music-related competencies), *relational* (e.g., changing ways of networking or reaching out the audience), *cognitive* (e.g., build positive mindsets, open-minded for new opportunities, sensemaking in difficult career life), *emotional* (e.g., express and regulate emotions in performances, manage career stress, reducing emotional demands in musical-related activities) and *physical* (e.g., injuries preventions through active exercises, maintain endurance and stamina, engage in exercise, or vocalizing, related to vocal muscles).

When job demands confront their artistic career, musicians actively initiate the forms of job crafting accordingly. Job demands may contribute to the sense of identity by the enactment of job crafting, through which musicians actively deal with those challenges as well as develop an awareness of the risks associated with this career path. Besides its contribution to the construction and maintenance of work identity, job crafting also leads to future work-related and personal resources (Bakker & Demerouti, 2017). Thus, in this process, work identity is viewed as the result of job crafting behavior, with which musicians also derive meanings and identify themselves in music careers. Finally, work identity may bring them to the sense regarding their individual related attributes (K. Walsh & Gordon, 2008), such as efficiency in work, self-evaluation regarding professional competencies and required adaptability, also personal motivations to stay in the career.

Conclusion

Work identity is a core element of musicians' careers and the basis of job creation (Macdonald & Wilson, 2005; Wrzesniewski & Dutton, 2001). For professional musicians, work identity is proposed as the center of individual work-related identification which enables them to keep their professional existence. The current review indicated that musicians can construct and keep work identities in individual, interpersonal, organizational, and occupational contexts. In addition, work identity is also seen as a personal continuous process (Lepisto et al., 2015), from which professional musicians gain meaning in their work, as well as personal resources and intrinsic motivation. This process of pursuing and maintaining identity involves job crafting as the catalyst. Therefore, professional musicians can independently adjust or change their work identity and attain their resourceful motivational factors by implementing job crafting.

This current study aims to elaborate theories of work identity and job crafting in the context of musicians and propose the behavioral perspective of a professional music career. From this review, several propositions have been suggested as theoretical contributions to the understanding of the job

crafting role towards work identity in the lives of musicians' careers. The first contribution of the current research is the extension of job crafting dimensions, by suggesting emotional and physical fitness-related efforts as the forms of job crafting for professional musicians. Secondly, this study supported the existing theories by elaborating work identity and job crafting theory in the context of professional musicians, as previous studies suggested further extensions regarding the concepts (Berg et al., 2010; Wrzesniewski & Dutton, 2001). Thus, the work life of musicians may be understood also as occupational behavior with specific work characteristics (Dobrow & Tosti-Kharas, 2012), from which future research may investigate the profession further with work-related approaches and frameworks. Thirdly, as practical implications for fellow musicians, the necessity of job crafting practices is in sight, particularly due to precarious career opportunities caused by the current pandemic. Hence, in order to keep the identity as musicians, engaging in any accessible forms of job crafting would be some best practices that could be adopted. Moreover, with job crafting and work identity, professional musicians may gain resources and motivations for their career retention.

This research may also offer an important contextual implication for the career of Indonesian musicians. From contextual perspective, it is important to notice that music career in Indonesia by far has its own potential, in terms of strengthening career identity and proactively designing their music job. The previous study indicating the ability of young Indonesian musicians to create their music by redesigning their personal work environment, as well as optimizing technologies (Widianti, 2020), has also pointed out that the future musicians of the country are able to craft their job technically and physically, in order to maintain their identity. Moreover, proactivity of Indonesian musicians in crafting their work has led them to more recognized professional identity, for example through their personal statements as independent musicians who continuously produce quality music (Habaidillah, 2018). Thus, music career in Indonesia needs further explorations as a potential life of artistic career which personally constructed (Hartung & Taber, 2008) by music careerists.

Recommendation

There were several limitations included in the current research. First, the proposed model in this study still needs further explorations, measurements and investigations through future empirical studies, in order to confirm the relevance of work identity theory via job crafting dimensions by professional musicians, as well as other specific occupations (Bruning & Campion, 2018) in artistry. Second, although job crafting may lead to negative impacts on professional workers' identity (Wrzesniewski et al., 2013), this review tried to focus on the positive side of job crafting role towards work identity. Hence, future research may contrastingly investigate the negative part of job crafting, for example when workers engage in counterproductive behaviors (Demerouti et al., 2015), or regarding the failures of job crafting which affected work identity development. And third, future studies may also investigate the interplay between meaning of work and identity, as argued in this review.

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The author is responsible for the process of this article, by covering the topic, literature search and writing the manuscript.

Conflict of Interest

The author declares that there is no conflict of interest related to this article.

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