

Artpreneurship as an Adaptive Career Identity

A Social Cognitive Approach to Multi-Role Career Management in Music

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ABSTRACT

This article examines multi-role music careers, focusing on the dual identity of artist and entrepreneur. Although entrepreneurial activity is common in music careers, many musicians experience tension between their artistic and entrepreneurial roles, feeling reluctant to identify as entrepreneurs. To address this, the article discusses the concept of artpreneurship as an adaptive career identity that dynamically integrates artistic and entrepreneurial roles. Drawing on role theory and the social cognitive career theory career self-management model, a multi-role career management framework is proposed. This article contributes to the fields of music career development and arts entrepreneurship, providing a foundation for future research.

KEYWORDS

artpreneurship, music careers, career self-management, social cognitive career theory, role integration

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Introduction

Contemporary careers in the arts are precarious and constantly changing (Bartleet et al., 2019; Everts & Haynes, 2021; Westerlund & López-Íñiguez, 2022). One way that professional artists manage their precarious careers is by building a portfolio of multiple work roles, which is common in the music industry (Bartleet et al., 2019; Hennekam & Bennett, 2017; Wyszomirski & Chang, 2017). According to role theory, these work roles – for example musician, composer, teacher, producer – consist of expectations, values, and behaviors that form a corresponding role identity, meaning who a person is in a role (Ashforth et al., 2000). In this article, combinations of work roles are referred to as multi-role careers in which, according to role theory, roles either conflict or align based on differences in the core features of role identities (Ashforth et al., 2000).

Entrepreneurship is a common practice in music to manage multiple work roles, and entrepreneurial skills are considered important for career self-management (Bartleet et al., 2019; Bridgstock, 2013; Haynes & Marshall, 2018; Wyszomirski & Chang, 2017). However, research has shown that musicians do not identify as entrepreneurs, feel reluctant towards entrepreneurship, and do not recognize their work as entrepreneurial (Albinsson, 2018; Bridgstock, 2013; Haynes & Marshall, 2018).

Scholars have used the term *artpreneurship* to describe the dual role of artist-entrepreneur (Vecco, 2019; Wiratno & Callula, 2024). However, the term lacks a formal definition. This article conceptualizes artpreneurship as a dynamic identity that enables musicians to align and integrate the core features of their artistic and entrepreneurial role identities in their careers. Bridgstock (2013) refers to this type of flexible identity as an adaptive career identity. She describes adaptive career identity as relatively permanent in terms of core artistic values and needs, but also flexible in other areas in order to allow artists to adapt and create rewarding career opportunities.

Drawing on role theory and the social cognitive career theory (SCCT) career self-management model (see Lent & Brown, 2013), this article proposes a theoretical framework of multi-role career management to address this dilemma. It suggests that the formation of an adaptive artpreneur identity may be conceptualized through: (a) recognizing role specific efficacy, (b) selecting the dominant efficacy as the anchor, (c) integrating role-specific outcome expectations into shared outcome expectations, and (d) setting goals to integrate roles.

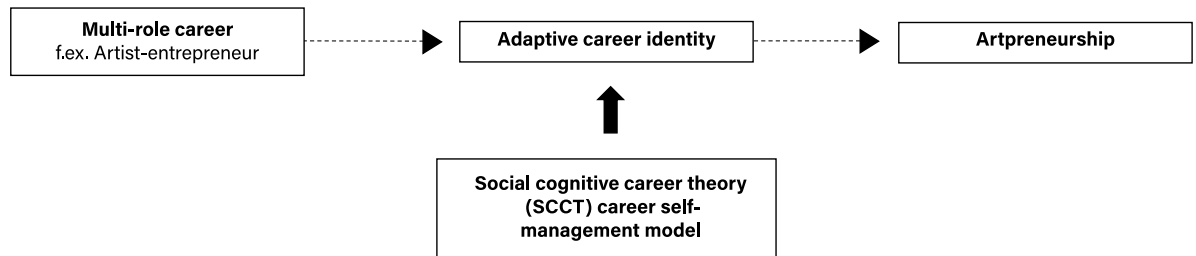


Figure 1. *Conceptual relationship between multi-role careers, adaptive career identity, artpreneurship, and SCCT.*

The research questions of this article are:

1. How can artpreneurship be understood as an adaptive career identity that dynamically integrates artistic and entrepreneurial roles?
2. How can SCCT's career self-management model help to understand the cognitive processes underlying this integration in multi-role music careers?

A narrative literature review (Green et al., 2006) was conducted to synthesize relevant literature on multi role careers in music, role theory, arts entrepreneurship, and social cognitive career theory. Literature was selected based on conceptual relevance, high number of citations, and contribution to the development of a theoretical framework of multi role career management. This aligns with the conceptual nature of this paper as conceptual articles seek to propose new relationships between constructs (Jaakkola, 2020). While this method does not aim to conduct a detailed and rigorous literature search, it allows for the exploration and development of new conceptual clarity in under-theorized fields, such as multi-role careers in music.

This article contributes to the research literature by introducing a theoretically grounded framework to illustrate how musicians can dynamically integrate work roles to create a more holistic adaptive career identity. While prior research has emphasized skills (Bartleet et al., 2019), curriculum design (Bridgstock, 2013), or structural career challenges (Haynes & Marshall, 2018), the proposed framework conceptualizes artpreneurship as an adaptive career identity shaped by cognitive self-regulation.

The following sections review existing research on music careers and entrepreneurship, introduce the concept of artpreneurship, and present a multi-role management framework grounded in SCCT. Future research directions and limitations are also discussed.

Music Careers

Careers in music are described as complex compositions of concurrent jobs and roles, such as performing, composing, teaching, and administrative tasks (Bennett, 2009; Hennekam & Bennett, 2016; Wyszomirski & Chang, 2017). According to Wyszomirski and Chang (2017), terms that musicians use to describe such a career include “freelancing”, “the gig economy” and “session work”. These complex, multilayered careers are described as precarious, constantly changing, and nonlinear, with very few opportunities for stable employment (Bartleet et al., 2019; Bennett, 2009; Haynes & Marshall, 2018). This leads musicians to construct a portfolio of work roles to build financially and creatively sustainable careers (Bartleet et al., 2019).

According to role theory, roles are a set of behavioral expectations linked to certain social groups (Anglin et al., 2022). Ashforth et al. (2000) describe a role as a collection of goals, values, beliefs, norms, interaction styles, and time horizons that collectively form a role identity. For example, musician in a band and teacher in a music school constitute particular roles which are linked to the social and environmental context of a band or a music school. Both factors provide parameters for a behavior, and together they start to form role boundaries that indicate when the role as a musician or teacher becomes active and when the role exit happens (Ashforth et al., 2000).

Musicians take on multiple roles in their careers not only for financial stability but also out of passion and interest in diverse musical disciplines. A classical musician may hold a full-time position in an orchestra while freelancing for a baroque ensemble. For example, an international study by Hennekam and Bennett (2017) found that 693 out of 752 creative industry workers reported up to four concurrent roles, with the median being two roles. They also found that to support their creative work, musicians may combine work roles within and outside the music industry.

Research has also linked multi role music careers to a protean career orientation, described as a value based, self-directed approach to career development grounded in intrinsic motivation and subjective definitions of success (Bennett, 2009; Bridgstock, 2005; Westerlund & Karttunen, 2024; Westerlund & López-Íñiguez, 2022; Wyszomirski & Chang, 2017). As musicians embrace protean careers, the importance of proactively managing their professional identities, goals, and role portfolios increases.

Managing a portfolio of work and roles requires musicians to develop and maintain multiple skills beyond creative and performance practices in order to build a sustainable career (Gee & Yeow, 2021; Hennekam & Bennett, 2017; Westerlund & Gaunt, 2021). According to Bennett (2009), artists recognize the need for a wide range of skills in their careers but lack the focus and understanding of how to maintain and develop so many different competencies.

This multiplicity of roles, skills, and tasks leads to the need for highly developed career self-management skills in order to succeed in a music career (Bridgstock, 2011; Gee & Yeow, 2021; Hennekam & Bennett, 2016). Without proper self-management, holding multiple roles can lead to role ambiguity when a person lacks a vision of the expectations and boundaries of the role, which in turn may lead to role conflict, with competing demands affecting behavior in a role (Anglin et al., 2022). In this regard, effective career self-management of multiple work roles may enrich all the roles in a person's career (Greenhaus & Powell, 2006).

In summary, existing research offers deep insights into how and why multi role portfolios are formed in music careers. However, the solutions proposed in the literature vary. Bartleet et al. (2019) discussed five themes: entrepreneurship, mobility, digitization, gender parity, and health and well-being, while Westerlund and López-Íñiguez (2022) underlined the importance of intrinsic motivation, subjective measurement of success, curiosity, and interactions and collaborations. Bridgstock (2005), on the other hand, introduced the concepts of knowing whom, knowing why, knowing what, knowing where, knowing when, and knowing how. However, the cognitive process through which musicians navigate and integrate their roles, particularly when those roles embody divergent values, expectations, and identity demands, remains underexplored. In order to address this gap, this article introduces artpreneurship as an adaptive identity and develops a social-cognitive based framework of multi role career management.

Entrepreneurship in Arts

One example of musicians having multiple roles in their careers is the dual role of artist and entrepreneur (Albinsson, 2018; Bibeau et al., 2024; Bridgstock, 2013). Entrepreneurship is a common practice in music to manage a portfolio of work roles, and entrepreneurial skills are considered important career self-management skills (Bartleet et al., 2019; Bridgstock, 2013; Haynes & Marshall, 2018; Wyszomirski & Chang, 2017). In the music industry, entrepreneurship often means solo entrepreneurship or being self-employed (Bridgstock, 2013; Eikhof & Haunschild, 2006). For instance, Finland's creative industries have a high number of solo entrepreneurs and micro-businesses compared to other sectors (Työ- ja elinkeinoministeriö, Opetus- ja kulttuuri-ministeriö, 2025). This again underlines the importance of proactiveness in self-management of a music career.

Bridgstock (2013) defines entrepreneurship in arts as “the development of skills associated with application, sharing, and distribution of creative work” (p. 124). She continues by stating that arts entrepreneurship differs from the traditional business sense of entrepreneurship because artists are primarily driven by intrinsic creative desires while also considering the potential market value of their creations. Art entrepreneurship often involves combining creative talent with business strategies while having both artistic and

entrepreneurial mindsets (Albinsson, 2018; Vecco, 2019; Wiratno & Callula, 2024). Wyszomirski and Chang (2017) describe entrepreneurship in arts as a possible way to assemble a portfolio of roles that can lead to a more sustainable career economically, artistically, socially, and personally. A dual role as artist-entrepreneur creates a need for well-developed artistic skills, but also skills in management and administration (Albinsson, 2018; Bridgstock, 2013).

Although the importance and necessity of entrepreneurship and entrepreneurial skills in music careers have been noted in the research, the issue of the conflicting identities of artist and entrepreneur has been raised (Albinsson, 2018; Bibeau et al., 2024; Haynes & Marshall, 2018). Scholars have found that many musicians do not identify as entrepreneurs and even feel that they are reluctant or forced entrepreneurs, despite employing entrepreneurial skills to sustain their careers (Albinsson, 2018; Everts & Haynes, 2021; Haynes & Marshall, 2018). Although musicians do not consider themselves entrepreneurs and do not recognize their work activities as entrepreneurial (Haynes & Marshall, 2018), much of their non-music work activities can be considered entrepreneurial (Everts & Haynes, 2021). If work activities – meaning behavior – are not recognized as entrepreneurial, behavior cannot lead to the formation of an entrepreneurial identity, as role theory suggests (Anglin et al., 2022; Ashforth et al., 2000; Biddle, 1986).

The reality of the music industry can force musicians to balance their artistic and commercial needs. For example, Bibeau et al. (2024) argue that living between artistic and commercial realities creates tension in a career, making musicians question who they are. Haynes and Marshall (2018) argue that calling musicians' work purely entrepreneurial overemphasizes economic factors and dismisses cultural factors. This notion of artistic ideology versus economic ideology is arguably one of the root causes of the role conflict between the artist and entrepreneur roles, creating more barriers for artists to identify as entrepreneurs (Albinsson, 2018; Haynes & Marshall, 2018; Pizzolitto, 2024).

Research suggests that besides learning practical skills and competencies as entrepreneurs, musicians could focus on developing their identities as artist-entrepreneurs (Bibeau et al., 2024; Bridgstock, 2013). However, these studies were conducted in the context of higher music education and curriculum development, focusing on entrepreneurial skill and identity development. As previous research has also underlined the self-management nature of music careers and the self-employed nature of entrepreneurship in music, a more cognitive approach to exploring how individuals combine several music-career identities and roles would complement this stream of literature. As musicians create the dual role of artist-entrepreneur they must juggle several motivations, goals, and aims for their career, ranging from the subjective reward of creating art to making an income as an entrepreneur (Albinsson, 2018; Bridgstock, 2013; Vecco, 2019). However, as Bridgstock (2013) states, considering identities and their motivations, aims, and goals as purely artistic or entrepreneurial does not sufficiently depict the range and scope of different motivators in a musician's career. The dualistic idea of being either an artist or

an entrepreneur misses the in-between space of these roles and the motion of career identity.

These identity tensions indicate that musicians' career challenges are not merely skill-related but also identity-related. The concept of artpreneurship as an adaptive career identity offers insights into this dilemma.

Artpreneurship as Adaptive Career Identity

Roles and identities are dynamic structures modified over time and across situations in response to contextual demands and personal motivations (Anglin et al., 2022; Bibeau et al., 2024; Gotsi et al., 2010). This article conceptualizes artpreneurship as a dynamic career identity that enables musicians to balance and integrate artistic and entrepreneurial roles in a multi-role career. According to this view, the particular work a musician chooses to engage in at a given moment determines which roles become salient, how those roles are enacted, and how different identity components combine to form a context specific artpreneur identity configuration.

Bridgstock (2013) refers to this type of flexible identity as an adaptive career identity. She describes adaptive career identity as relatively permanent in terms of core artistic values and needs but also flexible in other areas in order to allow artists to adapt and create rewarding career opportunities. Understanding the evolving nature of roles and identities and proactively making efforts to balance them thus becomes an important factor in musicians' career-self management. Therefore, the effort to form an adaptive career identity can be considered as career behavior.

Research highlights two prominent strategies for managing multiple roles: role differentiation and role integration (Anglin et al., 2022; Ashforth et al., 2000; Carton & Ungureanu, 2018; Chong, 2021; Gotsi et al., 2010). Differentiation refers to the creation of clear role boundaries and the separation of roles, for example, in time and space, enabling clear exit and entry points to a certain role and its identity (Carton & Ungureanu, 2018). Integration refers to the merging of two or more roles over time, available resources, and cognitive energy (Ashforth et al., 2000; Carton & Ungureanu, 2018).

An adaptive career identity aligns closely with role integration, suggesting a pathway to resolve identity tensions between artistic and entrepreneurial roles. When musicians consciously integrate these roles, the conflict between the artistic and entrepreneurial roles becomes a synergy. This integration not only reduces potential role conflict but also supports identity coherence, enabling musicians to sustain complex multi role careers more effectively.

To understand the factors affecting musicians' efforts to form an adaptive career identity, a theory of cognitive, motivational, and contextual influences is required. Social cognitive career theory provides a well-established framework

for understanding how individuals engage in adaptive career behavior through self-efficacy, outcome expectations, and goal-setting. Therefore, it is well-suited to frame how an adaptive artpreneur identity emerges.

The Social Cognitive Career Theory and Career Self-Management Model

Social cognitive career theory (SCCT), introduced in 1994 by Lent, Brown and Hackett, is a comprehensive framework for understanding how career interests are developed, how career choices are made, and how performance is achieved in a career context. Grounded in Albert Bandura's general social cognitive theory, SCCT underlines the interplay between cognitive variables, personal and contextual factors, and behavior in career-related activities (Roche et al., 2017).

The core cognitive variables identified by SCCT are self-efficacy beliefs, outcome expectations, and goal setting (Lent et al., 1994). Self-efficacy refers to a person's belief in their ability to perform a certain task, which helps them to interpret, organize, and apply their skills. Outcome expectations refer to a person's beliefs about the expected results of performing a certain task. In other words, optimistic beliefs about the results of effort help sustain performance (Brown & Lent, 2019). Lent & Brown (2013) note that self-efficacy is linked to the question "Can I do it?" and outcome expectations to the question "What will happen if I do it?". Self-efficacy beliefs and outcome expectations are factors that influence the construction of career goals and performance to achieve these goals (Roche et al., 2017). Personal and contextual variables (e.g., music industry volatility, personality traits, and social support) affect self-efficacy beliefs, goals, performance, and outcomes directly, indirectly, and as moderators. For a thorough discussion of the original SCCT variables and their effects, see Lent and Brown (2013) and Brown and Lent (2019).

The SCCT career self-management model describes the process of a person engaging in adaptive career behavior (Roche et al., 2017). Lent and Brown (2013) describe adaptive career behavior as both the proactive and reactive behaviors that a person activates to direct career development. This behavior includes, for example, efforts to manage multiple roles, pursuit of personal goals, and response to career setbacks.

Some efforts have been made to link SCCT's different models to music careers (Bennett, 2009; Toscher, 2019). However, these articles only briefly touch on the subject without deep integration or are framed in an educational context. Cygrymus and Lent (2023) studied SCCT's well-being and choice models to examine music majors' career development efforts, and the study was also conducted in an academic context. López-Íñiguez et al. (2022) used SCCT as their theoretical framework for understanding the musical identities and career thinking of postgraduate classical music students. Wang and Wong (2022) explored SCCT in the context of music students' career intention behavior.

These themes are expanded by considering the possible link between SCCT and multi-role career management in music.

The present article extends SCCT into a new domain by proposing that SCCT's cognitive and contextual mechanisms can help to understand how musicians can construct and maintain an adaptive artpreneur identity. By integrating SCCT with role theory, the article argues that musicians' self-efficacy beliefs, outcome expectations, and career goals can be understood as key mechanisms enabling action to integrate artistic and entrepreneurial identities. SCCT's career self-management model thus offers a conceptual framework for understanding what affects musician's efforts to manage a multi role career in order to resolve the identity tensions of the artist-entrepreneur dynamic.

Theoretical Framework of Multi-Role Career Management

The previous section conceptualized artpreneurship as an adaptive career identity that integrates artist and entrepreneur roles while preserving a stable core of artistic values. To explicate how this identity can be formed and sustained, the process is now explored through the SCCT career self-management model. This conceptualized framework is labelled the multi-role career management framework.

The framework proposes a self regulatory tactic within SCCT, called dominant efficacy anchoring, tailored to the realities of multi role music careers. Rather than assuming a requirement for high confidence in both roles simultaneously, musicians first interpret their role specific self efficacy (artist vs. entrepreneur) and then use the currently stronger self-efficacy belief as a proximal anchor to shape outcome expectations for upcoming multi role activities.

Anchoring in the dominant efficacy (often artistic, but not necessarily) could then provide a more psychologically grounded base for positive outcome expectations. In the proposed framework, outcome expectations represent more than just the anticipated consequences of isolated tasks. This stage is conceptualized as the point at which musicians begin to integrate role specific outcome expectations into a more holistic and adaptable expectancy system. Rather than evaluating artistic and entrepreneurial outcomes separately, musicians construct shared outcome expectations that explicitly recognize the benefits of combining roles; for example, viewing entrepreneurial activities as advancing artistic reach, cultural impact, or career sustainability. In line with role theory, this integration of outcome expectations transforms potentially conflicting motives into mutually reinforcing ones, thereby creating the cognitive foundation for role integration goals and artpreneur identity (Carton & Ungureanu, 2018; Gotsi et al., 2010). Thus, shared outcome expectations serve as a crucial bridge between dominant efficacy anchoring and the eventual consolidation of an adaptive, multi role career identity.

Once positive shared outcome expectations are established, musicians can more readily set goals to integrate roles, thereby forming an adaptive artpreneur identity. This approach is in line with role theory, as roles can also enrich one another when success in one role positively affects performance in another, or when skills and knowledge gained in one role facilitate performance in another (Anglin et al., 2022; Carton & Ungureanu, 2018; Greenhaus & Powell, 2006).

Contextual and personality factors include a variety of variables that can either promote or negate self-efficacy, goal-setting, and adaptation of artpreneur identity. These variables can lead musicians to engage in multi-role management efforts as they seek an adaptive artpreneur identity. Because role identities are embedded in specific social environments, contextual and personal factors shape not only which roles become salient but also the extent to which an adaptive artpreneur identity can be formed (Anglin et al., 2022; Ashforth et al., 2000). Contextual factors include, for example, the volatility of the music industry, social support from family and peers, and economic barriers. Personality factors include, for example, social skills and resilience.

Figure 2 shows the proposed cognitive framework, which (a) recognizes role specific efficacy, (b) selects the dominant efficacy as the anchor, (c) integrates role-specific outcome expectations into shared outcome expectations, (d) sets goals to integrate roles, and (e) consolidates artpreneur identity. In line with SCCT, contextual supports/barriers and personality factors are modeled as moderators that strengthen or attenuate these links (Brown & Lent, 2019; Lent & Brown, 2013).

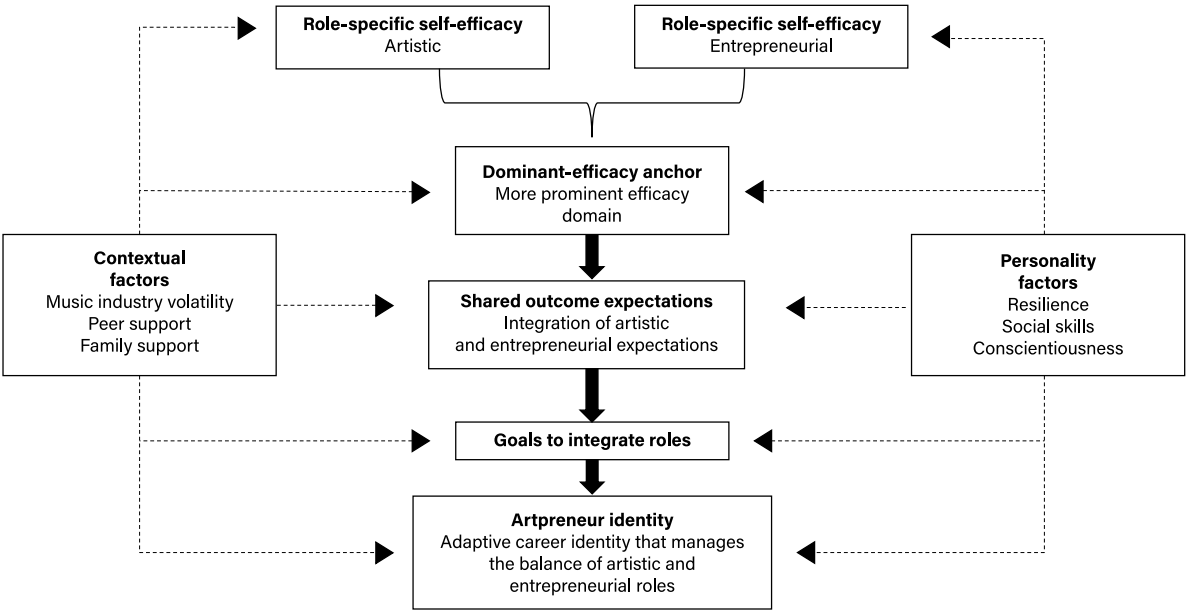


Figure 2. A theoretical framework of multi-role career management.

In summary, this framework suggests that engaging in multi-role management efforts is more likely when musicians anchor their prominent role-specific self-efficacy, expect positive outcomes from such efforts, set clear goals regarding the integration of roles, and have proper environmental support and low barriers. Finally, it is important that they possess adequate levels of relevant personality factors in order to aspire to integrate multiple roles in a career.

Discussion

The preceding sections outlined how artpreneurship can be conceptualized as an adaptive career identity and how SCCT offers a useful framework for understanding the cognitive and contextual factors underlying its development. The multi-role career management framework established dominant efficacy anchoring, shared outcome expectations, goals, and moderating contextual and personality factors as core elements in the effort to integrate artistic and entrepreneurial roles.

Dominant efficacy anchoring is positioned as an adaptive strategy, not a universal requirement. In early stages of integration, under time pressure, or in volatile markets, anchoring in the stronger domain may efficiently reduce avoidance and foster approach-oriented goals. However, overreliance on a single anchor (e.g., exclusively on artistic efficacy) can produce path dependence and underinvestment in weaker competencies. Therefore, it can be anticipated that periodic re anchoring, or dual anchoring cycles, that shift the anchor as skills and confidence grow will promote more balanced, resilient identity integration across time.

Proposition 1: Selecting the currently stronger role-specific self-efficacy (artistic or entrepreneurial) as the dominant-efficacy anchor will be positively associated with shared outcome expectations, role integration goals, and consolidating an adaptive career identity.

This mechanism builds on both SCCT's emphasis on self-efficacy as a driver of outcome expectations (Lent & Brown, 2013) and role enrichment, which highlights how perceived capability in one role can positively influence perceptions of another (Anglin et al., 2022; Carton & Ungureanu, 2018).

As previously stated, even though musicians may not recognize their work as entrepreneurial or feel reluctant to identify as entrepreneurs, their work and habits can still be considered entrepreneurial (Albinsson, 2018; Haynes & Marshall, 2018). This indicates that the problem is not necessarily a lack of entrepreneurial activity but rather a lack of integration between role specific beliefs, expectations, and identities. Yet considerable overlap exists between

artistic and entrepreneurial practices, involving creativity, proactivity, innovation, and self directed effort (Haynes & Marshall, 2018; Vecco, 2019). Recognizing these shared features strengthens the case for dominant efficacy anchoring by highlighting how confidence in one domain can inform expectations and motivation in the other. As research on role interplay suggests, role specific competencies can spill over and shape perceptions of capability and value across roles (Carton & Ungureanu, 2018). Therefore, identifying the stronger efficacy and using it to anchor expectancy formation can serve as an effective entry point to reduce perceived role conflict.

Besides the reluctance regarding entrepreneurial identity, another issue is the emphasis on economic outcome expectations of the entrepreneurial role. Albinsson (2018) concludes that a musician's main concern is to contribute to cultural welfare, with earning sufficient income in the process a secondary concern. Satisfaction, the subjective rewards of music making, and autonomy can be more important than financial profit or business success for musicians (Haynes & Marshall, 2018). Vecco (2019) shares a similar notion, that economic factors are secondary, working as a vessel through which to create and continue creating cultural value. Therefore, artistic outcome expectations could positively affect the formation of shared outcome expectations between roles, leading to the formation of role integration goals and actions to form an artpreneur identity.

Proposition 2: The construction of shared outcome expectations will be positively associated with role-integration goals and the consolidation of an adaptive artpreneur identity. This effect is expected to be stronger than that of isolated, role-specific outcome expectations.

For example, artistic outcome expectations may help musicians find motivation and a more relatable identity to work on administrative tasks, weaving the entrepreneurial role into the artist identity. Alternatively, if the outcome expectations of administrative tasks are framed more in the context of the artist identity, it could help integrate entrepreneurial identity into artistic identity.

Because the artistic and entrepreneurial domains share structural similarities, environmental resources that support one role can facilitate integration across roles. For example, peer support among artists can help musicians view entrepreneurial tasks as extensions of artistic goals. Likewise, consciously accessing entrepreneurial networks may help reframe and legitimize entrepreneurial participation in ways that align with musicians' artistic identities. The conscious effort to manage personality and contextual factors is supported by Roche et al. (2017), who raised consciousness as a factor affecting multi-role management between family and work.

Proposition 3: Personality and contextual factors can be consciously managed or influenced to support self-efficacy, foster role-integration goals, and facilitate the formation of individual roles and an adaptive career identity.

This acknowledges that integration is not only an internal cognitive process but is also shaped by external factors and personal tendencies that influence how musicians navigate multi role careers.

The proposed framework has several practical implications for musicians and educators seeking to support multi-role career development. For musicians, applying the framework by diagnosing current role-specific confidence levels, anchoring in the stronger efficacy, framing positive shared outcome expectations from that anchor, and then setting explicit integration goals can help reduce identity conflict and promote more intentional multi-role management. Educators and career coaches can strengthen this process by incorporating efficacy diagnostics, anchoring prompts, and portfolio-level outcome framing into pedagogical designs. It would also be beneficial to help musicians understand how contextual and personality factors either promote or negate the multi-role management process and how conscious efforts may lower the barriers created by these factors.

Conclusions

This article advances the discussion of multi role career management in music by conceptualizing artpreneurship as an adaptive career identity and framing its formation within the social cognitive career theory career self-management model. In precarious and dynamic music industry conditions, musicians must balance artistic desires and entrepreneurial demands. The proposed framework suggests that such a balancing act occurs through three interlocking cognitive mechanisms: recognizing role specific self-efficacies and anchoring in the currently dominant domain, constructing shared outcome expectations at the multi role level, and setting explicit goals to integrate roles. Contextual support/barriers and personality traits moderate these links. The proposed framework could also be explored in a wider context beyond the dual artist-entrepreneur roles, such as musician-teacher or freelancer occupying a multiple-role portfolio. This article shifts the conversation from skills and tasks to the cognitive processes that enable musicians to enact and sustain coherent and flexible professional identities.

The article contributes by offering a new perspective on the term artpreneurship and suggesting self-regulatory mechanisms within SCCT that could help to understand the successful integration of roles.

Based on the discussion and propositions presented, future research should empirically test the multi-role career management framework by conducting a quasi-experimental intervention study to establish correlations between cognitive factors. The effect of constructing core cognitive variables on the ability to self-manage a multi-role career could then be recorded. As the proposed framework does not include role-specific goals, future research could also study the phenomena of multiple goals and their relationships.

This article used an example of an artist-entrepreneur as a simplified example of a real-world situation where roles are manifold, and not all musicians end up as entrepreneurs. It also specifically uses the artpreneur identity as an outcome point for role integration; however, in a wider context, the formation of an adaptive career identity may be labelled as pleasing by individuals. Labelling the outcomes of the intended role integration individually could be an important factor in ensuring that musicians feel comfortable with their present career identities.

The presented multi-role career management framework offers a new conceptualization and advances discourse in the fields of music career management, entrepreneurship in the arts, and social cognitive career theory.

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