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Article

Arts marketing during COVID-19:
A critical review and theoretical integration

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ABSTRACT:

Purpose
This paper aims to provide clarity on arts marketing during COVID-19 by undertaking a critical review and theoretical integration of published cultural and creative industries (CCIs) data on the pandemic.

Design
The study draws on the findings from a content analysis of published refereed journal articles and research reports, between 2020 and 2022.

Findings
This study clarifies how scholars in the arts marketing field have examined the concept and identified core dimensions. It also brings together these conceptual categories into an integrative multilevel framework of relevance for arts marketing during COVID-19. The framework outlines interconnected processes as well as dualities, such as digitisation, monetisation and sustainability of the CCIs and poses a future centred on entrepreneurial actions.

Originality
The originality of the paper is that it provides clear-cut evidence for new frontiers for research in the field during a period of discontinuous change due to COVID-19, through a literature review that has not been undertaken previously. It links the need to be entrepreneurial as a means for the CCIs to survive and thrive during and after a global crisis.

Key words: COVID-19, arts, marketing, literature review, cultural and creative industries

INTRODUCTION:

> There is a period of grief that comes with cancelling such [creative] works. As a creative practitioner myself I understand how much effort and emotion goes into these (creative) productions. … Thankfully [the creative spirit in the works] lives on.'
> Iain Grandage artistic director Perth Festival in Tompkin (2022, p. 6).

Since COVID-19 was declared a global pandemic on 11 March, 2020, it has been the primary issue around which research has coalesced in the cultural and creative industries (CCIs) (e.g., Banks and O'Connor, 2021; Brydges *et al*., 2020; Rentschler and Lee, 2020; Rentschler, Araujo and Lee, 2022). The pandemic has revitalised research interest in the sector from varying perspectives, such as governance (Rentschler and Reid, 2021) and tourism (Rentschler and Lee, 2020; Sigala, 2021). Khlystova, Kalyuzhnova and Belitski (2022) carried out a literature review and developed a future research agenda on the impact of COVID-19 on the CCIs but we have been unable to identify any study which has undertaken a literature review that seeks to advance research understanding of the impacts of COVID-19 specifically from an arts marketing perspective, given that the arts and cultural sector has clearly been devastated by the pandemic. Yet such understanding is essential to the reset, reform, and renewal of the CCIs if arts organisations are to survive and thrive, through strategies that encompass, for example, value creation, innovation, and entrepreneurship.

Due to the impacts of the COVID-19 pandemic, the CCIs have experienced a dramatic downturn while, simultaneously, many governments have decreased funding to the arts and cultural sectors (Pennington and Eltham, 2021). As an example, Johnson, Rauhaus and Webb-Farley (2020) examined the financial instability in non-profits manifesting as a result of COVID-19. Even though the services of these organisations are often required even more during times of crisis, funding cuts place greater strain on what they can offer. In the USA, earned revenues have dramatically decreased due to venue closures or reduced capacities. This has had a concomitant and dramatic effect on employment in the sector, as well as giving rise

to wider social impacts, including widespread perceptions of the CCIs being devalued or ignored (Ernst and Young, 2020; Flore *et al*., 2021). Comunian and England (2020) identify the heightened levels of precarity (Rodgers and Rodgers, 1989; Morgan *et al*., 2013) that COVID-19 has exposed cultural and creative workers to, questioning whether the pandemic alone is responsible for the visible and invisible costs of working in the sector, or that it has heightened the situation, making the need for resilience even greater than before (Robinson, 2010). This precarity only seems to be a recognised issue in times of crisis, and not as part of wider cultural policy interest (Comunian and Conor, 2017). It is clear from this that novel collaborative approaches are now required to address these impacts.

Our study makes several contributions to the literature. First, we add to the existing body of COVID-19 literature, making what we know about CCIs research visible from an arts marketing perspective through an integration of the piecemeal literature into a single management review. Second, our review provides insights into how research into the sector can be influenced by external crises such as a pandemic, thus reinforcing the need for a holistic approach to focus on organisational sustainability. Such influences and crises have shifted the focus of research from economic interests to legitimacy and relational thinking through reset, reform, and renewal, highlighting the need for a greater moral compass through social ontology. Third, we develop a framework that delineates the different and underlying thinking behind CCIs research identifying how it has evolved: moving away from individual to relational studies that contribute to an extended understanding of its theoretical contribution. Fourth, our study identifies the existing gaps in COVID-19 research and proposes future research directions to address these gaps. Importantly, and as means of more clearly elucidating the sectoral nuances, we frame our discussion of potential research directions with a theoretical integration of the findings under the headings, 'what we know', 'what we need to know' and 'how we can then advance research'.

BACKGROUND:

Prior to the COVID-19 crisis, the UK arts and cultural industry contributed £10.8 billion a year to the economy, employing 363,700 people. In the USA, it generated US$250 billion in revenue per year. Florida and Seman (2020) estimated that 2.7 million jobs will be lost there, in addition to more than US$150 billion in creative industries goods and services sales. The fine and performing arts were going to be impacted most of all, with 1.4 million job losses and US$42.5 billion in sales. Pre COVID-19, there were 29.5 million people working in the industry globally. Chamberlain and Morris (2021) carried out via a survey an economic impact assessment of COVID-19 on the CCIs in South Yorkshire and comparative regions. A 60% drop in output was identified, due to social distancing and lockdown effects, 55% of arts and culture jobs were furloughed. However, impact varied depending on the particular arts and cultural form. Computer games, software, book publishing, television, broadcasting, and libraries experiencing growth or modest negative impacts. Cinemas, the performing arts, museums, and historical sites were worst affected. Seventy-six point five percent of freelance workers felt their mental health had been affected. There were concerns expressed about personal finances, fear of unemployment, wellbeing, happiness, and anxiety. These levels were also higher than those in the general population. Loss of work, isolation and uncertainty about the future impacted on mental health. COVID-19 restrictions created a sense of lost identity, skills, and motivation. Spiro et al. (2021) examined the impact of COVID-19 lockdown on UK performing arts professionals' working patterns income and wellbeing. Fifty-three percent of survey respondents reported financial hardship, 85% indicated an increase in anxiety and 63% felt lonelier than before lockdown. Johnston et al. (2020) focused on the impact on Northern Ireland which experienced a drop in economic output in general of 12.73% and a more than

doubling of unemployment. They found that the occupations at greatest risk were museums and galleries, crafts and film and television production.

LITERATURE REVIEW:

In order to elucidate our understanding of COVID-19 impacts on arts and cultural marketing, we have carried out a literature review across a range of relevant publications, over geographical areas and with a timeline beginning at the start of the COVID-19 pandemic to the opening of borders between nations in late 2022. Various databases have been interrogated, including Google Scholar, ABI/Inform, Business Source Complete, Emerald Insight, Ingenta Connect, Proquest, Sage Journals, Springerlink, Taylor and Francis and Web of Science. As well as reviewing the literature directly related to the CCIs, we have also reviewed the disaster and recovery literature as a lead into and a framing mechanism for our evaluation (e.g., Waller *et al.*, 2014; Williams *et al.*, 2017). We believe this approach is important, as rather than having rational responses to a crisis, there is a likelihood of cognitive bias influencing decision-making that can cause errors to be made and the potential for a crisis to turn into a tragedy. Davies (2021), in identifying how a crisis is an unintended change to a system, which can range from being minor to severe, provides insight into crisis management from accounting (Bundy *et al.*, 2017), finance and management (Harvey and Haines, 2005) and natural disaster (Runyan, 2006) perspectives. Clément and Roux-Dufort (2020) examine managerial decision-making processes and strategies during a crisis, and highlight the decision-making biases that prevent effective strategies being realised:

> … during the COVID-19 crisis, if some leaders had assessed the threat with more lucidity, they could have taken preventive measures and prepared themselves better to face this storm. (2020, 2150)

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However, while this situation was certainly evident in the CCIs, our critical review of the literature has identified 'solutions' to the COVID-19 crisis from an arts marketing perspective. We present these solutions as three key themes evident in the literature.

FINDINGS:

The three themes that emerged from our review are: digitisation; monetisation of the digital space (hereafter referred to as monetisation); and sustainability. As just noted, we view these as solutions to the crisis that in many ways developed in the CCIs and have subsequently been identified by research in the area. Importantly, we suggest that all three themes require a degree of entrepreneurial thinking and practice in order to create value for the arts and culture going forward. The three themes are summarised in Table 1, which identifies the key articles in the academic literature. Each is then examined in turn below.

TABLE 1 ABOUT HERE

Digitisation:

Organisations and individual artists within the CCIs face unprecedented circumstances as arts marketing practices and audience behaviour changes in response to the uncertainty, with a shift from physical platforms to virtual experiences (Rentschler *et al.,* 2022). In Table 1, we assess a series of papers which highlight digitalization in the CCIs during COVID-19. In a Korean study, Lee (2020) noted the impact of social distancing policies on the sector in a global sense, with performing arts festivals hit particularly hard. Alternative pathways of delivery included ICT usage and live streaming. Badin (2021) assesses the situation in Romania, noting the effective alteration of the performing arts marketing mix in order to focus on social media platforms to engage audiences. O'Hagan (2021) undertakes a case study on UK digital

exhibitions in response to COVID-19 through the platform of Instagram which failed to replace physical exhibitions but complemented them by attracting new audiences. Tranta et al. (2021) find that in Greece, many museums have increased their online activities especially focusing on young people. They also find that digital technologies cannot replace the direct experience, and the social interaction: it is important to balance between the human factor and technological developments. Rentschler and Lee (2021) note three changes in the Australian arts festival environment as the result of the pandemic: a shift from national and international to local events; heightened evidence of collaboration, as opposed to increased competition; and a general move towards digital transformation through hosting of online and streaming events. Jeannotte (2021) examines the role of digital technologies in the arts, culture and media in disseminating content in responding to this crisis. The impact on its creators, curators and the media are assessed using a framework involving economic, social, creative and sustainability dimensions. Stressing the importance for CCIs to mitigate the impact of COVID-19 by enhancing the resilience through digital capabilities and digital tools, Khlystova et al. (2022) develops a matrix based on CCIs firms' digital capabilities and their ability, based on a systematic literature review, and identifies four strategic responses, namely constancy; adaption to survive; adaption to growth; and strategic stability.

Clearly, digital arts and culture initiatives had positive and negative impacts across a range of economic, social and creative metrics. However, with post COVID-19 government budget cuts (e.g., https://www.gov.uk/government/publications/budget-2021-documents/budget-2021-html) and the prioritising of other areas in the economy, this may not be the case beyond the audiences and those working in the CCIs (Kim and Mason, 2020).

Digitisation also needs to embrace social purpose in non-profit organisations in the arts and cultural sector, alongside any commercial activities. Social purpose aims can be achieved more cost-effectively to a wider audience through virtual experience and interactivity instead

of sole reliance on physical means. Moving online was adopted by some organisers, including live streaming and online performances, using YouTube, webinars and other information-based activities, conference talks and online workshops and webinars. Recovery pathway suggestions included grant programmes, enabling cultural mobility, funding guarantees for salary and administration expenses payments and subsidies. Lessons learned related to understanding the vulnerability of the CCIs, concentrating on core areas of importance, effective online internal and external communication, including partners and audiences, and understanding the external environment. What also emerged as a legacy was the sense of community, albeit often virtual, a preparedness to change lifestyles and a heightened sense of the importance of culture. Recommendations included acknowledging the importance of festivals within cultural policy agendas at local, national, and international levels, and how they can contribute to other fields such as tourism, urban, regional, and social policy. There were also wider lessons for guarding against excessive losses through insurance protection and emergency funding.

Monetisation:

Most arts organisations have used digitisation. However, few have used monetisation of the digital platform as a means of survival (see Rentschler *et al.,* 2022, as one example) when they do not receive income from box office, cafés, car parks and so forth. Many museums and galleries have already engaged in digitisation strategies in order to reach out to wider audiences and are therefore potentially better prepared to deal with some COVID-19 impacts. Although not specifically COVID-19 focused, Alshawaaf and Lee (2021) carry out a comparative analysis of Tate Modern and the Pompidou Centre digital business models. They found that digitisation contributes to museums' social mission by establishing creative revenue streams and enabling social value to be delivered to larger audiences at lower costs. Digitisation has the potential to increase productivity and growth (Brynjolfsson and McAfee, 2011) and create

competitive advantages (Svahn *et al.*, 2017). This business model innovation (BMI) has the potential to create new ways of producing and delivering value and improving organisational performance (Foss and Saebi, 2017). However, the outcomes tend to be situational due to differences in resource availability and strategic aims rather than generalisable across organisations (Morris, Schindehutte and Allen, 2005). Furthermore, Ku et al. (2020) assess the impact of lockdown on international business for multiple stakeholders, which of course also includes the arts and culture, and with monetisation, can earn income. Together, they identify potential opportunities such as the building of a stronger sense of community and trust across social networks. On the other hand, they note that 94% of arts and cultural organisations have had to cancel events. Banks and O'Connor (2021) assess the international emergence of COVID-19 responses in cultural policy terms, moving from an overview of the pandemic's impact on the CCIs to then consider specific state interventions. The United Kingdom is specifically assessed, with the recommendation that, instead of short term 'bailouts', what is required is a reconfiguring of priorities in the form of a new approaches to funding the sector.

As presented in Table 1, monetisation through digitisation by organisations was one of the distinguished themes in the CCIs literature. The following articles highlight the importance of generating income from relevant digital transformations. Li (2020) presents a holistic business model framework to explore innovative ways of transforming business through digital technologies to automate, extend, or transform the different constructs and relations to generate revenue online. Kolsteeg (2020) investigates influences of digitisation especially on an audience engagement in light of the oversupply of online content. Based on the case study of Sydney Dance Theatre Virtual studio, Spence (2020) argues that timely and user-oriented online product development and improvement can generate an essential revenue stream while developing new audiences. Leite et al. (2020) shares an example from the Grupo Magilith theatre group in Brazil with their online performance which as a success nationwide and

internationally. Similarly, Sponsel (2020) finds that online pivoting of a Munich documentary film festival led not only to commitment by culturally interested audiences but also financial support. These papers highlight that, although digital world is far from being advanced, it enabled nationwide operation which gives hope for the future with additional digital options.

Sustainability:

COVID-19 has affected the sustainability of arts and cultural organisations and the careers of individual artists, technicians, and other behind-the-scenes workers. It has also exposed the lack of co-ordination across the CCIs in seeking government support for their recovery through advocacy (Daley, 2021). The precarity of work in the CCIs is well-known (e.g., see Banks and O'Connor, 2021) and has been made worse by COVID-19 shutdowns, slowdowns, and physical distancing. Nonetheless, while international touring and cultural tourism ground to a halt through COVID-19 (Sigala, 2021), local artists have also been provided with opportunities to perform on the main stage or hold exhibitions in national galleries as disrupted distribution chains stalled international events. This has expedited their artistic development, enabling them to take the next professional step in their careers on the main stage (Tompkin, 2022, p. 6). On the flip side, there is danger in localism, with the potential of parochialism causing artists to lose ambition or for arts organisations to lose sight of the global picture.

There is extensive research on the impacts of COVID-19 on cultural tourism and the leisure industry (e.g., Roberts, 2020; Noburu *et al.*, 2020). Focusing on the tourism industry, Sigala (2020) carries out a critical review of the tourism literature, viewing the pandemic as a transformational opportunity. Kock et al. (2020) consider the potential for post COVID-19 tourism, shaped through understanding of an emerging post-lockdown tourist psyche. Flew and Kirkwood (2021) examine the implications for cultural tourism including the prospects in the Australian regions in contributing to a broader creative economy recovery, in addition to a shift

from international to domestic tourism and the ability to address over-tourism issues. Other studies have focused on COVID-19 as a catalyst to sustainability in the fashion industry (e.g., Brydges *et al.*, 2020). There have also been moves to online education of arts students; for example, Simamora (2020) investigates the challenges relating to the online learning of performing arts students.

There is also a body of literature examining 'environmental' sustainability and the CCIs in response to COVID-19. As presented in Table 1, Rowen (2020) revisits the Burning Man Festival and unpacks its response to COVID-19. He discusses how transformational festivals, what Hall and Rentschler (2021) term 'un-festivals' (i.e., major events that are participatory in nature rather than seeking to satisfy an audience), offer conceptual resources for a transformation of tourism to be more responsible and sustainable. In this paper, his examples provide inspiration for rethinking and refashioning tourism while suggesting transformative features of some festivals. Rosin and Gombault (2021) investigate the rapid movement from over-tourism in Venice to the other extreme, making a plea for a sustainable future for Venice's natural and man-made heritage. Gold and Gold (2021) discuss problematic festival environments including over-appropriation of public space, over-tourism and security which existed before the current crisis. They stress recognising the continuing importance of physical congregation in designated places as it has been enhanced rather than challenged by the rise of digital alternatives.

DISCUSSION:

As stated earlier, we frame the following discussion of the findings under the headings, 'what we know', 'what we need to know' and 'how we can then advance research'.

What we know

What we know is that there is a need for a sustainable consumer focused recovery pathway for arts consumption, informed by research on consumer cultural practices and digital cultural experience, engagement, loyalty, and wellbeing (Mak *et al*., 2021; Radermecker, 2021) to aid organisational sustainability (Lee, 2020). We know further that engagement in arts and craft making has been identified as a coping mechanism for parents in helping to deal with the impact of the pandemic on their children (Choi *et al*., 2020).

We also know that much of the literature on COVID-19 has dated quickly. For example, Davies (2021) assesses, using an ecological economics approach, the long-term impacts for the future of the industry, including potential accessibility issues, licensing requirements and restrictions on audience sizes and proof of vaccination status. There was criticism of the lack of a vaccine, but that crisis has fortunately been resolved, at least for now and in developed countries. Rather than posing an all-embracing entrepreneurial response to the crisis, Davies (2021) asks how cultural, lifestyle and social entrepreneurship have changed due to COVID-19.

What we need to know

COVID-19 can be viewed both as an unexpected, unplanned problem but also as an opportunity to respond in a crisis using creative, entrepreneurial methods and digitally shaped alternative experiences (Jeaznotte, 2021), all of which can reset the CCIs, generating income and aiding arts organisation sustainability. However, there is little within the academic literature to guide the CCIs as they recover and move forward. Broadly, we need to know much more about the strategies and actions that will allow the sector to not only survive but to thrive. We know little about digital disengagement and online fatigue, which has been identified in practice. There is recognition that not all is well with some digital performances and or streaming (Tranta et

al.,2021), although this aspect of digitisation is yet to be developed empirically or theoretically. Digitisation can engage or disengage, creating 'digital fatigue,' although COVID-19 research in the CCIs has been silent on the latter. Hence, this should mean that the sector remains valued but with the proviso that some audiences expect more from the digital experience than it is currently able to give. Furthermore, digital development is occurring at a rapid pace due to the pandemic, which will enrich the digital experience. However, we need to undertake research in the CCIs on these new ways of engaging digitally. One way forward centres on the notion of cultural entrepreneurship and arts entrepreneurship (Dimaggio, 1982; Beckman, 2007; Gangi, 2015; Gehman and Soubliere, 2017).

Within the creative industries domain, cultural entrepreneurship responses are best placed to deal with inherent chaos, ambiguity, and uncertainty (Fillis, 2007; Bonilla and Cubillos, 2021). This involves "the carrying out of a novel combination that results in something new and appreciated in the cultural sphere" (Swedberg, 2006, p. 26). Klamer (2011, p. 141) deems a cultural entrepreneur to be an individual who is entrepreneurial in the realisation of cultural values (Rentschler, Lehman & Fillis, 2018), while cultural entrepreneurship is seen to be the use of risk-taking innovation, pro-activeness organisationally (Fillis & Lehman, 2021; Rentschler *et al.,* 2018). The role of external network ties is central to effective cultural entrepreneurial success (Konrad, 2013). Naudin (2018) believes that a flexible approach to labour in cultural economies is crucial. Dobreva and Ivanov (2020) note how the impact of the cultural entrepreneur is steadily growing as a central figure in contemporary cultural processes in addressing market and audience needs. The impact of COVID-19 has resulted in new arts and cultural opportunities and an entrepreneurial approach to arts marketing is best placed to embrace new ways of operating in the sector. But what is needed more, is a collective approach to cultural entrepreneurship across the CCIs, where arts

marketing evolves into entrepreneurial arts marketing. Fillis and Rentschler (2005) called for this approach some time ago, and the necessity is now greater than ever before.

How we are going to advance research

When visiting an arts or cultural venue, we tend to think about how personal and social factors affect the experience (Foster *et al*., 2020). However, the COVID-19 environment and its pathways to recovery now also add additional dimensions as arts and cultural institutions respond to the crisis. The health and wellbeing dimensions of cultural value should be recognised and leveraged here in assisting the recovery of the CCIs (Fillis *et al*., 2015; Lee *et al*., 2018; Lehman *et al*., 2021), including digital fatigue and digital disengagement.

What is going to be required are studies which address similarities and differences in experiencing physical and online arts and cultural activities from consumer, producer, institutional and other stakeholder perspectives. Investigations of comparative customer satisfaction (or dissatisfaction) and perceptions of value in online and physical environments can heighten understanding of this new hybrid environment. However, the impacts and consequences of COVID-19 on the CCIs may not be homogenous. There may be differences, for example, between art form and audience type. It is entirely possible that, due to the additional energies required to address the changes needed, that COVID-19 fatigue is being experienced by cultural and creative workers, artists, policy-makers, audiences and arts leaders. Longer term implications need to be identified and actioned for the future well-being of the sector. Instead of viewing virtual experiences as a lesser avenue for visitor engagement, the online world can be viewed as a valuable and valued cultural and creative experience for both consumers and arts and cultural workers in moving forward on a pathway to recovery. However, tailoring digital experiences to particular needs may need work for this to happen. There are also wider issues in considering the degree of fit of arts marketing in times of crisis

more generally. Budget cuts and audience retention issues were already being experienced prior to the pandemic but are now even more accentuated.

CONCLUSIONS:

Our study makes several contributions to the literature related to the CCIs from an arts marketing perspective. First, we have provided an integrated study that pulls together the disparate approaches to the impacts of COVID-19 so far seen in the literature. This has allowed us to, second, highlight the need for a holistic approach to decision-making in a crisis that looks to focus on CCIs sectoral, organisational and individual sustainability. Our third contribution relates to the identification of our three key themes, digitisation; monetisation of the digital space; and sustainability, that can be viewed as solutions in the present COVID-19 crisis and guidance for future calamities. And finally, our study has identified existing gaps in COVID-19 research. It proposes future research directions framed around a theoretical integration of what we know, what we need to know and how we can then advance research. We took a theoretical approach as means of more clearly elucidating the nuances found in the CCIs.

Within this context we have noted that all three themes can be viewed as solutions to the issues raised by COVID-19, and crises more generally. Importantly, though, all require a measure of entrepreneurial thinking in order to create value for the arts and culture going forward. This is evidenced by the evidence we have identified in our literature review. In Table 2 we provide an illustration of the link between our themes and the extent to which an entrepreneurial approach is apparent, and needed, in the CCIs. The three key themes— digitisation; monetisation; and sustainability—provide an opportunity for a theoretical construct of arts marketing during the global pandemic, one that has been developed from the relevant literature. We believe that the predominant characteristics of the arts marketing articles during the pandemic indicate the need for entrepreneurial responses from the CCIs. We do,

however, register a note of caution. The opportunities provided by digitisation; monetisation; and sustainability should not be seen as a panacea to all that has happened. There is a general assumption that everything is positive regarding digitisation but there may also be disengagement and boredom that occurs due to digital fatigue. This is clearly a concern that demands further investigation, and the challenge now is for arts marketing researchers to respond accordingly. Nonetheless, as a broad area of research interest, developing entrepreneurial futures is little understood in relation to a global pandemic, but could well be the means of providing new pathways for sustainability through digitisation and monetisation.

TABLE 2 ABOUT HERE

Certainly, well before COVID-19 emerged, Fillis (2011) noted that many arts marketing approaches failed to embrace sector specific issues, and this is now even more important following the pandemic. Murphy (2021) believes that contemporary arts marketing should advance through the creation of value by considering specific societal and cultural needs, and with respect to any opportunities and challenges as a consequence of COVID-19. It is clear that entrepreneurial interventions are needed in order to deal with, and perhaps circumvent, COVID-19 impacts as part of wider crisis management and resilience, in order to better deal with potential threats to culture, lifestyle and society (Ratten 2020a; Ratten 2020b). Flexible solutions as responses to uncertainty and ambiguity offer achievable outcomes. Supply chains in general have been disrupted, with arts and cultural supply chains, networks and ecosystems being particularly affected. Entrepreneurial solutions, such as digital audience platforms, are demonstrably one way to respond to such disruption.

RECOMMENDATIONS:

In light of our assessment of the literature, it is clear that there is a need for entrepreneurial marketing skills to survive and thrive post-COVID-19 and to create value in the longer terms for the arts and culture. Theoretically, our literature review makes a contribution to arts marketing theory and entrepreneurship theory and practice in the context of the CCIs. It does so by applying entrepreneurship theory to arts marketing in the time of a global pandemic, demonstrating how precarity and unpredictability require new ways of working for individuals and organisations to thrive and survive. Our focus was on the need for individual entrepreneurs as well as entrepreneurship within and indeed outside organisations, through policy innovation in times of crisis. Entrepreneurship can change individuals, organisations, and states, as Rentschler et al. (2018) illustrated in relation to MONA in Hobart, Tasmania. It is this sort of creative and novel thinking and acting that could see the CCIs turn around after the widespread damage caused by the COVID-19 pandemic.

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Table 1: A summary of the three themes identified in the academic literature

Theme	Authors	Focus	Procedures	Key findings	Contribution
Digitisation	Lee (2020)	South Korea; CCIs; ICT; Performing arts; Festivals; Live streaming	Korean & International case studies	In response to COVID-19, many individual artists and organizations attempt to deliver their arts online using ICT and live streaming	Suggest further financial supports from Government toward freelance artists, creators, and company
	Badin (2021)	Romania; EU; performing arts; Social media	Interviews	Analyses the pandemic impact over cultural services in Romania and highlights the role and opportunities of social media.	Stresses artists hardships and alteration in the marketing mix used for cultural services during the pandemic
	O'Hagan (2021)	UK; Museum; Digital Exhibition; Social media	Case study; Analysis of social media feedback, comments and surveys	Transforming physical exhibition into a digital exhibition through the platform of Instagram cannot replace physical exhibitions but complement to attract new audiences	Reviews the museum sector which developed its presence on the internet to maintain connections with the public following the outbreak of COVID-19 and reflects its scope, content, visitor experience and overall success
	Tranta et al. (2021)	Greece; Museum; Young people; Digital visits	Survey	Although many museums have increased their online activities, digital technologies cannot replace the direct experience, and the social interaction	Technology is a means of involving the visitor more actively, and it is necessary to strike a balance between the human factor and technological developments
	Rentschler & Lee (2021)	Australia; Festival; Digitisation	Content analysis; Interviews	In response to the global pandemic, festivals shift to localism, moved away from competition to	Identifies the necessity that local artists find opportunities for collaboration leveraging technology for audience engagement

				collaboration, and digital transformation	
	Jeannotte (2021)	Global; Europe; CCIs	Expert commentary based on existing data	Proposes a four-part conceptual framework that uses economic, social, creative, and sustainability lenses to examine the immediate impact of the pandemic on creators, curators, and the media	After reviewing a sample of policy and creative responses to these challenges, it discusses the possible implications for how governments and citizens value the creative sector
	Khlystova et al. (2022)	Global; CCIs	Systematic literature review; thematic analysis	Develops a matrix based on the CCI firms' digital capabilities and their ability to adapt to the COVID-19 crisis and identifies four strategic responses	Stresses the importance for creative industries to mitigate the impact of the COVID-19 and enhance the resilience through digital capabilities and digital tools
Monetisation	Li (2020)	Global; CCIs	Commentary	Presents a holistic business model framework to explore innovative ways of transforming business through digital technologies	Provides an array of considerations for creative organisations to automate, extend, or transform the different constructs and relations in business model to generate revenue online.
	Kolsteeg (2020)	Global; CCIs; audience engagement	Commentary	Investigates digitisation influences on an audience engagement.	Provides an array of considerations about audience development in light of the oversupply of online content.
	Spence (2020)	Sydney; Dance; Virtual studio	Case study of The Sydney Dance Company; Autoethnography	Shares successful, timely, and user-oriented online product development and improvement for financial success	Highlights that effective online product is not only generate an essential revenue stream but also audience development.
	Leite et al. (2020)	Brazil; Theatre	Case study of the Grupo	Shares a Brazilian theatre group's successful revenue	Online performances enabled nationwide and international outreach of the theatre group and income generation.

				Magilith theatre group	generation experience with online performance	

	Author	Context	Method	Findings	Implications
	Sponsel (2020)	Munich; Documentary film festival; Online pivoting	Case study	Digital transformation led to positive outcome in terms of commitment by culturally interested audience and their financial support.	Digital world is far from being advanced yet enabled nationwide operation which gives hope for the future with additional digital options.
Sustainability	Rowen (2020)	Global; Festival; Burning Man; Tourism	Commentary based on existing data and information	Examines how transformational festivals can offer conceptual resources for a transformation of tourism to be more responsible and sustainable	Provides inspiration for rethinking and refashioning tourism while suggesting transformative features of some festivals
	Rosin & Gombault (2021)	Venice; over-tourism; government	Participatory observation; netnography; analysis of empirical data and interviews	Illustrates how COVID-19 has brought to light the strategic error of dependence on over-tourism and provides insights	Discusses the pandemic as an opportunity to respond to the urgent need for sustainable development of the city
	Gold & Gold (2021)	Global; Festivals	Case studies; Commentary	Discusses festivals environment including over appropriation of public space, over-tourism and security	Highlights the continuing importance of physical congregation in designated places despite the rise of digital alternatives
CCI = Cultural and Creative Industries					

Table 2: Entrepreneurial approaches through digitisation, monetisation and sustainability in the CCIs

Entrepreneurial approaches	Themes evident		
	Digitisation	**Monetisation**	**Sustainability**
Apparent [Entrepreneurial thinking we identified in the responses to COVID-19]	Arts and culture face require behaviour changes in response to the uncertainty, with a shift from physical platforms to virtual experiences (Rentschler *et al.,* 2022) as an entrepreneurial response.	Monetisation of digital platforms is a means of survival (Rentschler *et al.,* 2022), but little understood and require an entrepreneurial mindset for successful implementation.	Pre-pandemic economic conditions (e.g., work precarity, Banks & O'Connor, 2021), government role, self-employment and work precarity (Aikins, 2020; Betzler *et al*., 2020) affect cultural and creative communities understand the need for well-being programs, requiring entrepreneurial responses.
Needed [Entrepreneurial approaches we think need to happen]	Proactive cultural entrepreneurship actions relating to digital opportunities in the arts and cultural marketplace. This also relates to potential entrepreneurial consumer actions and consideration of appropriate market segments for digital products.	Proactive cultural entrepreneurship actions relating to monetisation opportunities in the arts and cultural marketplace such as willingness to pay.	Proactive cultural entrepreneurship actions relating to sustainability opportunities in the arts and cultural marketplace for cultural producers and consumers.