International Journal of Entrepreneurship and Management Practices
IJEMP
EISSN : 2600-8750
Volume 9 Issue 34 (June 2026) PP. 01-21

INTERNATIONAL JOURNAL OF ENTREPRENEURSHIP AND MANAGEMENT PRACTICES (IJEMP)
www.gaexcellence.com/ijemp

ARTIFICIAL INTELLIGENCE IN CULTURAL AND ARTS MANAGEMENT: THEMES AND RESEARCH TRENDS

Siti Syarina Abdul Khalid[1], Azrul Azizi Amirrul[2]*, Muhamad Syukri Abdul Khalid[3], Nurul Safaniza Che Ani[4]

[1]School of the Arts, Universiti Sains Malaysia, 11800 Pulau Pinang, Malaysia
syarina@student.usm.my https://orcid.org/0009-0004-8805-2514
[2]School of the Arts, Universiti Sains Malaysia, 11800 Pulau Pinang, Malaysia
azrulazizi@usm.my https://orcid.org/0000-0002-2659-0649
[3]Malaysian Institute of Road Safety Research, 43000, Selangor, Malaysia
muhamadsyukri@miros.gov.my https://orcid.org/0000-0002-2184-2923
[4]Faculty of Modern Languages and Communication, Universiti Putra Malaysia, 43400 Selangor, Malaysia
gs68380@student.upm.edu.my https://orcid.org/0009-0005-3447-3417
*Corresponding Author

Article Info:

Article history:
Received date: 29.03.2026
Revised date: 15.04.2026
Accepted date:13.05.2026
Published date: 03.06.2026

To cite this document:

Khalid, S. S. A, Amirrul, A. A., Khalid, M. S. A., & Che Ani, N. S. (2026). Artificial Intelligence in Cultural and Arts Management: Themes and Research Trends. *International Journal of Entrepreneurship and Management Practices, 9*(34), 01-21.

Abstract:

Artificial Intelligence (AI) has emerged as an increasingly influential force in the management, production, and governance of arts and cultural sectors, prompting growing scholarly attention across multiple disciplines. However, existing studies remain dispersed and lack a consolidated understanding of how AI is conceptualised and applied within cultural and arts management. This Systematic Literature Review (SLR) aims to map key themes and research trends in the field of *Artificial Intelligence in Cultural and Arts Management* by synthesising peer-reviewed journal articles published between 2020 and 2025. Guided by the Preferred Reporting Items for Systematic Reviews and Meta-Analyses (PRISMA) protocol, a systematic search was conducted using the keyword combination "Artificial Intelligence and Arts Management" across two major academic databases, namely Web of Science (WoS) and Scopus. Following a structured process of identification, screening, eligibility assessment, and quality appraisal, 27 primary studies were retained for qualitative analysis. The findings were organised through thematic synthesis, resulting in three overarching themes: (1) AI-Enabled Management and Operational Systems in Arts and Cultural Institutions, which highlights the use of AI for organisational planning, decision support, resource optimisation, and audience engagement; (2) AI, Creativity, and Cultural Production, which examines human-AI collaboration in creative processes,

International Journal of Entrepreneurship and Management Practices
IJEMP
EISSN : 2600-8750
Volume 9 Issue 34 (June 2026) PP. 01-21

curation, valuation, and cultural production practices; and (3) AI, Cultural Policy, Governance, and Societal Implications, which addresses issues related to regulation, cultural labour, participation, ethics, and governance frameworks. The review reveals a dominant trend toward hybrid human-AI models that emphasise augmentation rather than replacement of human expertise, alongside increasing concern for governance, equity, and cultural sustainability. Overall, by consolidating fragmented research and identifying prevailing thematic patterns, this review provides a structured overview of current scholarship. It also highlights emerging directions for future research, practice, and policy development in cultural and arts management.

DOI: 10.35631/IJEMP.934001

Keyword:

Artificial Intelligence (AI), Arts Management, Cultural, Systematic Literature Review (SLR)

Introduction

Artificial Intelligence (AI) is increasingly a transformative force in cultural and arts management. The integration of AI technologies into this sector is driving significant changes in how cultural heritage is preserved, how art is created and restored, and how audiences engage with cultural content. Correspondingly, this extended introduction explores the multifaceted impact of AI on cultural and arts management, highlighting its applications, benefits, and challenges.

The digitisation and utilisation of data, networks, and AI technologies largely drive the digital transformation in the cultural and arts sector. For example, museums and cultural institutions are leveraging AI to manage, search, and screen vast amounts of cultural heritage data, enhancing tasks such as exhibitions, planning, education, and preservation (Lee et al., 2024). Meanwhile, the National Museum of Korea has developed an intelligent cultural heritage platform powered by AI, exemplifying the potential of AI to revolutionise cultural management (Lee et al., 2024). Furthermore, AI's role in this sector extends beyond mere data management, encompassing the creation of personalised, immersive visitor experiences through tools such as virtual assistants, chatbots, and recommendation systems (Singh, 2025). Concurrently, these technologies enable dynamic translation, real-time navigation, and context-aware storytelling, making cultural sites more accessible and engaging for diverse audiences (Singh, 2025).

Following this, in the realm of fine arts, AI is transforming artistic practices through innovations in artistic analysis, creation, and restoration. AI technologies such as machine learning (ML) and deep learning (DL) are used to understand and generate art, as well as to restore artistic masterpieces with greater precision and scalability than traditional methods

(Ansari, 2025). Notably, AI-generated art challenges traditional notions of authorship and creativity, raising ethical questions with regard to the originality and authenticity of AI-created works (Hu, 2025). However, AI is also viewed as a creative enhancement tool that collaborates with human artists, expanding creative possibilities and fostering new forms of artistic expression (Ansari, 2025; Manu, 2024). Interestingly, this collaboration between AI and human artists is reshaping the art world, promoting inclusivity and accessibility, and enabling the creation of new types of works that transcend human imagination (Manu, 2024).

AI's impact on cultural heritage is profound, particularly in the preservation and restoration of artefacts. Moreover, AI algorithms are adept at analysing large datasets of historical texts and artworks, uncovering previously unknown patterns, and facilitating the restoration of ancient texts and relics (Zhang, 2025). This capability is crucial for the conservation of cultural heritage, ensuring that valuable artefacts are preserved for future generations. Additionally, AI-powered tools enhance the operational efficiency of cultural institutions by optimising resource use, improving cost control, and enabling data-driven decision-making (Liu, 2025). These advancements help museums and cultural centres to better understand audience behaviour, predict visit patterns, and personalise digital experiences (Franklin et al., 2025).

Nevertheless, despite the numerous benefits, integrating AI into cultural and arts management also presents several challenges. Ethical concerns, such as biases in AI algorithms and the potential erosion of human artistic intentionality, need to be addressed to ensure that AI-driven artistic production aligns with principles of originality and cultural authenticity (Eduarda & Wendhausen, 2025; Hu, 2025). Building on this, the high costs and implementation challenges associated with AI technologies can be a barrier for smaller institutions (Huang et al., 2025). There is also a need for strategic, ethical governance to navigate the complexities of AI integration, ensuring that technological advancements honour both technological potential and humanistic values (Eduarda & Wendhausen, 2025).

Figure 1 illustrates the conceptual structure guiding the introduction by positioning AI in cultural and arts management as the central domain from which four interconnected thematic clusters emerge. First, digital transformation highlights how AI reshapes organisational practices across museums and performing arts management. This signals a shift toward technologically mediated cultural operations. Second, ethics foregrounds critical concerns related to citizen participation, cultural heritage, and institutional responsibility, underscoring the normative and governance challenges accompanying AI adoption in cultural contexts. Third, audience engagement emphasises the growing role of data-driven decision-making within cultural institutions, in which AI supports strategic insights into audience behaviour and participation. Finally, applications capture creative and content-oriented uses of AI, including AI-generated cinema and literature, reflecting the expanding boundaries between management, production, and artistic creation. Collectively, the concept map demonstrates that current discourse on AI in arts management is not confined to technological implementation alone. It is embedded within broader transformations involving governance, participation, institutional strategy, and creative practice. This, in turn, justifies a systematic review to synthesise these fragmented yet interrelated strands of literature.

International Journal of Entrepreneurship and Management Practices
IJEMP
EISSN : 2600-8750
Volume 9 Issue 34 (June 2026) PP. 01-21

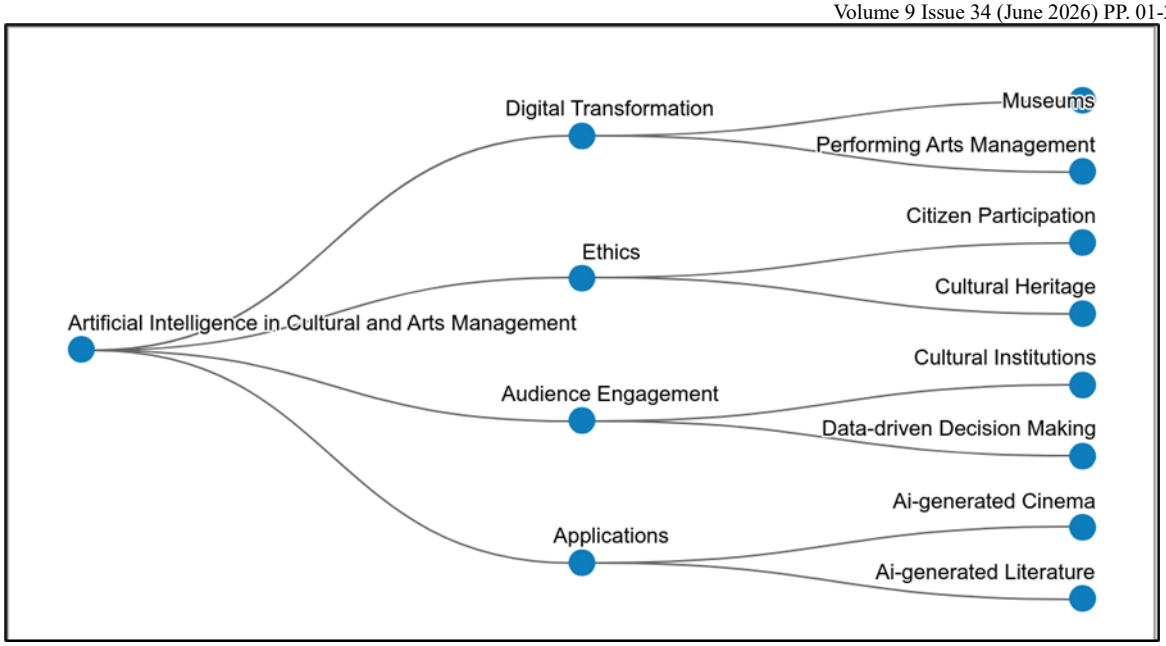

Figure 1: Conceptual Map of Artificial Intelligence in Cultural and Arts Management

In conclusion, AI is playing a pivotal role in the evolution of cultural and arts management, offering new opportunities for creative exploration, cultural preservation, and audience engagement. As AI technology continues to evolve, it is expected to further revolutionise the way cultural heritage and artistic practices are understood and engaged with. Thus, by addressing the ethical and practical challenges, the cultural and arts sector can harness the full potential of AI to enrich cultural experiences and promote a dynamic cross-cultural exchange.

Research Question

Research questions play a pivotal role in a Systematic Literature Review (SLR) as they establish the conceptual foundation and analytical orientation of the entire review process. Accordingly, by defining the scope and focus of inquiry, research questions guide decisions on study inclusion and exclusion, ensuring that the review remains directly aligned with the phenomenon under investigation. Clearly articulated research questions support the development of a systematic and comprehensive search strategy, enabling thorough coverage of relevant literature while reducing the risk of selection bias and omission. In addition, research questions provide a structured framework for organising, categorising, and analysing data extracted from the included studies, thereby facilitating coherent synthesis and the generation of analytically grounded conclusions. Through this structuring function, research questions enhance clarity and analytical focus, minimise ambiguity, and ensure the review remains centred on specific, actionable issues. Notably, well-formulated research questions also strengthen the transparency and reproducibility of the SLR, allowing the review process to be critically examined, replicated, or extended by future research. Collectively, research questions ensure alignment between the objectives, methodological choices, and outcomes of the review, whether the aim is to map research trends, identify knowledge gaps, or examine emerging practices within a field.

International Journal of Entrepreneurship and Management Practices
IJEMP
EISSN : 2600-8750
Volume 9 Issue 34 (June 2026) PP. 01-21

In particular, specifying research questions is a critical activity during the planning stage of an SLR. Particularly, it constitutes one of its most influential components, as it directly determines the review methodology and analytical trajectory (Keele, 2007). Given that the objective of this review is to identify and analyse the state of the art in AI in cultural and arts management, a structured and systematic approach to research question formulation was required. Accordingly, this study adopted the Population, Interest, and Context (PICo) framework, a mnemonic approach commonly applied in qualitative evidence synthesis (Lockwood et al., 2015). PICo provides a clear structure for formulating research questions by explicitly defining the unit of analysis, the phenomenon of interest, and the contextual setting. Moreover, the application of the PICo framework enhances conceptual precision, supports consistency in literature searching, and strengthens transparency between the research questions and subsequent stages of the review. Guided by this framework, the present study formulated three research questions, as presented below:

RQ1: What types of AI-enabled management and operational systems are adopted in arts and cultural institutions, and how are these systems applied to support organisational planning, resource allocation, and institutional sustainability?

RQ2: How does human-AI collaboration influence creative processes, cultural production practices, and value formation within artistic and creative contexts?

RQ3: How is AI shaping cultural policy, governance arrangements, and societal implications, particularly in relation to participation, labour conditions, and ethical stewardship in the arts and cultural sector?

Material and Methods

Preferred Reporting Items for Systematic Reviews and Meta-Analyses (PRISMA) is internationally recognised as the methodological benchmark for SLRs. This method offers a transparent, comprehensive, and reproducible framework for evidence synthesis (Page et al., 2021). Adherence to PRISMA enhances methodological rigour by providing a structured approach to the identification, screening, and selection of studies, thereby strengthening the credibility, reliability, and defensibility of review outcomes. Furthermore, PRISMA guided reporting promotes critical appraisal of study quality and explicit consideration of potential sources of bias, ensuring that only methodologically robust evidence is incorporated into the review. In line with these principles, Web of Science (WoS) and Scopus were selected as the primary data sources for this study due to their broad disciplinary coverage, stringent indexing criteria, and established reliability in retrieving high-quality scholarly literature.

Operationally, the PRISMA framework organises the review process into four sequential stages: identification, screening, eligibility, and data abstraction. Correspondingly, the identification stage involves systematic and comprehensive search procedures designed to capture the full scope of potentially relevant studies. This stage is followed by the screening stage, in which predefined inclusion and exclusion criteria are applied to eliminate irrelevant records and refine the dataset. Meanwhile, the eligibility stage entails a detailed full-text assessment to verify conceptual and methodological alignment with the review objectives. Finally, data abstraction systematically extracts and synthesises key findings from selected studies to generate coherent, evidence-based insights. In general, this structured workflow ensures procedural transparency, analytical consistency, and methodological integrity. It also

produces robust, traceable review findings that inform both future scholarly inquiry and professional practice.

Identification

This study employed a systematic, evidence-driven review workflow to capture a comprehensive, methodologically robust body of relevant scholarship. The review process commenced with the strategic identification of core keywords, which were subsequently expanded through the systematic incorporation of related terms derived from dictionaries, thesauri, encyclopaedias, and established literature to ensure both conceptual inclusivity and terminological precision. These refined terms were then synthesised into database-specific search strings tailored for WoS and Scopus (Table 1), thereby enabling a transparent, consistent, and reproducible retrieval strategy. Through this structured search process, 124 records were identified across the two databases as potentially relevant to the review topic.

According to the PRISMA framework, the identification stage represents the foundational step in an SLR, as it determines the breadth and integrity of the evidence base to be examined. In this study, the identification process was conducted through structured searches in Scopus and WoS, two databases widely regarded for their rigorous indexing standards and strong coverage of high-impact scholarly publications. Specifically, using the core keywords “artificial intelligence” and “arts management,” the initial search retrieved 89 records from Scopus and 35 records from WoS, yielding a combined total of 124 potentially relevant studies. Interestingly, this distribution reflects the complementary strengths of the two databases: Scopus captures a broader range of interdisciplinary and applied research, while WoS provides a more selective corpus, emphasising established, high-quality journals. Together, these sources provide a balanced and credible foundation for examining the intersection of AI and arts management.

Table 1: The Search String

Scopus	TITLE-ABS-KEY (("artificial intelligence" OR AI OR "machine learning" OR "deep learning" OR "neural network") AND ("arts management" OR "cultural management" OR "arts administration" OR "cultural policy" OR "arts organization")) AND (LIMIT-TO (PUBYEAR , 2020) OR LIMIT-TO (PUBYEAR , 2021) OR LIMIT-TO (PUBYEAR , 2022) OR LIMIT-TO (PUBYEAR , 2023) OR LIMIT-TO (PUBYEAR , 2024) OR LIMIT-TO (PUBYEAR , 2025) OR LIMIT-TO (PUBYEAR , 2026)) AND (LIMIT-TO (DOCTYPE , "ar")) AND (LIMIT-TO (SRCTYPE , "j")) AND (LIMIT-TO (LANGUAGE , "English")) Date of Access: Jan 2026
WoS	("artificial intelligence" OR AI OR "machine learning" OR "deep learning" OR "neural network") AND ("arts management" OR "cultural management" OR "arts administration" OR "cultural policy" OR "arts organisation")) and 2020 or 2021 or 2022 or 2023 or 2024 or 2025 or 2026 (Publication Years) and Article (Document Types) and English (Languages) and Article (Document Types) Date of Access: Jan 2026

Beyond the numerical outcome, the identification results offer significant methodological and conceptual insights. The retrieval of 124 records indicates that while the field remains emergent, there is a sufficiently developed body of literature to warrant systematic synthesis. Simultaneously, the disparity in record counts between Scopus and WoS underscores the fragmented and cross-disciplinary nature of research on AI in arts management, which spans management studies, cultural policy, digital humanities, and creative industries research. Hence, by deliberately limiting the search to these two authoritative databases, the review prioritises scholarly reliability, citation integrity, and international visibility, thereby reducing the risk of including low-quality or peripheral studies. At the same time, this strategic approach to identification enhances the transparency and reproducibility of the review. Additionally, it strengthens the analytical validity of subsequent screening and synthesis stages, ensuring that the review is grounded in a credible and representative evidence base capable of informing both academic debate and professional practice.

Screening

Following the identification stage, the screening process was undertaken in accordance with the PRISMA framework to refine the initial dataset and enhance its analytical relevance. During this stage, titles, abstracts, and bibliographic information were systematically reviewed to assess alignment with the predefined inclusion criteria. As a result of this screening, 45 records from Scopus and 24 records from WoS were retained, yielding a total of 69 studies for further assessment. Concurrently, 55 records were excluded based on clearly defined criteria (Table 2), including non-English publications, studies published prior to 2020, and document types such as conference papers, books, review articles, and in-press materials. These exclusions were implemented to ensure conceptual coherence, temporal relevance, and methodological consistency, as well as to prioritise peer-reviewed journal articles that offer mature empirical or conceptual contributions to the field.

In addition to content-based exclusions, duplicate records across the two databases were identified and removed (n = 13), further refining the dataset and preventing redundancy in subsequent analyses. The removal of duplicates is particularly critical in interdisciplinary fields such as AI and arts management, in which overlapping journal coverage between Scopus and WoS is common. Methodologically, the screening decisions reflect a deliberate emphasis on scholarly quality, comparability, and evidentiary stability. Furthermore, restricting the review to English language journal articles published from 2020 onwards ensures that the analysis captures contemporary developments in AI, a rapidly evolving domain characterised by accelerated technological and organisational change. Collectively, the screening process serves as a filtering mechanism and a quality assurance stage, strengthening the internal validity of the review. In response, by systematically narrowing the corpus to 69 well-defined studies, the review establishes a focused and analytically manageable evidence base. This, in turn, enables more rigorous thematic synthesis and interpretation in the subsequent eligibility and data abstraction stages.

International Journal of Entrepreneurship and Management Practices
IJEMP
EISSN : 2600-8750
Volume 9 Issue 34 (June 2026) PP. 01-21

Table 2: The Selection Criterion is Searching

Criterion	Inclusion	Exclusion
Language	English	Non-English
Timeline	2020 - 2025	< 2020
Literature type	Journal (Article)	Conference, Book, Review
Publication Stage	Final	In Press
Subject Area	Social Sciences & Arts and Humanities	Besides Social Sciences & Arts and Humanities

Eligibility

The eligibility stage was a critical evaluative phase in the PRISMA-guided review process, focusing on the in-depth appraisal of full-text articles to ensure alignment with the study's objectives. Of the 69 records retained after screening, full-text access was successfully obtained for 56 articles, which were then subjected to a detailed eligibility assessment. This stage involved a close examination of each article's conceptual focus, research scope, and analytical contribution to AI within the context of arts management. As a result of this rigorous appraisal, 29 full-text articles were excluded for clearly articulated reasons, including misalignment with the disciplinary focus, limited relevance of the study title, abstracts that did not correspond with the stated review objectives, and the unavailability of full-text access. Notably, these exclusion decisions were applied systematically to maintain analytical coherence and to prevent the inclusion of peripheral or tangential studies that could dilute the conceptual integrity of the review.

Beyond numerical refinement, the eligibility outcomes underscore the importance of conceptual precision in an interdisciplinary, evolving research domain. The exclusion of out-of-field studies reflects the tendency of AI research to span diverse disciplines, many of which address technical or computational concerns without meaningful engagement with management, cultural, or organisational dimensions. Similarly, removing studies with weak thematic alignment or inaccessible full texts enhances transparency, replicability, and interpretive reliability. Following this process, 27 studies were deemed eligible and included in the qualitative synthesis, forming the final evidence base for the review. Although modest in size, this corpus represents a focused and methodologically credible body of literature capable of supporting in-depth thematic analysis. In line with this, the reduction from initial identification to final inclusion highlights the fragmented nature of existing scholarship. It also underscores the need for a systematic approach to consolidate dispersed knowledge, clarify research patterns, and identify conceptual gaps within the emerging field of AI in arts management.

Data Abstraction and Analysis

An integrative analytic approach was employed to examine and synthesise evidence derived from diverse qualitative research designs. The primary aim was to develop a coherent thematic structure by systematically identifying salient topics and subtopics across the included studies. The theme development began with structured data extraction, as illustrated in Figure 2, involving close line-by-line reading of the 29 included publications to capture statements, concepts, and empirical insights directly relevant to AI and arts management. Each study was

International Journal of Entrepreneurship and Management Practices
IJEMP
EISSN : 2600-8750
Volume 9 Issue 34 (June 2026) PP. 01-21

subsequently examined in relation to its methodological orientation and principal findings. This allows the synthesis to account for both the research methods and the substantive contributions it collectively generated.

To strengthen analytical rigour, the authors collaboratively generated themes to ensure interpretations remained evidence-based and aligned with the conceptual boundaries of the review. Throughout this process, an audit log was systematically maintained to record analytic decisions, emerging interpretations, unresolved issues, and reflexive observations that informed successive rounds of coding and synthesis. The authors then compared and refined the thematic outputs to identify and reconcile inconsistencies in theme construction. Any interpretive divergences were resolved through collective discussion until consensus was achieved, thereby enhancing the transparency, reliability, and internal coherence of the final thematic framework

International Journal of Entrepreneurship and Management Practices
IJEMP
EISSN : 2600-8750
Volume 9 Issue 34 (June 2026) PP. 01-21

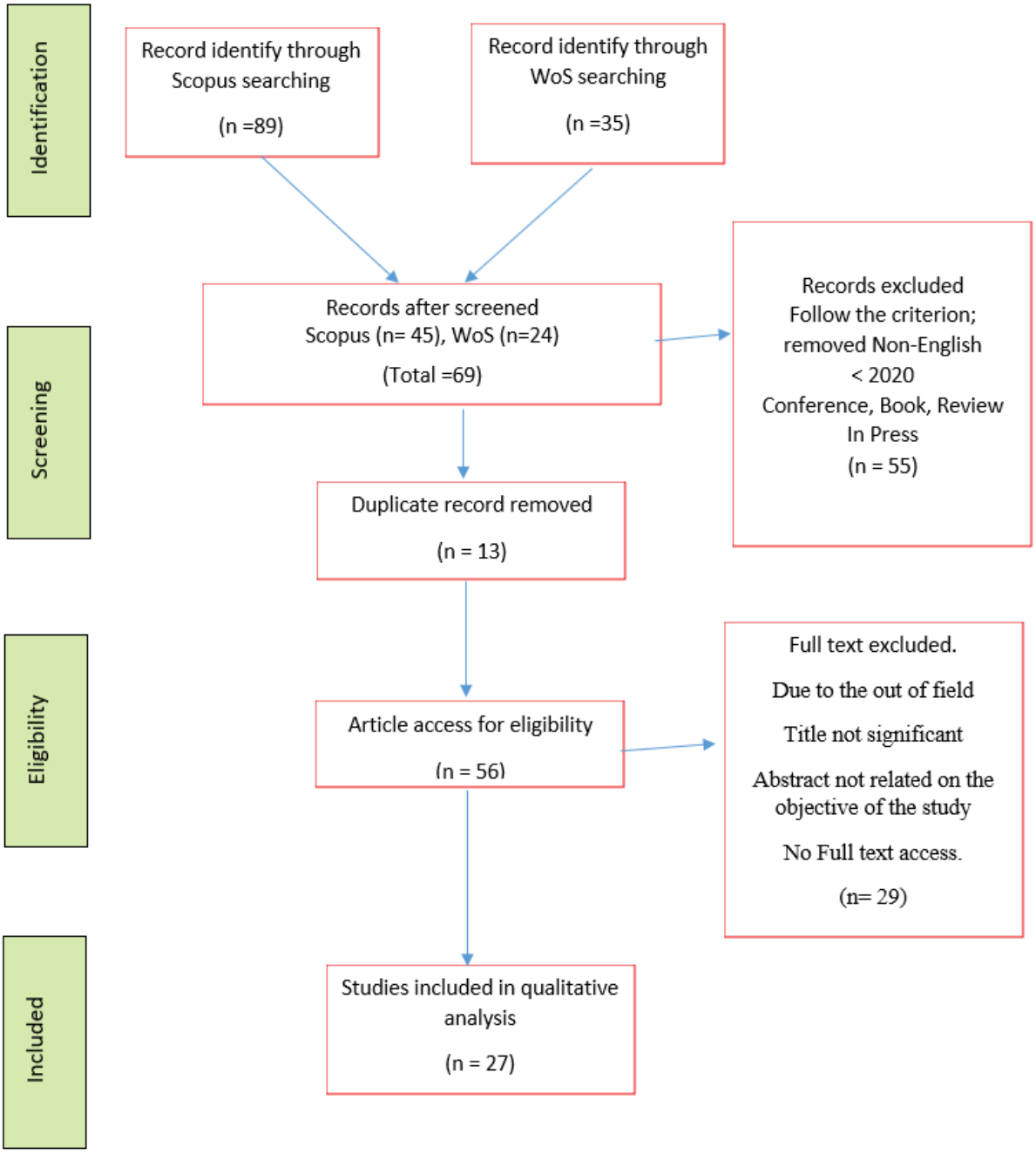

Figure 2. Flow Diagram of the Proposed Searching Study (Moher et al., 2009)

Quality of Appraisal

Consistent with the methodological principles outlined by Keele (2007), the identification of primary studies is followed by a systematic phase of quality appraisal and quantitative comparison to strengthen the reliability of the evidence base. In response to this requirement, the present study applies the QA framework developed by Abouzahra et al. (2020), which specifies six well-defined QA criteria designed for SLRs. Each criterion is assessed using a standardised three-level scoring scale, whereby studies receive a score of 1 for full compliance ("Yes"), 0.5 for partial compliance with identifiable shortcomings ("Partly"), and 0 for non-compliance ("No"). Remarkably, this structured evaluation approach facilitates methodological

consistency across the included studies and enables a transparent and comparative assessment of research quality within the review corpus.

- QA1. Is the purpose of the study clearly stated?
- QA2. Is the interest and the usefulness of the work clearly presented?
- QA3. Is the study methodology clearly established?
- QA4. Are the concepts of the approach clearly defined?
- QA5. Is the work compared and measured with other similar work?
- QA6. Are the limitations of the work clearly mentioned?

Each included study underwent independent evaluation by multiple reviewers using the predefined QA criteria, after which individual ratings were synthesised to produce an overall quality score. However, progression to the subsequent analysis stage required a cumulative score exceeding 3.0, derived from the aggregated assessments of the three reviewers. In particular, this predetermined threshold served as a quality control mechanism. This ensures that only studies exhibiting an acceptable standard of methodological soundness and conceptual clarity were retained for further synthesis.

Result and Finding

The QA of the 27 selected studies (PS1-PS27), as presented in Table 3, indicates an overall acceptable level of methodological and conceptual quality within the reviewed literature. Applying the predefined threshold, in which studies scoring below 50% were excluded, all included articles met or exceeded the minimum quality requirement, with scores ranging from 50.0% to 100%. The majority of studies demonstrated clear research purposes and articulated the relevance and usefulness of their contributions (QA1 and QA2). This reflects a shared emphasis on establishing the significance of AI within arts and cultural contexts. Moreover, conceptual clarity was also generally well addressed (QA4), suggesting that most studies provided sufficiently defined analytical or theoretical approaches. Despite this, methodological transparency (QA3) was frequently only partially reported, particularly in application-oriented or exploratory studies, where detailed descriptions of research design and procedures were limited at the abstract level. Similarly, explicit comparisons with prior studies (QA5) and clear statements of research limitations (QA6) were less consistently articulated, implying common reporting gaps in this emerging, interdisciplinary field. In line with this, a subset of studies achieved high-quality scores above 90%, reflecting strong methodological grounding, comparative engagement with the existing literature, and reflexive acknowledgement of limitations. Overall, these findings reflect that while the literature on AI in arts management is conceptually mature and thematically coherent. Nevertheless, there remains a need for greater methodological explicitness and critical reflexivity to further strengthen the evidentiary base of future research.

International Journal of Entrepreneurship and Management Practices
IJEMP
EISSN : 2600-8750
Volume 9 Issue 34 (June 2026) PP. 01-21

Table 3. Performance of Quality Assessment

PS	QA1	QA2	QA3	QA4	QA5	QA6	Total	%
PS1 (Bakshi et al., 2025)	Y	Y	P	Y	N	N	3.5	58.3
PS2 (Khushboo et al., 2025)	Y	Y	P	Y	N	N	3.5	58.3
PS3 (Singh et al., 2025)	Y	Y	P	Y	N	N	3.5	58.3
PS4 (Pathak et al., 2025)	Y	Y	P	Y	N	N	3.5	58.3
PS5 (Singh et al., 2025)	Y	Y	P	Y	N	N	3.5	58.3
PS6 (Franklin et al., 2025)	Y	Y	P	Y	N	N	3.5	58.3
PS7 (Saputra, 2025)	Y	Y	P	Y	N	N	3.5	58.3
PS8 (Li, 2025)	Y	Y	P	Y	Y	N	4.5	75.0
PS9 (Radke et al., 2025)	Y	Y	Y	Y	Y	P	5.5	91.7
PS10 (de Andrade Silva, 2025)	Y	Y	P	Y	Y	P	5.0	83.3
PS11 (Putra et al., 2025)	Y	Y	P	Y	N	N	3.5	58.3
PS12 (Assi et al., 2025)	Y	Y	P	Y	N	N	3.5	58.3
PS13 (Sarna et al., 2025)	Y	Y	P	Y	N	N	3.5	58.3
PS14 (Imbernon Valls et al., 2025)	Y	Y	Y	Y	Y	P	5.5	91.7
PS15 (Terui & Chen, 2025)	Y	Y	Y	Y	Y	Y	6.0	100
PS16 (Szostak & Modliński, 2025)	Y	Y	P	Y	Y	P	5.0	83.3
PS17 (Zamzuri et al., 2025)	Y	Y	P	Y	N	N	3.5	58.3
PS18 (Lee, 2024)	Y	Y	P	Y	Y	P	5.0	83.3
PS19 (Abdelbary & Shreaf, 2024)	Y	Y	P	P	N	N	3.0	50.0
PS20 (Andrews & Hawcroft, 2024)	Y	Y	Y	Y	Y	P	5.5	91.7
PS21 (Grossi et al., 2023)	Y	Y	Y	Y	Y	P	5.5	91.7
PS22 (Fortuna et al., 2023)	Y	Y	Y	Y	Y	P	5.5	91.7
PS23 (Hsueh et al., 2022)	Y	Y	P	Y	Y	P	5.0	83.3
PS24 (Lee, 2022)	Y	Y	Y	Y	Y	P	5.5	91.7
PS25 (Rindzevičiūtė, 2022)	Y	Y	Y	Y	Y	Y	6.0	100
PS26 (Fortuna & Modliński, 2021)	Y	Y	Y	Y	Y	P	5.5	91.7
PS27 (Buscema et al., 2020)	Y	Y	P	Y	Y	P	5.0	83.3

AI-Enabled Management and Operational Systems in Arts and Cultural Institutions

The reviewed studies collectively demonstrate that AI is increasingly positioned as an operational and managerial infrastructure rather than a standalone technological tool within arts and cultural institutions. Across multiple institutional contexts, including museums, galleries, biennales, folk art ecosystems, and public art systems, AI-enabled management frameworks are consistently associated with improvements in planning efficiency, decision accuracy, and organisational coordination. Furthermore, research on intelligent curation highlights how hybrid AI–human systems enhance thematic coherence, spatial optimisation, and audience engagement through multimodal data integration and optimisation algorithms, while maintaining cultural integrity through explainable, ethically governed models (Bakshi et

al., 2025). Similar operational benefits are reported in predictive analytics applications, where machine learning models support forward-looking decisions on attendance forecasting, revenue estimation, exhibition scheduling, and resource allocation, enabling institutions to balance artistic ambition with financial sustainability (Khushboo et al., 2025). In addition, studies on folk art management further extend this operational logic to heritage contexts. This demonstrates that AI-supported analytics can stabilise income streams, optimise material use, and support intergenerational knowledge transfer by aligning cultural preservation goals with market realities (Singh et al., 2025). In essence, these findings suggest a convergence toward data-informed management architectures that reframe arts administration as a dynamic, adaptive, and evidence-based practice.

A second strand of findings emphasises how AI systems restructure institutional workflows and managerial roles by embedding automation, predictive intelligence, and platform-based coordination into daily operations. Performing arts organisations, art residency programmes, and cloud-based institutional systems illustrate how AI facilitates administrative streamlining, talent management, and personalised audience engagement while reducing operational inefficiencies (Franklin et al., 2025; Pathak et al., 2025; Singh et al., 2025). In residency management, algorithmic selection and scheduling mechanisms are reported to enhance transparency, inclusiveness, and cost efficiency, addressing long-standing logistical challenges without fully displacing curatorial judgment (Singh et al., 2025). Additionally, cloud-based infrastructures further enable real-time collaboration, integrated data storage, and predictive maintenance, allowing institutions to coordinate curatorial, administrative, and engagement functions within a unified digital environment (Franklin et al., 2025). Studies on public art management and AI-driven art ecosystems expand this operational perspective by demonstrating how AI supports lifecycle monitoring, participatory governance, and cross-sector resource orchestration through the integration of geospatial data, sentiment analysis, and recommendation systems (Assi et al., 2025; Putra et al., 2025). Across these contexts, AI is framed not as a replacement for managerial expertise. Instead, it serves as an enabling layer that augments institutional capacity. It also redistributes decision authority and formalises previously intuitive practices into accountable, data-supported processes.

At a broader systemic level, the literature underscores the role of AI-enabled management systems in advancing sustainability, transparency in governance, and strategic coherence within cultural institutions and regional cultural ecosystems. In particular, integrated decision-making tools, such as multi-attribute evaluation frameworks, demonstrate how algorithm-supported programming can enhance accountability, comparability, and long-term planning across multi-site cultural networks (Imbernon Valls et al., 2025). Likewise, computational approaches to cultural vibrancy reveal how data-driven diagnostics can inform participatory policy design and identify structural conditions affecting cultural sustainability at the regional scale (Buscema et al., 2020). Across the reviewed studies, ethical considerations, including bias mitigation, provenance tracking, transparency indices, and data governance, repeatedly emerge as integral components of AI-enabled management rather than peripheral concerns. The findings collectively indicate that effective AI integration in arts management depends on hybrid governance models that align computational efficiency with cultural sensitivity and institutional values. Therefore, by consolidating operational analytics, predictive intelligence, and ethical oversight into cohesive management frameworks, the reviewed literature positions AI as a strategic instrument for institutional resilience, inclusive participation, and sustainable cultural development rather than a purely technical intervention.

International Journal of Entrepreneurship and Management Practices
IJEMP
EISSN : 2600-8750
Volume 9 Issue 34 (June 2026) PP. 01-21

AI, Creativity, and Cultural Production

The body of scholarship on AI in cultural production consistently indicates that AI reshapes creative economies primarily through transformations in value formation, labour relations, and market structures, rather than through technological novelty alone. Notably, in the music industry, empirical evidence reveals that profitability outcomes are contingent on the degree of AI integration, with moderate levels of human-AI collaboration yielding significantly higher economic returns than either minimal or excessive automation (Li, 2025). This finding suggests that creative value is maximised when generative systems complement rather than override human creative agency. Parallel dynamics are observed in visual art markets, where experimental studies reveal that artworks attributed to AI are systematically valued lower than those attributed to human creators, irrespective of stylistic features (Fortuna & Modliński, 2021). Still, valuation is context-sensitive, as comparative cues and framing effects can partially mitigate negative perceptions associated with AI authorship (Fortuna & Modliński, 2021). Further investigation into hybrid creators extends this perspective by demonstrating that works produced by cyborg artists occupy an intermediate valuation space, with audience assessments fluctuating depending on contextual comparisons with human or robotic creators (Fortuna et al., 2023). Thus, these empirical patterns align with broader theoretical reflections on creativity. In this context, AI simultaneously exposes and intensifies long-standing tensions between creativity as human labour and creativity as an economic resource, often rendering creative work more measurable while also more vulnerable to devaluation and displacement (Lee, 2022). Collectively, these studies imply that AI-driven cultural production introduces new hierarchies of legitimacy and value that directly affect income distribution, recognition, and the social positioning of creative labour (Fortuna & Modliński, 2021; Lee, 2022; Li, 2025).

Furthermore, the second strand of research concentrates on the role of AI as an infrastructural mechanism for organising, evaluating, and steering cultural output at scale, particularly in relation to curation, repertoire formation, and design practice. In the context of digital portfolio management, AI-supported co-curation systems that integrate computer vision, natural language processing (NLP), and reinforcement learning enhance thematic coherence, aesthetic diversity, and audience engagement while retaining interpretive oversight through explainable, feedback-driven mechanisms (Sarna et al., 2025). On a similar note, computational analysis of orchestral programming reveals how algorithmic models can identify dominant repertoire structures, performance frequency determinants, and national differences in canon formation, offering actionable insights for curatorial strategy and cultural policy (Radke et al., 2025). Within design education and cultural product development, decision-support frameworks grounded in fuzzy logic and Delphi consensus demonstrate how AI-related methodologies can translate subjective cultural criteria into structured evaluative models, supporting optimisation without erasing cultural specificity (Hsueh et al., 2022). Notably, complementary conceptual work extends this operational view by situating AI within “aesthetic situation management,” distinguishing between supportive and substitutive roles across relationships involving creators, audiences, values, and material contexts (Szostak & Modliński, 2025). Together, these contributions highlight that AI-enabled cultural production increasingly relies on systems of classification, recommendation, and optimisation. These also shape both creative outputs and the processes by which cultural meaning is selected, framed, and circulated (Radke et al., 2025; Sarna et al., 2025; Szostak & Modliński, 2025).

Specifically, when synthesised, the literature on AI, creativity, and cultural production converges around three interrelated mechanisms: hybridised creation processes, algorithmic mediation of cultural selection, and the reconfiguration of cultural value. Essentially, hybridisation emerges as a recurring condition for positive outcomes, as demonstrated by profit-maximising human-AI collaboration in music production and co-curatorial models in digital art environments, indicating that full automation is neither dominant nor desirable within the creative domain (Li, 2025; Sarna et al., 2025). On the other hand, algorithmic mediation becomes increasingly influential, in which AI systems are employed to diagnose canon structures, rank aesthetic features, or support structured decision-making in design and programming. This ultimately extends AI's influence beyond production into cultural gatekeeping and institutional legitimacy (Hsueh et al., 2022; Radke et al., 2025). Simultaneously, cultural value is renegotiated through perceptual and economic mechanisms, as attribution effects, contextual framing, and comparative cues shape audience judgement and market pricing. Conceptual critiques further emphasise how AI creativity may decouple creativity from human agency and intensify cost-efficiency pressures within creative labour markets (Fortuna et al., 2023; Fortuna & Modliński, 2021; Lee, 2022). Overall, the literature indicates that effective integration of AI into cultural production depends less on technological capability than on governance arrangements, transparency of authorship, and institutional design choices. These choices must balance computational efficiency with cultural interpretation, ethical accountability, and social legitimacy (Lee, 2022; Sarna et al., 2025; Szostak & Modliński, 2025).

AI, Cultural Policy, Governance, and Societal Implications

The literature on AI and its cultural policy, governance, and societal implications highlights how digital technologies reshape authority, participation, and stewardship within cultural systems, particularly in contexts marked by diversity and inequality. For instance, research on science, technology, engineering and mathematics (STEM)-enabled governance for cultural heritage in Indonesia demonstrates that adopting AI-based archiving, digitisation, and cloud platforms fundamentally reconfigures custodianship and decision-making structures. It often exposes asymmetries in access to infrastructure and competing epistemologies between state institutions and local or Indigenous communities (Saputra, 2025). Moreover, these findings underline that digital innovation does not operate as a neutral instrument but interacts with existing power relations, generating tensions between sacred cultural values and the visibility demands of digital dissemination. Similar concerns regarding governance imbalance are evident in studies of cultural policy financing and institutional frameworks. At the same time, algorithmic analysis of sponsorship data reveals significant inequalities in resource distribution within contemporary art fields, exceeding those observed in other cultural sectors such as music or theatre (de Andrade Silva, 2025). At the urban scale, computational approaches to culture-driven governance further illustrate that cultural systems function as complex, interdependent networks rather than linear policy domains. Subsequently, machine learning tools can expose structural relationships between cultural and non-cultural variables that conventional policy models fail to capture (Grossi et al., 2023). Overall, these contributions suggest that AI-supported governance can enable evidence-based cultural management. However, it simultaneously demands policy frameworks that are participatory, context-sensitive, and attentive to cultural data sovereignty to avoid reinforcing structural inequalities (de Andrade Silva, 2025; Grossi et al., 2023; Saputra, 2025).

A second cluster of studies focuses on regulatory frameworks, labour conditions, and the societal consequences of generative and algorithmic systems in the cultural and creative sectors. Comparative analysis of Japan and Singapore demonstrates how AI-friendly policy environments emerge from the interaction of pre-existing copyright regimes, fragmented cultural institutions, and techno-optimistic policy discourses that prioritise innovation and economic growth over creator protections (Terui & Chen, 2025). Interestingly, these policy trajectories shape how creative workers experience generative AI, often leaving cultural labour exposed to legal ambiguity and uneven safeguards. This concern resonates with broader reflections on cultural labour under AI, where established categories such as creative, unproductive, or precarious labour are revealed to be insufficient for capturing emerging forms of "creative precarity" characterised by uncertainty in creative roles, rights, and identity (Lee, 2024). Moreover, empirical governance-focused research further illustrates how weak institutional coordination and marginalisation of cultural policy within national development agendas exacerbate labour vulnerabilities. In the Egyptian context, inadequate funding, fragmented governance, and crisis-driven policymaking limit cultural institutions' capacity to respond strategically to technological change (Abdelbary & Shreaf, 2024). Across these studies, AI appears less as an isolated technological challenge than as a catalyst intensifying existing governance and labour issues. As such, this calls for integrated cultural policies that align innovation with social protection, stakeholder engagement, and long-term sustainability (Abdelbary & Shreaf, 2024; Lee, 2024; Terui & Chen, 2025).

The literature also foregrounds the role of AI in redefining participation, representation, and legitimacy within cultural policy and practice. Analyses of traditional performing arts, such as Sasak shadow puppetry in Indonesia, reveal how digital and AI-based initiatives can serve as both opportunities for revitalisation and sources of conflict. This is particularly the case when generational disagreements, material constraints, and limited policy support constrain adaptation (Zamzuri et al., 2025). Nonetheless, while experimental programmes integrating AI and digital tools indicate promise for education and regeneration, the absence of coherent cultural policy frameworks limits their broader impact. Concurrently, critical examinations of policy discourse in the United Kingdom identify a systematic underrepresentation of artists and artistic practice within AI and innovation agendas. This occurs despite substantial evidence that artistic experimentation contributes directly to technological development and societal understanding of AI (Andrews & Hawcroft, 2024). Additionally, this misalignment is further complicated by the expansion of algorithmic public spheres, where risk-averse governance strategies and pre-emptive censorship are revealed to undermine cultural participation rather than protect it. This is illustrated by contested public art and exhibition cases in the United States and Europe (Rindzevičiūtė, 2022). Together, these studies argue that AI introduces "wicked" governance problems that cannot be resolved through technical optimisation alone. Instead, effective policy responses require reflexive institutions capable of engaging with uncertainty, cultural pluralism, and democratic participation. They also recognises artists, communities, and cultural workers as central stakeholders in shaping AI's role in society (Andrews & Hawcroft, 2024; Rindzevičiūtė, 2022; Zamzuri et al., 2025).

Discussion and Conclusion

This SLR was conducted to synthesise and critically examine scholarly research on *Artificial Intelligence in Cultural and Arts Management*, addressing a field that has expanded rapidly yet remains conceptually fragmented. The review aimed to clarify how AI is being applied, conceptualised, and governed across cultural and arts management contexts by systematically

analysing peer-reviewed journal articles published between 2020 and 2025. Guided by the PRISMA protocol, the review applied transparent inclusion and QA criteria to studies retrieved from WoS and Scopus. This has resulted in a final corpus of 27 primary studies. Accordingly, the review was structured around three research questions: AI-enabled management systems, AI-mediated creativity and cultural production, and AI-related cultural policy and governance. Thus, by consolidating dispersed evidence across these domains, the review addresses gaps in existing knowledge concerning the organisational, creative, and societal implications of AI in the cultural sector. It also offers a structured understanding of how technological innovation intersects with cultural values, institutional practices, and policy frameworks.

Additionally, the synthesis of findings reveals several consistent patterns across the reviewed literature. First, AI is increasingly embedded within arts and cultural institutions as operational and managerial infrastructure, supporting decision-making, resource allocation, curation, and audience engagement through data-driven, predictive systems. Rather than functioning as autonomous decision agents, AI technologies are predominantly positioned as enabling tools that formalise and augment managerial practices previously reliant on intuition. Second, within creative and cultural production, AI is indicated to reconfigure processes of creation, valuation, and selection through hybrid human-AI collaboration. Following this, empirical and conceptual studies consistently demonstrate that creative, economic, and aesthetic outcomes are most effective when AI complements human interpretation, judgment, and contextual knowledge, rather than fully substituting creative agency. Third, the literature highlights the growing significance of policy, governance, and societal considerations, particularly in relation to cultural labour, participation, authorship, and equity. AI is frequently associated with intensified precarity for cultural workers, uneven access to technological infrastructure, and regulatory ambiguity. This underscores the need for adaptive governance models that align innovation with cultural rights and ethical stewardship. Methodologically, the field is characterised by qualitative case studies, mixed-method approaches, and conceptual analyses, while theoretical contributions increasingly engage with notions of hybridity, co-agency, and socio-technical mediation. Together, these findings demonstrate that AI in cultural and arts management is not merely a technical development. Rather, it is a structural transformation affecting institutional logic, creative legitimacy, and cultural governance.

Notably, this review contributes to the field by offering a coherent thematic synthesis that integrates operational, creative, and policy-oriented perspectives into a unified analytical framework. By organising the literature into three interrelated themes, the review extends prior work that has often examined AI in isolation within management, creativity, or policy domains. This ultimately provides a more holistic understanding of its cultural implications. Furthermore, the findings offer practical implications for cultural institutions, policymakers, and practitioners by emphasising the significance of hybrid human-AI models, transparent governance mechanisms, and context-sensitive system design. In addition, the review's evidence suggests that effective AI adoption requires institutional strategies that balance efficiency with cultural interpretation, innovation with labour protection, and data-driven decision-making with participatory accountability. Still, several limitations should be acknowledged. The review was restricted to two databases, English-language publications, and a defined time range, which may exclude relevant studies from other linguistic, regional, or practice-based contexts. The field's emerging nature also limits the availability of longitudinal and comparative research. In response, future studies may expand database coverage, incorporate non-Western perspectives, and explore long-term institutional and labour impacts of AI integration. In conclusion, this review demonstrates the value of systematic evidence

synthesis in an interdisciplinary and rapidly evolving field. Additionally, by consolidating current knowledge and identifying conceptual and methodological gaps, the review provides a foundation for future empirical research. It also supports more informed, evidence-based approaches to integrating AI into cultural and arts management.

Acknowledgements: The authors would like to express their sincere gratitude to Universiti Sains Malaysia and Universiti Kebangsaan Malaysia for providing the necessary resources and support throughout the course of this research. Special appreciation is extended to Mohd Yasser Bin Md Jamin, colleagues and peers who contributed valuable insights and constructive feedback, which greatly enhanced the quality of this paper.

Funding Statement: No Funding

Conflict of Interest Statement: The authors declare that there is no conflict of interest regarding the publication of this paper. All authors have contributed to this work and approved the final version of the manuscript for submission to the International Journal of Entrepreneurship and Management Practices (IJEMP).

Ethics Statement: This study did not involve any human participants, animals, or sensitive data requiring ethical approval. The authors confirm that the research was conducted in accordance with accepted academic integrity and ethical publishing standards.

Author Contribution Statement: All authors contributed significantly to the development of this manuscript. Azrul Azizi Amirrul was responsible for the conceptualization, methodology, and overall supervision of the study. Siti Syarina Abdul Khalid handled data collection, analysis, and interpretation of results. Muhamad Syukri Abdul Khalid and Nurul Safaniza Che Ani contributed to the literature review, drafting, and critical revision of the manuscript. All authors read and approved the final version of the manuscript prior to submission.

References

Abdelbary, O., & Shreaf, A. (2024). The Role of Artificial Intelligence in Women's Empowerment in the Labor Market: A Field Study on a Sample of Women Working in the Tech Sector. *Pakistan Journal of Life and Social Sciences*, *22*(2), 10006–100026.

Abouzahra, A., Sabraoui, A., & Afdel, K. (2020). Model composition in Model Driven Engineering: A systematic literature review. *Information and Software Technology*, *125*, 1–18.

Andrews, H., & Hawcroft, A. (2024). Articulating arts-led AI: artists and technological development in cultural policy. *European Journal of Cultural Management and Policy*, *14*, 1–7.

Ansari, M. (2025). Improving Fine Arts Through Artificial Intelligence in Art Analysis, Production, and Restoration. *2025 1st International Conference on Computational Intelligence Approaches and Applications (ICCIAA)*, 1–7.

Assi, M. N., Kaur, S., Chaudhary, S., Sengupta, P. Das, Patel, P., Sambandan, B. P., & Pawar, A. R. (2025). Management Innovation in Ai-Driven Art Ecosystems. *ShodhKosh: Journal of Visual and Performing Arts*, *6*(5s), 449–458.

Bakshi, S., Srishti, P., Ravichandran, J., Vadivelu, V. K., Saini, J., & Arora, A. (2025). Intelligent Curation of Art Biennales and Exhibitions. *ShodhKosh: Journal of Visual and Performing Arts*, *6*(5s), 23–33.

Buscema, P. M., Ferilli, G., Gustafsson, C., & Sacco, P. L. (2020). The Complex Dynamic Evolution of Cultural Vibrancy in the Region of Halland, Sweden. *International Regional Science Review*, *43*(3), 159–202.

de Andrade Silva, S. R. (2025). Corporate sponsorship as cultural policy: tax incentives in Brazilian contemporary art. *International Journal of Cultural Policy*, 1–18.

Eduarda, M., & Wendhausen, V. (2025). Revolution or Risk? Exploring Ai'S Role in Enhancing Museum Visitor Experience. *Journal of Science and Technology of the Arts*, *17*(1), 122–135.

Fortuna, P., & Modliński, A. (2021). A(I)rtist or Counterfeiter? Artificial Intelligence as (D)Evaluating Factor on the Art Market. *The Journal of Arts Management, Law, and Society*, *51*(3), 188–201.

Fortuna, P., Modliński, A., & McNeill, M. (2023). Creators Matter. Perception and Pricing of Art Made by Human, Cyborgs and Humanoid Robots. *Empirical Studies of the Arts*, *41*(2), 331–351.

Franklin, R. G., Goyal, W., Sahu, P. K., Bawa, R. K., Vashisht, N., & Divakaran, P. (2025). Cloud-Based Management of Art Institutions Using Ai. *ShodhKosh: Journal of Visual and Performing Arts*, *6*(1s), 276–286.

Grossi, E., Sacco, P. L., & Blessi, G. T. (2023). Cultural, creative, and complex: A computational foundation of culture-driven urban governance. *Cities*, *140*, 104437.

Hsueh, S.-L., Zhou, B., Chen, Y.-L., & Yan, M.-R. (2022). Supporting technology-enabled design education and practices by DFuzzy decision model: applications of cultural and creative product design. *International Journal of Technology and Design Education*, *32*(4), 2239–2256.

Hu, R. (2025). The Philosophical and Axiological Dimensions of AI in Art: Implications for Creativity and Cultural Value in Artistic Production and Marketing. *Cultura. International Journal of Philosophy of Culture and Axiology*, *22*(3), 140–162.

Huang, P.-C., Li, I.-C., Wang, C.-Y., Shih, C.-H., Srinivaas, M., Yang, W.-T., Kao, C.-F., & Su, T.-J. (2025). Integration of Artificial Intelligence in Art Preservation and Exhibition Spaces. *Applied Sciences*, *15*(2), 562.

Imbernon Valls, U., Casanovas-Rubio, M. del M., Crispí, M., & Armengou, J. (2025). An Integrated Decision-Making Method for Programming Exhibitions in Museums. Application to The CaixaForum Network (Spain). *Journal of Arts Management Law and Society*, 1–23.

Keele, S. (2007). *Guidelines for performing systematic literature reviews in software engineering*. Kitchenham.

Khushboo, Ramu, K., Pavithra, M. S., Kannan, S., Kalia, A., & Phansalkar, S. (2025). Managing Contemporary Art Institutions With Predictive Insights. *ShodhKosh: Journal of Visual and Performing Arts*, *6*(5s), 384–393.

Lee, H.-K. (2022). Rethinking creativity: Creative industries, AI and everyday creativity. *Media, Culture & Society*, *44*(3), 601–612.

Lee, H.-K. (2024). Reflecting on cultural labour in the time of AI. *Media, Culture & Society*, *46*(6), 1312–1323.

Lee, J.-H., Park, C.-W., & Kim, H.-K. (2024). Digital Transformation of cultural heritage for various museum applications. *2024 International Conference on Electronics, Information, and Communication (ICEIC)*, 1–4.

Li, S. (2025). The impact of AI-driven music production software on the economics of the music industry. *Information Development*, *41*(3), 957–967.

Liu, J. (2025). A Review of the Application and Development of Artificial Intelligence Technology in Museums. *Proceedings of the 4th Asia-Pacific Artificial Intelligence and Big Data Forum*, 187–193.

Lockwood, C., Munn, Z., & Porritt, K. (2015). Qualitative research synthesis: Methodological guidance for systematic reviewers utilizing meta-aggregation. *International Journal of Evidence-Based Healthcare*, *13*(3), 179–187.

Manu, A. (2024). Bias and Creative Intent. In *Transcending Imagination* (pp. 71–83). Chapman and Hall/CRC.

Moher, D., Liberati, A., Tetzlaff, J., & Altman, D. G. (2009). Preferred reporting items for systematic reviews and meta-analyses. *BMJ: British Medical Journal*, *339*, 1–8.

Page, M. J., McKenzie, J. E., Bossuyt, P. M., Boutron, I., Hoffmann, T. C., Mulrow, C. D., Shamseer, L., Tetzlaff, J. M., Akl, E. A., Brennan, S. E., Chou, R., Glanville, J., Grimshaw, J. M., Hróbjartsson, A., Lalu, M. M., Li, T., Loder, E. W., Mayo-Wilson, E., McDonald, S., … Moher, D. (2021). The PRISMA 2020 statement: an updated guideline for reporting systematic reviews. *BMJ*, *372*, 1–9.

Pathak, A., Bhilare, M., Kalra, H., Gupta, M., Jancy, S., & Rathore, A. (2025). The role of AI in managing performing arts institutions. *ShodhKosh: Journal of Visual and Performing Arts*, *6*(1s), 53–62.

Putra, R. S., Juneja, B., Kumari, H., Kaushik, N., Dwibedi, R. K., Rawat, K., & Barkade, S. S. (2025). Augmented Reality and Ai in Public Art Management. *ShodhKosh: Journal of Visual and Performing Arts*, *6*(5s), 427.

Radke, M., Lepa, D. S., & Panlasigui, M. (2025). Bach, Beethoven and Brahms again? A computational view on the de facto canon of classical orchestral music in Germany and the USA at the beginning of the 21st century. *Poetics*, *110*, 102004.

Rindzevičiūtė, E. (2022). AI, a wicked problem for cultural policy? Pre-empting controversy and the crisis of cultural participation. *International Journal of Cultural Policy*, *28*(7), 829–844.

Saputra, R. (2025). STEM-Enabled Governance for Cultural Heritage: Integrating Digital Innovation and Policy in Indonesia. *Journal of Ethnic and Cultural Studies*, *12*(5), 325–344.

Sarna, S., Bibhu, V., Das, D., Singh, Y., Guntaj, J., Rajagopal, S., & Deshpande, A. A. (2025). Intelligent Curation of Digital Portfolios for Artists. *ShodhKosh: Journal of Visual and Performing Arts*, *6*(4S), 64–75.

Singh, A. (2025). Integrating Artificial Intelligence in Enhancing Cultural Tourism Experiences. In *Technological Innovation in Global Cultural Tourism* (pp. 23–40). IGI Global Scientific Publishing.

Singh, P., Poornima, S., Singla, A., Shahare, D. Y., Sharma, D., & Jadhav, Y. (2025). Managing Art Residencies Using Ai Platforms. *ShodhKosh: Journal of Visual and Performing Arts*, *6*(1s), 370–379.

Singh, S. P., Khan, A. K., Bhatt, R., Khurana, S., Solanki, S., Upadhyay, S., & Patil, M. (2025). Sustainable Management of Folk Art Through Data Analytics. *ShodhKosh: Journal of Visual and Performing Arts*, *6*(4S), 289–298.

Szostak, M., & Modliński, A. (2025). Artificial intelligence in aesthetic situation management: new solutions supporting or substituting an art creator. *Creativity Studies*, *18*(2), 558–569.

Terui, T., & Chen, J. (2025). Generative AI, copyright, and cultural policy: understanding the mechanisms behind Japan and Singapore's AI-friendly approaches. *International Journal of Cultural Policy*, 1–19.

Zamzuri, A., Suwondo, T., Wahyuni, D., Satiyoko, Y. A., Saptawuryandari, N., & Apriaman, A. L. (2025). Sasak Puppetry, Detraditionalization, and Cultural Policy: an Interpretative Phenomenology Analysis. *Humanities, Arts and Social Sciences Studies*, *25*(2), 498–510.

Zhang, J. (2025). Artificial Intelligence Contributes to the Creative Transformation And Innovative Development of Traditional Chinese Culture. *International Journal of Computational and Experimental Science and Engineering*, *11*(1), 516–522.