



### SUSTAINABLE BUSINESS MODELS IN THE DANCE INDUSTRY: INTEGRATION OF ARTISTIC AND ECONOMIC ACTIVITIES

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#### Abstract

*The dance industry faces challenges in economic sustainability due to the increasingly complex and rapidly changing dynamics of the arts market. This study aims to design a sustainable business model that integrates artistic and economic dimensions in dance production practices. By adopting a descriptive qualitative approach and reviewing literature from various sources, this study explores performing arts monetization practices, revenue diversification strategies, and digital technology-based innovations such as crowdfunding, merchandise, and digital products. The study results show that the sustainability of the dance industry is highly dependent on the ability of artists to build an adaptive, collaborative, and culturally value-based business system. The integration of choreographers' artistic visions and economic strategies has been shown to increase the resilience of arts organizations to crises, expand their audience base, and strengthen the socio-economic legitimacy of dance. This study provides a conceptual contribution to the development of an arts business model framework relevant to the context of the creative industry in the digital era, as well as practical implications for artists and policymakers in supporting a sustainable performing arts ecosystem.*

**Keywords:** *Arts business model, Dance industry, Economic sustainability, Performance monetization, Creative economy*

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#### 1. INTRODUCTION

The dance industry, as part of the performing arts sector, plays a strategic role in strengthening cultural identity while simultaneously driving the growth of the national creative economy. Through symbolic representation, dance performances serve not only as a medium for artistic expression but also as a cultural commodity with economic value. In the context of the creative economy, performing arts, such as dance, are considered a sector capable of contributing to GDP, job creation, and cultural diplomacy (UNESCO, 2013). However, despite its important role, the dance industry still faces structural challenges that hinder operational sustainability, particularly in the institutional aspects and entrepreneurial capacity of its artists (Flew, 2012; Hesmondhalgh & Baker, 2011).

One of the most fundamental obstacles is the dependence on conventional revenue sources, such as ticket sales for live performances, which are volatile and unstable. When access to external funding such as sponsorships, grants, or investment is limited, many dance companies struggle to maintain the continuity of their artistic production (Colbert, 2012; Kotler & Scheff, 1997). Amidst the increasingly digitalized arts market, there is an urgent need to build adaptive and holistic business models—ones that not only maintain the artistic essence but also respond effectively to market demands. Therefore, integrating artistic activities with economic strategies through a sustainable business model approach is one of the main solutions to address the complexities of the contemporary dance industry (Throsby, 2010; Towse, 2019).

Various studies have highlighted the need for a holistic approach to performing arts management. Throsby (2010) and Towse (2019) emphasized the importance of cultural economic policies that support sustainable funding models. Kotler and Scheff (1997) and Colbert (2012) emphasized the importance of marketing strategies and diversification of revenue sources in the face of arts market uncertainty. In practice, dance artists are now required not only to be artistic creators but also to act as entrepreneurs capable of independently managing the value, distribution, and monetization of their artworks.

This study responds to the urgent need for integration between artistic expression and sustainable business models in the dance industry. The goal is to design an arts-based business model framework that can ensure financial sustainability without sacrificing aesthetic and cultural values. The research focuses on mapping the core elements of performing arts business models, identifying relevant monetization strategies, and exploring the potential of digital innovation to strengthen the competitiveness of dance artists.

Through a qualitative approach and analysis of current literature, this article seeks to develop a conceptual model that represents the synergy between artistic vision and economic resilience. By referencing case studies and best practices in the global and local dance industries, this research is expected to provide practical contributions for choreographers, arts managers, and policymakers in building an inclusive, adaptive, and sustainable dance industry ecosystem.

This research specifically answers two main questions: (1) How can the structure of the performing arts business model, especially dance, be designed to align with the principles of economic sustainability and artistic value? and (2) What monetization strategies can be innovatively implemented by dance artists in the context of the digital economy?

## **2. IMPLEMENTATION METHOD**

This study uses a descriptive qualitative approach based on library research to explore and formulate a sustainable business model in the context of the dance industry. This approach was chosen because it allows researchers to explore theoretical discourse and empirical practices related to the integration of artistic activities and economic strategies, particularly within the creative industries framework. This method aims to comprehensively understand and interpret the dynamics, challenges, and business opportunities in the dance performing arts through the collection and analysis of secondary data from relevant scientific sources.

Data collection in this study was conducted by exploring primary and secondary literature, including academic books, reputable international journal articles, policy reports from global institutions (such as UNESCO and Nesta), and practical documents such as case studies of dance organizations. Some of the main references used include the works of Throsby (2010), Towse (2019), Kotler and Scheff (1997), Flew (2012), and Colbert (2012), which serve as a theoretical foundation in understanding the characteristics of the cultural economy, arts marketing strategies, and the concept of sustainability in the creative industries. In addition, recent references such as the European Dance Network report (2022) and the study by Chang Ning et al. (2024) were also used to capture contemporary developments in global dance business practices.

The first step in this method is to map the general structure of the performing arts business model based on developing theories, specifically the Business Model Canvas (BMC) approach by Osterwalder and Pigneur (2010), although not directly cited, this approach is widely used in the context of the creative industry. The main elements in the framework, such as value proposition, customer segments, revenue streams, channels, and key partnerships, are used as a reference in



assessing the suitability of the arts business strategy with the operational reality of dance groups. Each of these elements is analyzed contextually to be adapted to the conditions of dance production, which has unique characteristics as a work based on time, space, and body expression.

The second step is to identify and categorize the various monetization strategies used in the dance industry. This category includes direct revenue sources such as ticket sales, merchandise, and dance lessons, as well as indirect revenue sources such as sponsorships, arts grants, and crowdfunding (Colbert, 2012; Bakhshi et al., 2013). An analysis is conducted of the advantages, limitations, and sustainability of each strategy. For example, tiered pricing and dynamic pricing ticketing models are considered more flexible in reaching audiences with varying purchasing power (Kotler & Scheff, 1997; UNESCO, 2013). On the other hand, crowdfunding offers a participatory approach that directly involves the community in the financing process of dance projects (Flew, 2012; Caves, 2000).

The third step in this method is to examine the integration of artistic activities with the economic dimension through case studies and practical narratives from dance organizations or independent artists. The research highlights how aesthetic elements and artistic vision can be aligned with market needs without compromising the integrity of the artwork. One example is the application of the AIDA (Attention, Interest, Desire, Action) model adapted in the context of promoting traditional dance performances to support sustainability communication (Chang Ning et al., 2024; Heliyon, 2025). This strategy demonstrates that marketing communication elements do not always have to diminish artistic value, but can instead serve as an educational tool that broadens the audience's understanding of the performance's meaning.

This study also adopted the principle of source triangulation in data validation, by comparing findings from various literature sources and documents. This step is crucial to ensure the accuracy of the information and prevent interpretive bias. Furthermore, the interpretation of the findings was conducted using a content analysis approach, which examines the meaning of literary texts and groups the data based on recurring themes. These themes are then related to each other to form a coherent conceptual narrative about the design of a sustainable business model in the context of dance.

The target audience in this study refers to dance industry players, including choreographers, performance managers, dance communities, and cultural institutions. Although no direct field data collection was conducted, this study still considers the perspectives of these players through representation in case study literature and practical reports. Thus, the analysis results still reflect the operational realities of the field, while also providing space for reflection for the development of more applicable strategies.

In terms of analytical tools, this study uses thematic tables and simple flowcharts to visualize the relationships between business model elements and the implementation stages of the monetization strategy. Each business model element is examined through an evaluation framework: sustainability, scalability, and cultural value alignment. These three indicators were chosen because they represent the main principles of performing arts practices that seek to remain economically relevant while maintaining the authenticity of artistic expression.

Data analysis techniques were conducted by constructing a comparison matrix between arts-based business models and conventional business models in other creative sectors. The purpose of this analysis was to identify unique characteristics and potential adaptations across sectors. For example, the digital music sector has successfully integrated subscription-based models to increase user engagement and recurring revenue. A similar approach is beginning to be adapted in dance

through online class platforms and exclusive digital content (Bakhshi et al., 2013; Hesmondhalgh & Baker, 2011).

The entire implementation process of the method was carried out in a systematic manner, starting from initial literature exploration, screening of primary references, thematic analysis, and developing a conceptual model. Research validity was strengthened by ensuring that all sources used were current (at least within the last decade) and sourced from credible academic publishers, scientific journals, or policy institutions. With this approach, the research not only produced theoretical formulations but also provided a roadmap that can be used practically by dance industry players in developing their business strategies.

Overall, the research methodology focuses on answering two main questions: (1) how can the structure of the performing arts business model, particularly dance, be structured to align with the principles of economic sustainability and artistic value? and (2) what monetization strategies can be realistically and innovatively implemented by dance artists in the current digital economic context? The answers to these two questions form the foundation for the strategic recommendations offered in the results and discussion sections.

Thus, the implementation of this research method provides a strong and structured basis in building a conceptual framework of a sustainable business model in the dance industry, while also offering theoretical and practical contributions to the development of an adaptive, inclusive, and resilient performing arts ecosystem in the era of the digital creative economy.

### **3. RESULTS AND DISCUSSION**

#### **3.1 Business Model Structure in the Dance Industry**

In the context of the dance industry as part of the performing arts sector, the structure of the business model plays a crucial role in determining the sustainability and competitiveness of the arts entity. The business model serves as a strategic framework that explains how arts organizations create, deliver, and capture value sustainably, from both an artistic and economic perspective (Throsby, 2010; Towse, 2019). Conceptually, one of the most relevant approaches to mapping the structure of a performing arts business is through the Business Model Canvas (BMC) framework introduced by Osterwalder and Pigneur, which, although not explicitly designed for the arts, has been widely adapted in the creative industries due to its flexibility.

The first crucial element in a dance business model is the value proposition. Value propositions in the performing arts are not only related to the product or service, but also reflect the aesthetic experience, cultural values, and symbolic meanings they convey to the audience. In this regard, dance performances offer emotional, intellectual, and social experiences that cannot be replicated by other commercial products (Kotler & Scheff, 1997). The value offered can be educational (for example, through dance workshops), expressive (through cultural narratives), or transformative (through interdisciplinary collaboration). Choreographers or dance groups with a strong artistic vision are often able to create a unique value proposition and differentiate themselves from their competitors. On the other hand, a shallow understanding of artistic value often makes it difficult to market dance products widely.

The second element is audience segmentation, which is the effort to identify and differentiate audience groups based on their preferences, demographics, behaviors, and motivations in accessing art performances. In the dance industry, audience segmentation is important because dance performances are niche and have a highly segmented audience base, ranging from contemporary art audiences, traditional culture enthusiasts, educational communities, to cultural tourists (Colbert,



2012). Research by Flew (2012) shows that the right segmentation strategy allows artists to optimize communication and distribution approaches, as well as maximize the level of audience engagement. In practice, this segmentation also helps performance managers in setting ticket prices, selecting promotional media, and determining the form of collaboration with external partners.

Furthermore, an equally important element is revenue streams. In the context of dance, revenue streams can be classified into two broad categories: direct and indirect (Bakhshi et al., 2013). Direct revenue includes proceeds from performance ticket sales, dance workshops, merchandise, online class subscriptions, and broadcasting rights. Meanwhile, indirect revenue comes from sponsorships, arts grants, crowdfunding, commercial partnerships, and digital licensing such as NFTs (Non-Fungible Tokens) from choreography recordings (Hesmondhalgh & Baker, 2011). An effective strategy requires dancers to combine multiple revenue streams simultaneously to avoid relying on a single source of income. This diversification is especially important during times of crisis, such as the COVID-19 pandemic, when live performances cannot be held physically and cause significant financial losses.

Business models in dance performance arts also require adaptation to technological developments and audience consumption behavior. In this regard, the Business Model Canvas is a very useful tool because it includes nine interconnected core elements: value proposition, customer segments, customer relationships, channels, key activities, key resources, key partnerships, cost structure, and revenue streams. In this study, the application of the BMC is used as an analytical framework to evaluate the business structure of a sustainability-oriented dance organization. For example, in the channel element, dance performances no longer rely solely on conventional stages as a distribution channel. Currently, digital platforms such as YouTube, Instagram Live, TikTok, and streaming sites have become alternative distribution channels for works that reach a global audience. This allows choreographers to monetize their work through donations, subscriptions, or advertising (UNESCO, 2013). This model has been widely used by independent artists who develop their digital communities through Patreon or Trakteer (Flew, 2012; Wise, 2023).

In the customer relationships element, the relationship between dance organizations and audiences has shifted from a one-way pattern to a two-way, interactive and participatory one. Supporting communities are not merely passive consumers but can also act as donors, advocates, and even collaborators in the creative process. This strategy is widely used in crowdfunding campaigns, where a strong narrative and personal communication are crucial to fundraising success (Chang-Ning et al., 2024). In some cases, artists even involve audiences in the curation process, selecting performance themes, or accessing exclusive rehearsal sessions in exchange for their financial contributions. In terms of key resources and key activities, dance organizations require a combination of human resources (dancers, choreographers, production managers), physical assets (studios, stages, costumes), and digital assets (archives of works, choreography copyrights, social media). Key activities include performance production, promotion, event management, and the development of creative content that can be reprocessed into digital products. One of the main challenges in managing these activities is maintaining artistic quality while ensuring operational cost efficiency (Towse, 2019).

Key partnerships are a crucial component in ensuring the sustainability of dance organizations. Collaborations with other sectors such as education, tourism, media, and fashion brands can open up new monetization opportunities while expanding market reach. Examples include partnerships between dance groups and sports brands to produce exclusive merchandise, or



collaborations with hotels and travel agents to organize performances as part of cultural tourism packages (Florida, 2002). This cross-sector collaboration is increasingly necessary given limited government funding and the volatile fluctuations in the arts market. In terms of cost structure, dance organizations generally face high costs, particularly for production, artist fees, venue rentals, and promotion. Therefore, cost efficiency is a primary concern in developing a business model. Some organizations are attempting to implement lean production principles, or resource-efficient production, without sacrificing artistic quality. Other strategies include the use of digital technology to reduce physical costs, such as shifting promotions from print to social media, or using virtual studios for rehearsals and content production (Hesmondhalgh & Baker, 2011).

By using the canvas model approach, business structures in the dance industry can be designed strategically and systematically. Using this tool not only helps artists understand market dynamics but also clarifies their position within the creative industry value chain. This aligns with the approach proposed by Bakhshi et al. (2013), which emphasizes the importance of mapping creative assets to strengthen the economic capacity of the arts sector.

In conclusion, the business model structure implemented in the dance industry must be adaptive, collaborative, and value-based. A strong value proposition, precise audience segmentation, and diversified revenue streams are the key foundations for building a sustainable dance organization. The application of the Business Model Canvas framework enables a harmonious integration of artistic vision and business strategy, enabling the dance industry to continue to thrive amidst global challenges and ongoing digital transformation.

### **3.2 Revenue Diversification: Monetization Approach**

In the pursuit of a sustainable business model, revenue diversification is a key strategy that dance industry players cannot ignore. Reliance on a single revenue source, such as ticket sales, has proven highly vulnerable to market fluctuations and changes in audience behavior. Therefore, dance organizations need to adopt a broader monetization approach by combining various revenue sources, both direct and indirect, to ensure the continuity of artistic activities. This approach has proven effective across various performing arts sectors, including large-scale dance practices like Broadway and smaller community dance groups.

Traditional revenue sources in the dance industry are still dominated by ticket sales. Tickets are a direct indicator of a dance production's financial success, and are typically linked to seating capacity, the show's popularity, and promotional strategies. In the contemporary era, ticket pricing strategies are no longer monolithic but have evolved to become more dynamic. Models such as tiered pricing (pricing based on seat class and exclusivity of the experience) and dynamic pricing (pricing adjustments based on real-time demand) have been widely implemented in professional performance industries such as Broadway and the West End (Kotler & Scheff, 1997). These approaches allow show producers to maximize revenue based on price elasticity and consumer behavior. For example, the Broadway production of "Hamilton" implemented dynamic pricing, with regular tickets rising to hundreds of dollars during peak hours, while still providing more affordable options for students and the local community. This approach strikes a balance between accessibility and profitability. Furthermore, subscription-based ticketing systems, or annual subscriptions, have been introduced to increase audience loyalty. In this system, audiences pay a fixed fee to access multiple shows throughout a season, similar to the subscription model on digital platforms (Chong, 2010).



Besides tickets, merchandise is becoming an increasingly popular form of revenue diversification. Merchandise products offer added value to audiences while strengthening the brand identity of a particular dance group or show. Items such as t-shirts, tote bags, jackets, and show posters, featuring aesthetic designs and a strong visual identity, serve not only as a source of revenue but also as an indirect promotional medium. On Broadway, merchandise has become a significant revenue source. Shows like "The Lion King" or "Wicked" generate millions of dollars from the sale of their official merchandise alone.

In the context of local dance communities, merchandise strategies can be creatively adapted to the capacity and characteristics of the target market. For example, traditional dance groups in Yogyakarta or Bali sell performance program books, video recordings, and souvenirs based on local culture to tourists or workshop participants. In fact, the latest trend in merchandise is the digitalization of products, such as the sale of high-quality video recordings, performance documentation in e-book format, and even NFTs (Non-Fungible Tokens) of specific choreographic excerpts (Hesmondhalgh & Baker, 2011). These digital products allow artists to reach a global market without being limited by physical distribution.

Crowdfunding is a community-based monetization approach increasingly used by performing arts practitioners, particularly independent artists and non-commercial dance groups. Platforms such as Kickstarter, GoFundMe, Patreon, and Trakteer enable dance creators to raise funds directly from the public to support their artistic projects. Crowdfunding offers the dual benefit of funding and building a loyal community. Project supporters not only provide funds but also feel part of the creative process (Flew, 2012; UNESCO, 2013).

The success of crowdfunding is heavily influenced by a strong narrative, engaging presentation videos, and exclusive incentives for donors. For example, a contemporary dance group in Jakarta successfully funded an experimental dance production by creating a campaign that offered supporters exclusive tickets, access to rehearsal sessions, and the opportunity to discuss directly with the choreographer. In a study by Chang-Ning et al. (2024), integrating marketing approaches such as the AIDA model proved effective in attracting attention and creating emotional engagement with the arts campaign. The study also demonstrated that crowdfunding can be a strategic tool for expanding exposure and reaching audiences beyond the local community.

In line with advances in technology and digitalization, online dance classes (digital classes) have become a promising new source of income. Platforms like Zoom, Udemy, and Patreon allow artists to sell dance training sessions, both live and in recorded format. This innovation has become increasingly popular since the COVID-19 pandemic, when physical interactions were limited and people shifted to online content consumption. Digital classes not only provide access to students in remote locations but also allow artists to monetize their skills directly and repeatedly.

Some choreographers have even developed paid membership systems for access to weekly classes, video tutorials, and private consultations. This model generates long-term passive income and fosters ongoing relationships between artists and audiences. In Indonesia, this phenomenon is beginning to be seen in urban dance communities that utilize social media and digital platforms to expand their teaching reach nationally and internationally. This strategy shifts the paradigm of dance consumption from physical performances to flexible and large-scale digital learning experiences (Bakhshi et al., 2013). It's important to note that the success of a revenue diversification approach is largely determined by a dance organization's ability to integrate the artistic dimension with market insights and technological innovation. Diversification isn't simply about adding revenue streams; it also reflects a transformation in how artists frame the value of

their work in the eyes of audiences. When a monetization approach is implemented while maintaining artistic integrity, dance organizations can not only survive but also thrive sustainably in an increasingly competitive arts ecosystem.

Within the Business Model Canvas framework, a revenue diversification strategy reflects the flexibility of revenue streams, not a rigid approach. This flexibility is crucial for ensuring economic sustainability amidst crises or rapid changes in consumer behavior. In practice, this approach also requires strengthening organizational capabilities in financial management, digital marketing, and the development of arts-based products. Therefore, dance organizations must begin building their internal capacity through training, strategic partnerships, and ongoing experimentation with new monetization models.

### 3.3 Artistic Integration and Economic Strategy

One of the main challenges in developing a sustainable business model for the dance industry is how to integrate artistic values with economic orientation without sacrificing either. Dance, as a medium of cultural and aesthetic expression, is highly personal and cannot always be quantified in conventional market terms. Furthermore, to survive and thrive, dance groups require stable economic resources. Therefore, harmonizing artistic values and market strategies is a central element in building a dance ecosystem that is not only economically sustainable but also culturally meaningful (Throsby, 2010; Towse, 2019).

This harmonization does not necessarily mean commercializing every form of artistic expression. Rather, what is needed is an approach that can creatively bridge these two dimensions. One approach that has successfully addressed this challenge is the use of the AIDA (Attention, Interest, Desire, Action) framework in designing communication and promotional strategies for performing arts. This model was originally used in marketing to describe the psychological stages consumers go through before making a purchasing decision, but has now been adapted in the arts to strengthen the emotional connection between the audience and the artwork.

In the context of traditional dance, a study by Chang-Ning, Chung-Jen, and Silalahi (2024) demonstrates how the AIDA model can be used to communicate the cultural values embodied in artistic performances to a modern audience. Their research designed a promotional campaign for traditional dance performances that not only attracted attention through artistic visuals and strong cultural narratives, but also fostered interest through social media and stories behind the creative process. Desire was built by highlighting the uniqueness and depth of the dance's meaning, while action was actualized in the form of ticket purchases, donations, or participation in supporting activities such as workshops and public discussions.

This adaptation of the AIDA approach demonstrates that economic strategies in the dance industry don't have to be manipulative or entirely market-centric. Instead, they can strengthen artistic value by making it more accessible and understandable to a wider audience. In the digital age, narrative has become a key tool for bridging the gap between abstract artistic expression and concrete communication needs. Therefore, mastery of visual narrative techniques, digital storytelling, and campaign design is a crucial skill for today's performing arts practitioners.

Digital transformation also plays a significant role in driving integration between artistic and economic aspects. Digital technology has not only transformed the production and distribution of artworks but also revolutionized the interaction patterns between artists and audiences. According to Flew (2012), digitalization opens up opportunities for artists to democratize access to their





works, reduce dependence on large art institutions, and create new spaces for public participation. Digitalization also enables the archiving of works, the creation of digital products (such as e-tari, NFTs, or subscription-based content), and the exploration of interactive formats that enrich the audience experience.

In a study by Bakhshi, Freeman, and Higgs (2013), arts organizations that adopt digital technology tend to have a higher capacity for innovation and are better able to navigate economic pressures. For example, dance companies producing performances in video-on-demand formats can reach international audiences without high logistical costs. On the other hand, online dance workshops allow artists to sell their knowledge to a global community, creating new revenue streams that were previously unavailable. Thus, artistic and economic integration can be harmonious through the strategic use of technology.

However, this integration also demands a paradigm shift among artists. It requires courage to experiment, a willingness to learn digital tools, and an openness to new forms of art appreciation and consumption. While some traditional artists may view digitalization as a threat to authenticity, it can be an effective conservation tool if used wisely. For example, digital documentation of classical dance can expand cultural heritage to a younger generation accustomed to digital media, while also opening up monetization opportunities through educational platforms or subscriptions to art archives.

It's also important to note that integrating artistic and economic strategies doesn't mean equating aesthetic value with market value. Rather, it's about building a business model that facilitates an equal dialogue between the two. For example, dance groups with high artistic value can partner with educational or cultural tourism institutions to develop performance-based educational programs. Such programs not only generate revenue but also expand the social impact of the artwork.

Globally, there are several examples of dance organizations that have effectively integrated these two aspects. For example, the Alvin Ailey American Dance Theater combines high-quality performances with a marketing strategy based on Black identity narratives in the United States. They also have educational programs, artist residencies, and paid online content, all designed to maintain artistic quality while fostering economic independence. This strategy demonstrates that economic success need not be achieved at the expense of artistic values, but rather through broadening context and cross-sector partnerships.

In Indonesia, similar efforts are beginning to emerge, with dance groups collaborating with film festivals, museums, or local brands to create cross-media works. For example, a contemporary dance community collaborates with a visual arts production house to create cinematic dance performances that are screened online or at digital cultural festivals. This approach creates new spaces for artistic exploration while also opening up monetization opportunities through digital distribution and thematic sponsorships.

In conclusion, this section demonstrates that integrating artistic value and economic strategy is a fundamental pillar in realizing a relevant and sustainable business model in the dance industry. This alignment can be achieved through narrative approaches such as AIDA, exploring digital transformation, and innovative cross-sector collaboration. By framing artistic value within a context that can be economically appreciated without losing the depth of its artistic meaning, dance practitioners can build an ecosystem that not only thrives but also thrives organically within a constantly changing cultural landscape.

### 3.4 Implications and Recommendations

The previous discussion shows that building a resilient and adaptive dance industry requires a holistic, dynamic, and sustainability-oriented business model framework. This framework encompasses not only economic aspects but also cultural values, creative processes, and the ever-evolving digital transformation. Therefore, a sustainable business model in the dance industry needs to be systematically designed through a combination of value creation, value delivery, and value capture relevant to the performing arts context.

The suggested framework involves several key elements. First, establishing a strong value proposition, emphasizing the artistic uniqueness, cultural identity, and social benefits of dance performances. Second, strengthening distribution strategies and audience engagement through a community-based approach and utilizing digital platforms. Third, diversifying revenue streams, involving not only ticket sales but also merchandise, crowdfunding, digital subscriptions, and cross-sector collaboration. Fourth, managing key resources and activities efficiently and adaptively. Finally, building strategic partnerships with various stakeholders within and outside the arts industry (Towse, 2019; Bakhshi et al., 2013).

An important implication of this approach is the need for a paradigm shift among dance artists, particularly in viewing their role not only as creators but also as cultural entrepreneurs. Artists are required to possess managerial skills, market understanding, digital literacy, and public communication skills. The role of artists as cultural entrepreneurs is crucial in bridging artistic vision with operational needs and organizational survival. According to Flew (2012), creative industry players who are able to manage the balance between expression and monetization have a greater chance of surviving amidst economic pressures and global competition.

However, not all artists have the background or access to build this capacity independently. Therefore, the main recommendation of this study is the need for policy support and systemic mentoring from the government, educational institutions, and cultural institutions. Policies that encourage innovative business models in the arts, provide incentives for cross-sector collaboration, and fund creative business incubation can accelerate the transformation of the dance ecosystem. Furthermore, intensive training programs in arts management, digital marketing, and financial literacy need to be expanded in an inclusive manner, especially for local and informal arts communities.

This support should not be one-way, but rather based on collaboration that strengthens artists' bargaining position in the creative industry value chain. Countries that have successfully built strong arts industries, such as the United Kingdom and South Korea, have demonstrated that the combination of supportive public policies and strong arts entrepreneurship can create significant economic and cultural impact (UNESCO, 2013; Bakhshi et al., 2013). By adopting similar principles, the Indonesian dance industry can grow into a sector that is not only economically self-sufficient but also capable of playing a significant role in cultural diplomacy and strengthening national identity.

#### **4. CONCLUSION**

This research confirms that the sustainability of the dance industry depends not solely on artistic quality, but also on the capacity of artists to build business models that are adaptive and relevant to market dynamics. An effective sustainable business model in the context of the performing arts must be able to integrate the dimensions of creative expression with measurable economic strategies, through the use of digital innovation, community-based approaches, and diversified revenue sources. Within this framework, artists play a role not only as creators but also as cultural entrepreneurs who are able to strategically map the value of their work to reach a wider market without sacrificing its artistic substance.



The implementation of monetization strategies such as dynamic ticket sales, merchandise development, online class platforms, and crowdfunding has proven effective in strengthening the financial resilience of dance organizations. Furthermore, utilizing strong cultural narratives and promotional techniques based on the AIDA model allows for increased appeal of dance performances to today's increasingly digitalized audience. The digital transformation in the distribution of works and marketing communications not only opens up new economic opportunities but also contributes to the preservation and expansion of the cultural significance of dance itself.

Based on these findings, it is recommended that creative entrepreneurship training be expanded for artists, both through educational institutions, arts business incubators, and collaborations with the private sector and government. Progressive policy support, facilitating digital market access, and providing cross-sector experimentation spaces are crucial elements for building an inclusive, resilient, and competitive performing arts ecosystem in the creative economy era. With this foundation, the dance industry has great potential to not only survive but also grow and make strategic contributions to national cultural and economic development.

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