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TikTok Promotes the Development of Concerts and Cultural Tourism Consumption

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Abstract. The concert industry keeps growing at a fast pace, and fan culture has become increasingly established over recent years. Concerts are no longer limited to simple live music performances. Instead, they have evolved into comprehensive cultural activities that combine music experiences, social interactions, and local urban cultural tourism consumption. Lots of previous studies focus on social media promotion of concerts, fan participation behaviors, and the related economic effects. However, most scholars put various social media platforms into one category for analysis. Only a small number of researchers conduct systematic discussions on the promotional modes used on TikTok. In addition, sufficient empirical studies are still lacking to explain the connection between short-video promotion, the expansion of the concert industry, and cultural tourism consumption. This paper investigates TikTok's algorithm recommendation mechanism and meme marketing approaches. It aims to clarify the internal relationship covering online promotion, audiences' offline concert participation, and tourism consumption stimulated by live shows. The research conclusions can deliver practical suggestions for relevant operators in the performance industry.

Keywords: Social media marketing, fan economy, online promotion, cultural-tourism integration

1. Introduction

A concert refers to a singing performance event where singers or bands perform live for a live audience at a specific venue (such as stadiums, theatres, or live houses). Most are equipped with professional audiovisual equipment such as sound systems, lighting, stage sets, costumes, and props to create an immersive and atmospheric viewing experience. The content of the concern always includes singers singing multiple songs. Sometimes it follows a specific theme or storyline to arrange the setlist and performance order, and includes segments such as VCR short videos, musician introductions, and interactions between singers and the audience. The form of the concert can be divided into live house concerts, medium-sized theatre concerts, and large stadium concerts. From the form, it can be divided into solo tours, joint concerts, and music festival performances. It is different from simply listening to songs. The core value of concerts lies in their liveness. Audiences and singers share the same physical space. The experience of sound waves, visual impact, and collective emotional resonance in real time cannot be replicated. Nowadays, with the great

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development of fan culture, concerts undertake multiple functions such as community identity, urban culture, tourism linkage, and social media topic generation. They have evolved into complex cultural events about music, visuals, social interaction, and consumption.

In recent years, the concert industry has achieved increased popularity and has become a compound cultural practice integrating music performances, visual symbols, and community interactions. Meanwhile, fans' participation has extended from the concert venue to social media platforms after the show. They repeatedly discuss and deeply interpret details of VCRs, lyrical meanings, costume color schemes, and so on, forming a community cultural phenomenon known as the carnival of decoding. Not only that, with the growth of the concert market, but the concert box office revenues have also broken records, and the proportion of audiences traveling across cities to attend concerts is relatively high. Large-scale performances are playing an increasingly important role in boosting consumption in related sectors such as transportation, accommodation, and catering. Concerts are not only a form of musical consumption but also become an important force in improving the urban cultural and tourism economy.

The previous research related to the fans' culture and concert studies mainly unfolds from three perspectives. First, social media and concert dissemination. Some previous research has shown that social media is embedded throughout the entire concert process, from pre-launch warm-up to live interaction and post-event dissemination, no longer just a simple channel for information release. Second, short video platforms and fan participation. Research by Felix et al., Bennett, Upham et al., and Cho et al. points to a growing interest in the relationship between live events and urban development [1-4]. Platforms like TikTok rely on algorithmic recommendation mechanisms to push performance content to a broader user base, achieving a "seeding." Third, the economic boost effect of concerts. Research by Maulana et al. and Fang et al. confirms that concerts have a clear economic impact on consumption at the venue [5, 6].

However, most existing studies discuss different social media platforms collectively. There are two research gaps in the current literature. First, a few of the above-mentioned studies mention promotion on TikTok. Most of them focus more on fan groups and urban cultural tourism, lacking an investigation into the promotion mechanism itself. Second, the complete transmission chain among short-video promotion, the growth of the concert industry, and cultural-tourism consumption has not yet been verified by empirical research. Therefore, this research will use a literature review method to explore three key issues and investigate the issues related to short video platforms and the conversion chain to cultural tourism.

2. Social media marketing and its transformative impact on the concert industry

The concert business has changed a lot in recent years. Social media seems to be at the heart of that change. Researchers have started to pay closer attention to this development.

Felix et al. came up with a four-part model for social media marketing [1]. The four parts are resonance, identification, engagement, and presence. The authors made the case that companies should not treat social media as a one-way channel for pushing out messages. On these platforms, users come across short clips of performances and videos made by other fans. These posts often spark emotional reactions. They can also make audiences feel more connected to certain artists. That kind of exposure often drives people to buy tickets. For the most dedicated fans, the behavior goes further. They pick up branded items associated with the artist. Those purchases help preserve the connection over a longer period.

This model pointed toward a different way of thinking about social media marketing. It is not enough to just send information out. What matters more is cultivating ongoing relationships between

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brands and their followers. Achen made a related observation [7]. He took the view that social media really matters because it brings fans and artists closer together. Fans take on the role of promoters. They share news about performances with their own networks. That sharing increases public awareness of upcoming shows. The outcome works well for both sides. Artists become better known. Their management teams collect higher earnings. Still, not all fan-artist relationships are equally strong. The strength depends on which platforms fans prefer and the ways they get involved.

Bennett pointed out that what fans say online has become part of attending a concert [2]. After the show ends, fans often head to Instagram or TikTok to say thanks. Some of them put together their own video clips. By doing this, they keep the concert experience going. Cho et al. looked at the same topic from an economics standpoint [4]. Their work showed that online conversations help drive ticket sales. Word-of-mouth plays a larger role in concert attendance than many people realize. Upham et al. examined viewer behavior during BTS's online performances [3]. They found that fans leave comments and send emojis while the show plays. Those small interactions help make a digital broadcast feel more like a shared physical event. Looking at them together, these studies point to a broader takeaway. Social media is not just an advertising tool for concerts. It now touches nearly every part of the process, starting from early publicity all the way through to the performance itself.

3. Short-video platforms and the new wave of fan interaction

Recent studies have paid more attention to short-video platforms. Researchers are particularly interested in how these platforms shape cultural consumption. Lee et al. found that viewers sometimes decide to visit a place after watching a short video about it [8]. This suggests that short videos have a strong "seeding" effect. They can turn what people see online into real-world actions. Evandro Oliveira examined how musicians promote their work on social networks [9]. The study argues that social media helps bring artists closer to their fans. It also enables real-time communication between them. The same research looked into young people's usage patterns on TikTok and Instagram. The findings show that algorithmic recommendations play a key role. They largely determine what event information users see. They also shape what performances users end up being interested in.

Meanwhile, fan culture has started to receive more scholarly attention as well. Scott introduced an idea he labeled "fan funding" [10]. In plain terms, this is what people now call buying merchandise. Some shorten it to "merch." Devoted fans do not stop at purchasing concert tickets. They also spend on branded items linked to the artist. These purchases are not purely about possession. On one level, they work as a public display of support. Fans want to show which side they are on. On another level, these purchases function as a casual form of advertising. When others observe this behavior, they may get curious. Some may feel influenced by what they see. A few of them might go on to buy tickets for themselves. That sets off a chain reaction. The audience pool expands beyond the most committed fans. It broadens to include more casual attendees. More attendees mean more money circulating in the local economy. That extra spending can help the surrounding area in multiple ways. Hotels benefit. Restaurants benefit. Other services that cater to concert visitors also benefit. Zhu and Zhang selected one specific event for their analysis [11]. They focused on the TF Boys' concert held in Xi'an. The event generated substantial public interest. The researchers set out to explore whether fan communities shape how a city is perceived. Their findings were notable. Fans have essentially become unpaid promoters for the city. The study operated within the Cultural-Economic Model. That framework covers five dimensions. These are institutional regulations, symbolic expressions, group identity, content production, and audience consumption. With this model in place, the researchers sorted participants into three groups. They used the label

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"passionate publics." The first group was made up of dedicated fans. The second group consisted of local residents. The third group included visitors arriving from other cities. The study then tracked how these three groups used social media. It looked at what they posted. It also examined the types of discussions that unfolded. Some conversations stayed friendly. Others turned into arguments. The researchers paid careful attention to these points of disagreement.

The results push back against a widespread assumption. Fans are not passive recipients of information. Far from it. When concerts come into play, they exercise considerable influence. Their ability to take action is equally striking. At times, the most enthusiastic fans may draw too much attention to themselves. Their behavior can even upstage the main performance. That said, this is not the full picture. Looking at it objectively, these fans still deliver free exposure for the host city's culture. Their posts circulate across social platforms. Their images circulate too. Their video clips circulate as well. All of this brings attention to the city. Money alone cannot easily replicate that kind of exposure. This same phenomenon can be viewed through a different theoretical lens. Henry Jenkins introduced the notion of "Participatory Culture." That concept provides a useful interpretive framework. Fans do more than consume content. They produce it as well. They remix materials. They share. They comment. They form communities around common tastes. In this sense, fan activity is not just about admiration. It becomes a form of cultural production.

Fans are not idle observers. They are not content to just sit and watch. They push the action forward. They record footage during performances. Afterward, they go back and rework those recordings. They assemble their own versions. They use whatever source material they can find. Some of that material comes from personal devices. Some comes from official feeds. Jenkins would describe this practice as "textual poaching." The term is fitting. Fans act like hunters. They identify elements of interest within the original material. They capture those pieces. Then they repurpose them in new ways.

They grab it. Then they rework it into something that feels like their own. Moreover, this is not a solo activity. It is not like a fan sits alone in a room doing all this quietly. It plays out in communities. People interact. They guess. They add missing pieces. The discussion gets more animated as it goes along. New participants jump in. The conversation grows bigger. Soon enough, it gets this shared, collective energy. All of this tells people something about what happens at concerts. There is this intense urge among fans to decode everything. Watching the show is not the endpoint. They dig into the pre-recorded video segments. They pick apart the lyrics. They question the color choices for outfits. They keep going back and forth. The activity itself, not just the show, becomes the real draw, which is a cultural phenomenon.

4. Economic impact of concerts on culture and tourism

Work on concerts and event tourism has come a long way. Maulana looked at IU's show in Indonesia [5]. The authors built a model to figure out what the concert meant for the local economy. They went beyond ticket money. They counted other things too. Out-of-town fans had to pay for travel. They needed hotel rooms for the night. They bought meals. They picked up souvenirs. Some took short trips around town. All of these were added to the final numbers. The study gave others a clear path to follow. Researchers who want to do similar work can learn from their method.

Holt tackled live music from a different standpoint: the cultural-economic one [12]. What he found was a bit counterintuitive. Music gets easier to access online by the day. Much of it is free. Yet live performances have only grown in value. People will pay a premium to be there. They want the real thing. They want to feel the bass in their chest. They want to see the artist up close. None of that comes through a screen or a pair of headphones. Holt interpreted this as a sign that cultural value

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had relocated. In the digital landscape, the recorded track lost its price tag. People can stream it endlessly and share it. People can also duplicate it in seconds. What is physical co-presence? That is not replicable. Being in a room full of strangers who all love the same music has become something special. Holt argued that what people now pay for is not the song itself. It is the moment. It is the shared space, the collective breath, the energy bouncing off the walls. That shift explains a pattern people have all noticed. Concert tickets are not getting cheaper. They keep going up. Yet, crowds keep showing up. Demand has not wavered. Fans are not buying tracks anymore; they are buying an experience people cannot put in a download folder.

Domestic researchers have also weighed in on this topic. Fang and colleagues looked at how cultural tourism integration can boost rural revitalization [6]. Their answer was yes, but it depends on how people do it. Live shows can bring people to the countryside. However, they need to fit in with what is already there. When they do, visitors come, and they do not leave right away. They stay an extra day or two. That means more money spent. Local craftspeople sell more goods. Village restaurants get busier. Small guesthouses find their rooms booked up. One thing leads to another. The study made a good point. People do not have to be in a big city to benefit from concerts and events. Rural places can also get a piece of the action, but they must plan things out carefully.

Zhu and Zhang took a different route [11]. They looked at concerts through the lens of city public relations. Their question was simple. Can a concert give a city a fresh wave of visibility? The answer, they found, was yes. Fans do a lot of the work themselves. They take photos. They shoot videos. They write about their experiences online. What is more, in doing so, they put the city on display, its landmarks, its streets, its local food. All of this gets pushed out to social media. The interesting part is that this kind of exposure feels different from official ads. It comes across as more genuine. More relatable, the study made one thing clear. Concerts help cities stay visible in the public eye, and the cost is low compared to traditional campaigns. For cities that do not normally get national attention, a well-planned concert can do more than several rounds of conventional advertising ever could.

5. Discussion

Looking across the studies discussed above, this study can identify two gaps in the existing literature.

First, most of these works say little about promotion through TikTok. They tend to focus on fan communities and the city-tourism side of things. The actual mechanism of how promotion works on these platforms has not been closely examined.

Second, there is a chain of relationships that remains untested. Short video promotion leads to concert attendance growth. Concert attendance, in turn, drives cultural tourism spending. These three links are often mentioned separately, but few empirical studies have put them together and tested the whole pathway. That connection has yet to be verified with real-world data.

This study is designed to address the gaps identified above. The aim is to bring together three elements into one analytical framework. These are TikTok's algorithmic recommendation system, meme-based marketing tactics, and offline consumer engagement. The goal is to examine how these pieces work together. They jointly form a closed loop that runs from promotion to concert attendance and then to cultural tourism. Through this case, the study hopes to offer empirical insights. These insights can help clarify how live entertainment and cultural tourism interact in the age of short-video platforms.

The first one is about perspective. Past work has said very little about short-video promotion. When it did come up, it was treated as something small, just a part of fan culture. This study turns

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that around. It looks at short-video promotion as a subject on its own. The goal is to give future research a place to start. Others can agree with it. Others can argue against it. Either way, it opens up a conversation.

The second contribution is about the method. This study does not look at promotion, shows, and tourism one by one. It looks at how they connect with each other. This approach has its own problems.

Looking ahead, there are a few paths worth taking.

One is to compare platforms. TikTok is not the same as other apps. Each platform has its own algorithm. Each has its own user base and culture. These differences could change the way concert promotion plays out. They could also affect whether viewers end up buying tickets and making trips. No one has really compared these side by side yet. This is an open question.

Another path is to look at the downsides. Concerts bring in big crowds. Big crowds can strain a city. Traffic gets worse. Local people may feel disrupted. Public services have to work harder. Most research so far has focused on the good things. The bad things have been talked about much less. That gap needs to be filled.

A final point needs to be made. This study is an overview of the previous research. The intersection of short-video platforms and live entertainment is changing fast. Algorithm rules are being updated. User behavior keeps shifting. Cities are also adjusting their strategies in response. Any single study can only capture a snapshot of a particular moment. Later research will need to take a broader view. It will also need to track these changes over a longer period. For example, concerts are one form of live entertainment. Other large-scale events, such as music festivals and sporting events, may follow similar logics. Whether this is the case requires further comparative research. Future studies should pay closer attention to how short-video promotion affects ticket sales and cultural tourism spending for these types of events. User conversion patterns also need to be examined in greater depth. In addition, these inquiries could be enriched by bringing in perspectives from consumer psychology and economic impact analysis. Meanwhile, other countries and regions have different platform ecologies. They also have different fan cultures and different tourism infrastructures. Whether the same analytical framework can be applied to other places remains an open question. This can only be addressed through cross-national or cross-regional comparative studies.

6. Conclusion

This study focuses on three interlocking elements on TikTok. These are algorithmic recommendation mechanisms, short-video marketing strategies, and the ways in which offline consumer behavior is triggered. The central argument is that these three work together to form a completely closed loop. The loop starts with online promotional content. That content then leads users to purchase concert tickets. Those purchases, in turn, often translate into cross-city travel and local spending at the destination.

The findings suggest that short-video promotion has a relatively strong capacity for precise targeting. Algorithms push content based on users' interests and preferences. This allows event information to reach potential audiences effectively. At the same time, users are not passive receivers of information. After watching short videos, they often engage in secondary creation. They may edit clips, add their own interpretations, or share personal reactions. This user-generated content further expands the reach of information. Its effect is often stronger than that of traditional advertising.

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In this process, fan communities play a dual role. They are both recipients of content and producers of content. Their participatory behavior strengthens their emotional connection to the artists. It also drives ticket sales and cross-city attendance in practical terms. Many fans decide to travel to another city to attend a show after being exposed to short-video content. While there, they spend money on accommodation, food, transportation, and sightseeing.

The scale of cultural tourism benefits depends on the combined effect of multiple factors. Promotional strategies need to be precise. Platform choices need to be appropriate. Urban supporting services need to be well prepared. The smooth connection among these links directly affects whether online attention can be effectively converted into offline spending. Existing studies tend to focus on single dimensions such as fan culture, city marketing, or cultural economy. Few have systematically examined the transmission chain that connects all three.

This study attempts to fill that gap, though it also has certain limitations. The generalizability of a single case study is limited. The identification of causal relationships also faces methodological challenges. Future research could move forward in two directions. One is to compare different types of live events. The other is to examine applicability across different regions and cultural contexts. The intersection of short-video platforms and live entertainment continues to evolve rapidly. Subsequent work should follow these changes with a broader vision and over an extended time horizon.

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