

Impact and Growth in the Concert Industry: A Systematic Review

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Abstract: The role of concerts as a crucial component of events is undeniable, especially in the post-epidemic age. As the concert business has grown significantly in recent years, its connections with participant engagement, destination management, and technology have garnered increased attention. This paper focuses on the systematic review method and combines the PRISMA model to collect existing literature on concerts and classify them. Following the PRISMA guidelines, which include four steps (identification, screening, eligibility, and inclusion), 56 papers were examined and categorised into three dimensions. At the same time, through the analysis of existing literature, it also points out new research directions that may appear in this field in the future, such as the dual role of technology, more diverse research methods and factors, environmental and social influence components, the difference between music festivals and concerts, and the operational analysis of the event itself. The purpose is to understand and analyze the current status of research in this industry and provide new directions for future development in research topics and methods.

Keywords: concerts, participant engagement, destination management, technology, systematic review

1. Introduction

Events and festivals are used to redefine value for visitors in a novel and unique manner [1]. Creating a balanced array of activities helps enhance a destination's brand and attract tourists [2]. However, in the 1960s, renowned classical pianist Glenn Gould (1932-1982) forecasted the extinction of public music in the 21st century, asserting that recordings would dominate the era [3]. Sixty years later, the economic influence of concerts is evident, and globe tours are now substantially affecting the global economy. Taylor Swift's The Eras Tour exemplifies this phenomenon. During the tour, worldwide recording artist Taylor Swift significantly influenced the economics of several nations, leading to the emergence of "Swiftonomics" as a defining characteristic of this phenomenon. As reported in 2024, her current Eras Tour has achieved a remarkable gross of \$1 billion in 2023, resulting in \$5 billion in consumer expenditure in the United States over a span of six months [4]. In the first half of 2024, Taylor Swift's concert tours visited Singapore, significantly invigorating the economy and tourism of the nation. Singapore's GDP increased by 2.7% year-on-year in the first quarter of this year [4]. The demand for flights to Singapore also increased significantly. Singapore Airlines and its budget airline,

Scoot, reported considerable revenues for flights to Singapore in March, particularly from Southeast Asia [5].

The significance of concerts cannot be overlooked. Currently, concerts are a prevalent kind of event conducted globally, and their significance in economic and tourist growth is evident. Nonetheless, contemporary research on events and festivals is deficient in robust methodologies and the generalizability of findings [6], particularly concerning the concert sector; it has not been comprehensively examined and synthesized within the tourism literature. A study of prior work is regarded as a significant endeavor in academia [7-8]. This work aims to identify scientific research on concerts within the tourist sector by synthesizing current literature, using a systematic review in accordance with the Preferred Reporting Items for Systematic Reviews and Meta-analyses (PRISMA) guidelines. Potential analytical breakthroughs, recommendations, and assistance for future study may be offered.

2. Research Method

This paper presents a systematic evaluation of the literature to assess the current state of research on the concert business within the tourist sector. This review utilizes the PRISMA model and incorporates an extensive literature search. PRISMA is a systematic review approach established in the medical domain, including a 27-item checklist and a four-stage procedure [9]. PRISMA was selected due to its acknowledged comprehensiveness and its capacity to enhance the transparency and precision of literature evaluations [9]. Moreover, its applicability across several global fields is significant [10]. The PRISMA guidelines have four stages: identification, screening, eligibility, and inclusion, as seen in Figure 1. The procedure for literature screening and integration has been comprehensively displayed through these phases.

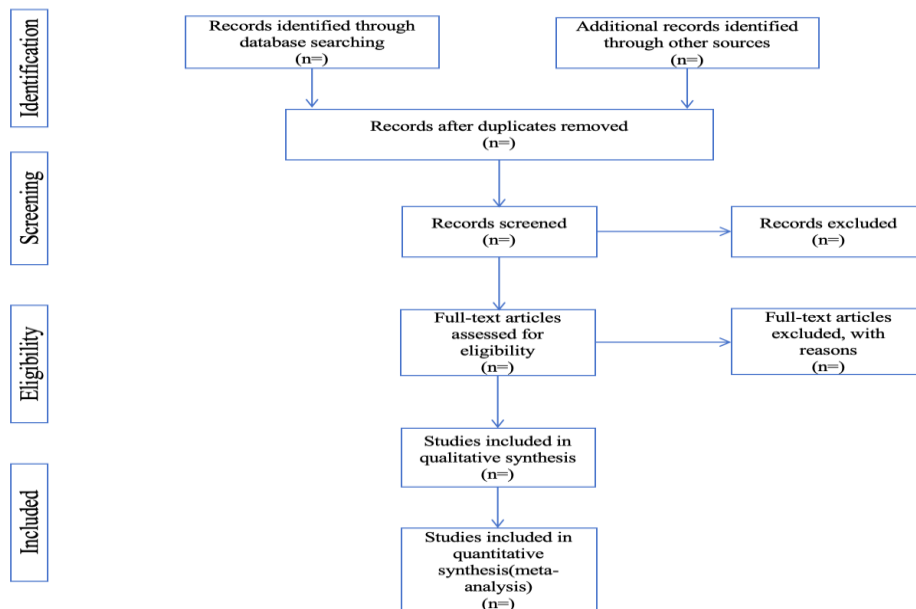


Figure 1: The PRISMA flow diagram [9].

Figure 2 summarizes the literature selection approach used to achieve the objectives of this paper. All publications were retrieved from the Web of Science till July 2024. The categorization of the Web of Science research domain is explicit and significantly relevant. Historically, it has been regarded as the most valuable and reliable resource for literature searches [11]. Initially, a literature search was conducted on the Web of Science database using the phrase "Concert." Journal articles were selected

as the document type, and "Hospitality Leisure Sports Tourism" was designated as the field category. Out of 167 recognized articles, 58 items were eliminated due to their primary focus on sports research. The remaining 109 publications underwent meticulous full-text screening, and those deemed minimally relevant to concert study were eliminated. Ultimately, 56 papers were selected. Among them, 27 publications used quantitative research techniques, 17 utilized qualitative research methods, 9 embraced mixed research methods, and 3 were conceptual papers. The papers were systematically organized and documented using MS Excel spreadsheets, retaining pertinent information such as title, abstract, keywords, cited reference count, and publication year.

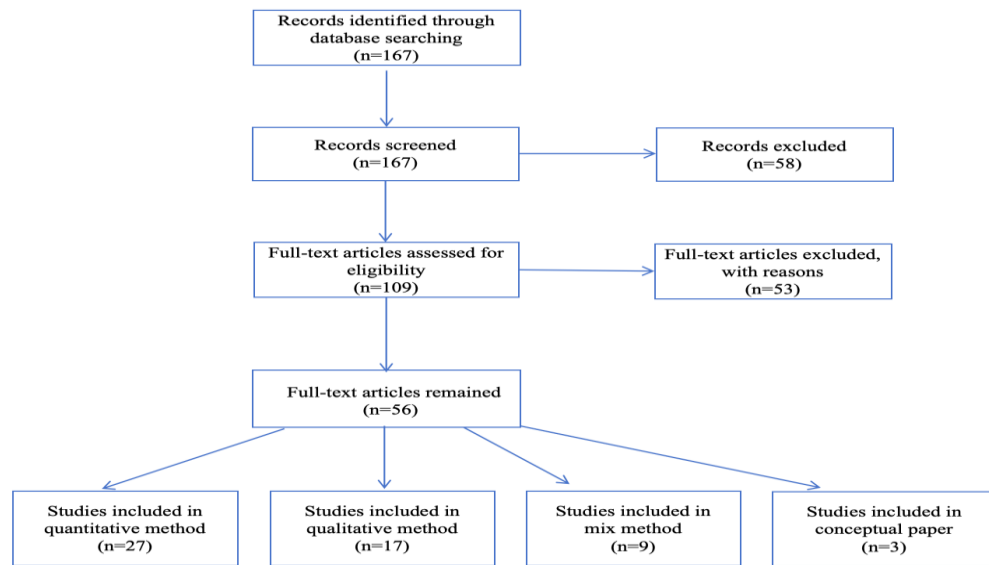


Figure 2: Flow chart of the study selection process.

3. Findings

The total number of publications pertaining to the topic of concerts that fulfill the criteria of this literature search is 56. Figure 3 illustrates that the publishing period spans from 1996 to 2024. Prior to the 21st century, the subject of concerts was not a prominent topic of discourse, with just a single paper published in 1996. Since the beginning of the 21st century, academic interest in the field has intensified due to the expansion and diversification of the concert sector. Nevertheless, the annual publication of papers continued to increase gradually, particularly in 2013 and 2016, when only one paper was published. Figure 3 illustrates a consistent annual increase in the number of concert-related publications post-2010. In 2023, the figure reached a zenith of 10.

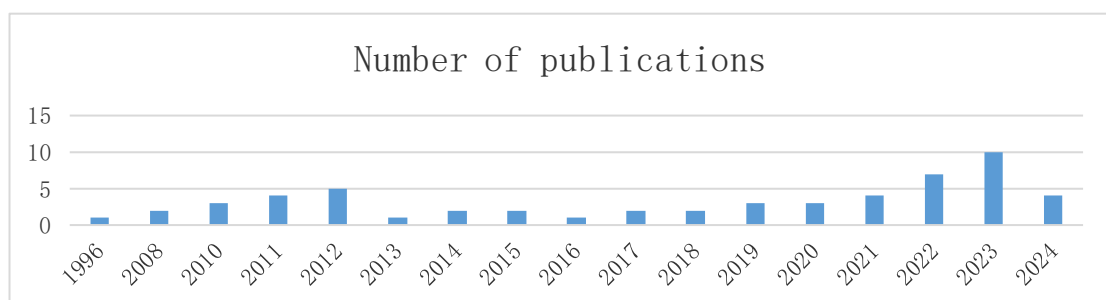


Figure 3: Distribution of publication numbers based on year.

Table 1 presents articles from journals classified as Q1-Q4 in the impact factor ranking of SSCI Journals within the fields of Tourism, Leisure, and Hospitality. The sources mostly originate from Event Management, International Journal of Event and Festival Management, Leisure Studies, and Journal of Convention & Event Tourism.

Table 1: List of journals with papers on concert.

No.	Journal	Number of publications
1	Event Management	5
2	International Journal of Event and Festival Management	4
3	Leisure Studies	3
4	Journal Of Convention & Event Tourism	3
5	Journal Of Vacation Marketing	2
6	International Journal of Tourism Cities	2
7	Scandinavian Journal of Hospitality and Tourism	2
8	International Journal of Culture Tourism and Hospitality Research	2
9	Tourism Recreation Research	2
10	Current Issues in Tourism	2
11	Tourism Economics	2
12	Journal of Leisure Research	2
13	Tourism Analysis	2
14	Journal Of Policy Research in Tourism Leisure and Events	2
15	Journal Of Place Management and Development	2
16	Journal Of Sustainable Tourism	1
17	Journal Of Hospitality and Tourism Insights	1
18	Journal Of Hospitality and Tourism Technology	1
19	International Journal of Tourism Research	1
20	Journal of Travel & Tourism Marketing	1
21	Journal of Heritage Tourism	1
22	Cornell Hospitality Quarterly	1
23	Annals of Leisure Research	1
24	Tourism Review	1

Table 2 outlines the methodologies used in 56 papers, including quantitative, qualitative, mixed, and conceptual approaches. Quantitative papers are the most prevalent, with over half of the studies using this approach.

Table 2: Research methods used in the papers.

Research Method	Number
Quantitative	27
Qualitative	17
Mix	9
Conceptual paper	3

4. Classification

4.1. The relationship between participants and musical events

Most of the literature explores the relationship between musical events and participants, as well as their mutual effect. The evolution of the post-pandemic period is a widely discussed subject, and music events are included in this discourse. Given the enduring behavioural changes in music festivals or concerts resulting from the pandemic, online music events need additional investigation [12]. The comparison of online and offline music events is a study subject that has garnered significant interest. This is attributable to the growing prevalence of internet media. A literature study investigated how followers of celebrity internet videos transformed into visitors attending concerts at locations endorsed by the celebrities and destinations. The rise of online media has established online content as a primary information source for the tourist sector, with online videos emerging as one of the most substantial channels for media marketing [13].

Several literature have focused on evaluating the link between certain groups of individuals and events [14-17]. Tuomi et al. [17] examined the challenges faced by the elderly in utilizing digital technology, hindering their engagement in digital cultural activities, and analyzed the factors influencing their participation in events. Kruger and Saayman [15] delineated the specific segmentation of Generation Y participants and their intention to go to the concert, while Bernthal et al. [14] elucidated the relationship of business travellers. Drawing from prior studies on audience experience in drama and musical performances, Bakic et al. [18] implemented the Arts Audience Experience Index at the Jazzaldia Festival in San Sebastian, Spain, with a validated methodological tool that has not previously been employed in a concert or festival context, thereby enhancing this field of knowledge. Kruger and Viljoen [19] also addressed the audience segmentation gap of the charity concert for poverty reduction. Kruger and Saayman [20] specifically focused on the audience of three live music bands playing in South Africa. The results showed significant differences between the different audiences of the three bands and also confirmed that the type of music style and genre would affect the type of audience.

4.2. The interaction between events and destinations

The connection between events and destinations was another subject of discussion. The formation of several urban identities is intricately linked to the staging of certain events. The success of Horsens in Denmark, which evolved from a prominent prison city to a distinguished concert and event city, was attributed to the formation of cross-sector collaborations among investors facilitated by a private limited liability corporation [21]. The focus on the city's image was important, and its success further affirmed that a favourable municipal image might attract new enterprises, whilst a contentious image may restrict prospects [21]. The Milan Piano Festival emerged to cultivate a shared sense of place and establish a novel paradigm of urban sociality [22]. It offers the city a chance to restore its identity and initiate new self-narrative [22]. Liverpool, designated as the European Capital of Culture, transformed its image and perception through cultural branding and enhanced awareness of local identity [23].

The hosting and organization of events greatly influenced the city's tourist demand [24] and economic circumstances [25]. Hughes and Allen [26] examined the influence of live entertainment on the prosperity of British beach resorts. Although live entertainment remained prevalent, its character had evolved. However, there was substantial backing for its function in drawing travellers to destinations. The frequency of events is likely to influence destination marketing. Skandalis et al. [27] referenced prior studies on live music consumption, particularly in venues like music festivals and concert halls, and expanded on the possible use of spatial taste creation for place management

and market research methodologies. Sevin [28] found that five prominent US destination marketing initiatives mostly used Twitter to inform followers about events occurring in their areas, such as festivals, concerts, and fairs, hence refining the marketing strategy.

4.3. The technology used in events

The technology used in events has progressively emerged as a subject of the study. Kiliçarslan et al. [29] anticipated that the Metaverse would significantly impact the concert sector, prompting two exploratory qualitative investigations to address this. The first research examined the possible influence of the Metaverse on travel and tourism by interviews with tourism academics. The second exploration elucidated Generation Z's reasons for attending concerts hosted in the Metaverse. The Metaverse proved beneficial for the marketing and sustainability of places. It may also influence the conduct of individuals before, during, and after the concert. Furthermore, Cha et al. [30] conducted a study on the link between gamification affordances, perceived value, and flow state inside the Metaverse concert platform, as well as its correlation with enhanced industry engagement. Conversely, the findings offered unique coping strategies within the framework of the Metaverse. Gursoy et al. [31] posited that the correlation between Metaverse applications and tourism may be categorized into two aspects. One dimension pertained to the influence of Metaverse applications on tourist entities, while the other dimension concerned the effect of Metaverse applications on tourism meta-entities. This research established a substantial framework for organisations seeking to host events in the Metaverse, elucidating the functionality of new commercial operation models inside the virtual realm.

5. Future research

5.1. Specific types of participants

Numerous articles in the collected literature examined particular demographics, including Generation Y [15] and the elderly [16-17], yet the literature concerning concerts infrequently employs this methodology of demographic selection for analysis. The identification of further precise categories in future investigations will substantially enhance the usefulness of the findings.

5.2. The dual role of technology

The articles in the technology category mainly focused on the beneficial impacts of tourism technology on event organizing and visitor engagement, overlooking any actual or possible adverse consequences of technology. Rapid technological advancements have resulted in novel dynamics in urban areas and tourist destinations, exemplified as over-tourism. The extensive use of information and communication technology may diminish authenticity in the visitor experience. This further affirms the need to enhance critical studies about the influence of technology on the tourism sector and its implications for visitor experience and social alienation [32]. Supplementing the dual function of technology will enhance the analysis, making it more complete and persuasive.

5.3. Multiple research factors and methods

The review revealed that several papers used analogous elements, variables, or dimensions in their research. The predominant keywords in the articles of the studied participants were emotions, involvement, and loyalty. Nevertheless, the embodied experience of consumers attending pop concerts, as discussed by Luo et al. [33], represented a novel study avenue. Furthermore, the literature elucidates the importance of an event in the history of tourism based on the event itself [34], and a similar analysis may be applied to the music business. Taylor Swift's performance will serve as an

exemplary illustration. This example also illustrates that the event might generate tourist demand for the city, a recent study issue.

5.4. Environmental & social

Among the 56 articles, the majority of the papers discussed the relationships between concerts and participants, destinations, and technology. Only a few papers examined the correlation between concerts and environmental problems [35] or societal issues [36-38].

Several conflicts between the impacts of concerts and environmental and societal concerns are increasingly exacerbating. The relationship between sustainability and large-scale event management is evident, necessitating the consideration of sustainability concerns, including economic, environmental, and social considerations [39]. The impact of over-tourism on consumption and the perspectives of local citizens and communities toward tourism growth should be prioritized as a central subject.

5.5. Clarify the concepts of music festivals and concerts

Based on the discussion, some publications about music festivals emerged in the search results. Indeed, regarding the motive for participation, the nature of the engagement, or the influence of both on the audience, these should constitute two distinct categories of musical activities. This indicates that their definitions and some aspects of the study need further enhancement.

5.6. Event operation

Limited literature appears concerning the management and operation of concerts [40-42]. Most articles focused on either participants or affiliated organizations and destination departments. No interviews were conducted with organizers or performers.

6. Conclusion & Limitations

The primary objective of this work is to use the systematic review to methodically categorize and fundamentally examine the available literature in the domain of concerts. This study used the Web of Science as the search database with the PRISMA paradigm. 56 papers were retained for analysis and were categorized into several themes. A number of future research directions were also highlighted. This article served as a valuable resource for academic and practical contributions to the concert business. Nonetheless, it has some restrictions. Only the Web of Science database was used for article searches. Therefore, there may be instances when some publications remain unreviewed.

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