

Spillover effects of the live performance economy on urban development in China

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Abstract. This paper examines the spillover effect of live performance economy on China's urban development. It draws on the theory of inter-industry connection and consumption multiplier, gathers existing literature and examples of urban culture and tourism consumption in China, and analyzes these impacts from multiple dimensions. Analysis shows that live performances stimulate urban consumption through ticketing and related expenses, support the night economy, and encourage the integration of culture and tourism. They also expanded flexible employment, attracted cultural professionals, enriched the cultural life of residents, and contributed to the cultural characteristics of the city. Therefore, the live performance economy is becoming an important means to improve the quality of urban culture and tourism development and strengthen the soft power of cities. However, the maintenance of these interests depends on the coordination between public governance, business innovation and responsible public participation. By combining the study of the impact of economy, industry, employment and social culture, this article clarifies the contribution of live performance to urban development and puts forward suggestions for improving local development strategies.

Keywords: live performance economy, urban development, spillover effects, policy recommendations

1. Introduction

In recent years, concerts, music festivals, theatrical productions, immersive performances and small live music venues (commonly known as livehouses) have become popular in Chinese cities. These activities have evolved from a special form of cultural consumption to a broader economic phenomenon that has an impact on urban development. Popular concerts and large music festivals can attract a large audience in a short time, while social media reports attract more attention from their host cities. By April 2025, the box office revenue of China's live performance market has exceeded 4.7 billion yuan, with more than 10 million visitors. These figures show that the live performance economy has become an important contributor to the recovery of urban culture and tourism consumption and the growth of the service industry.

The value of the live performance economy exceeds the revenue of stage production and tickets. The performance generates a demand for transportation, accommodation, food service, retail, tourism, advertising and marketing, and venue operations. They can also reactivate urban space, support night economic activities, and convey the cultural identity of the city. With the closer integration of culture and tourism, performances

are increasingly used to attract tourists, raise the visibility of the city, and create a new environment for consumption.

Therefore, this article asks how the live performance economy has a spillover effect on China's urban development through consumption, culture and tourism, employment and human capital, as well as social and cultural life. It combines the examination of literature and theoretical analysis, and draws on existing academic research and practical examples to study the mechanisms and forms of these effects. This question has both theoretical and practical significance. The live performance economy provides a basis for the study of how cultural consumption becomes the source of urban development. Understanding its spillover effects can also help urban policymakers and businesses realize the broader value of performances, beyond short-term visitors or ticket revenue for individual events. This article first defines the live performance economy and spillover effects, and reviews the relevant theoretical foundations. Then, it discusses the impact on consumption, culture and tourism, employment and human capital, and socio-cultural life, and then makes recommendations for the sustainable and balanced development of the sector.

2. Literature review

2.1. Defining the live performance economy

The live performance economy includes the creation, production, staging, sales and consumption of live performances, including music, dance, drama, traditional Chinese opera, storytelling and other traditional oral and singing arts, as well as acrobatics. It goes beyond the performance itself and extends to institutions, performing arts venues, ticket providers and other organizations that support them. Together, these activities and institutions form an interrelated industry.

2.2. Theoretical foundations

2.2.1. *Spillover effects*

When the behavior of one economic actor affects another economic actor outside the market transaction, a spillover effect occurs. This effect may be beneficial, such as positive externalities or positive spillover effects, or harmful, such as negative externalities or negative spillover effects. The actor who produces the effect will neither receive compensation for the benefits nor bear the relevant costs. For example, the improvement of the social environment resulting from investment in education has a positive spillover effect, while the impact of industrial pollution on the health of the population has a negative spillover effect.

Live performance can benefit the city in several ways, so it is associated with the positive urban spillover effect. Economically, they stimulate consumption and support related industries. They can also enrich the cultural life of residents and promote the dissemination of valuable cultural traditions and works of art. The spillover theory provides a framework for studying these broader effects together.

2.2.2. *Interindustry linkages and the contribution of performing arts to cultural and tourism development*

The inter-industry connection theory explains the dependencies that connect sectors through input, output, supply and demand. From this perspective, the development of an industry is not isolated. Through forward, backward and horizontal links, it affects upstream suppliers, downstream activities and related services, affecting resource allocation, employment and industrial restructuring. In the urban economy, industries with extensive links can connect production, consumption and service delivery systems to transfer additional demand to other sectors.

The growth of the live performance economy can support tourism, food service, accommodation and retail, and also create jobs in these industries. As these sectors develop, their relationships may deepen from mutual support to closer integration, thus creating a strengthening cycle of cultural dissemination, consumption growth and industrial upgrading. Therefore, the inter-industry connection theory helps to explain how the impact of live performances spread throughout the urban economy.

2.2.3. The consumption multiplier

The consumption multiplier describes how the initial increase in expenditure circulates in the economy when income is distributed and re-expended, resulting in a growth in total demand greater than the initial expenditure. When consumers spend in a specific sector, the company's income can be used to pay wages, purchase services and expand business. Then, families and companies spend part of this extra income, generating continuous demand.

This mechanism is particularly related to the live performance economy. Concerts, music festivals and theatrical performances usually start with the purchase of tickets, but the consumption of the audience, especially tourists from other cities, also includes transportation, accommodation, food, retail, sightseeing and night activities. Therefore, performance can turn personal cultural purchases into a broader urban consumption pattern. The involvement of multiple sectors amplifies spending and economic activity, helping to explain why performance can stimulate short-term consumption growth and the recovery of the service industry.

3. Existing research

The global live performance market has steadily expanded and has become an important part of the event industry. Concerts, theater and dance performances, fashion weeks and art festivals have all experienced significant growth. The expansion also supported spending on food, accommodation, transportation, tourism, shopping and entertainment. With the improvement of living standards and changes in cultural preferences, consumers are more willing to pay for on-site experiences, and the demand and audience participation have increased. Lan believes that the broader economic and spillover effects of performances make them a new means of attracting attention and tourists to cities in the social media era [1]. The spread of the Internet and social media makes it easier to promote and share performances, further encouraging participation. He also identified the live performance economy as a way for cities to increase tourism revenue, stimulate service consumption and attract tourists [2]. Recognizing its contribution to local economic activities, more and more local governments have introduced policies to support the performing arts market.

From the perspective of the industrial chain, concerts directly generate demand at several stages of production and delivery. These activities include upstream activities, such as event planning and execution, performers and venues; intermediate activities involving sound, lighting and stage production; and downstream services, such as promotion, artist management, ticket management and security. Liu reported that many manufacturers engaged in these activities earned considerable revenue that year [3]. Therefore, concerts can support complementary industries while encouraging industrial upgrading and technological progress. From the perspective of associated consumer spending, concerts attract audiences by providing experiences with strong emotional appeal. They encourage loyal fans to travel between cities and spend money on accommodation, food and transportation. When combined with free access to tourist attractions, they can also extend the stay of tourists and turn a performance visit into a combination of culture and tourism. Cultural-economic events can produce considerable consumption multiplier effects [4]. In the Chinese context, an increasing number of cities have begun to host large-scale concerts with the expectation of stimulating local consumption. Yu also observed that large-scale events such as concerts and music festivals, as well as small

forms such as live performances, musicals and stand-alone crosstalk, attract a large number of tourists [5]. Then, spending extends from the performance itself to food, accommodation, transportation, sightseeing, shopping and entertainment, linking the performance to the broader urban industry.

When examining local experience, from a general event-tourism perspective, planned live-music events can serve as deliberate tourism-development tools for destinations to enrich local cultural-tourism offerings [6]. In the Chinese context, many local governments have acknowledged the spillover potential of live-performance industries and leveraged music-centered events to diversify their cultural-tourism products. During the May Day holiday, festivals in less conspicuous destinations, including the Huluguo Music Festival in Chuzhou, Anhui Province, the Yinhe Zuo'an Music Festival in Foshan and the Mitao Music Carnival in Yining, Xinjiang, greatly increased the number of local hotel reservations. These examples show the potential for further growth in emerging markets. From the grassland in Xinjiang to the desert in Ningxia, the local festivals have also formed unique regional characteristics.

4. Discussion

4.1. Consumption spillovers in Chinese cities

The most direct spillover effect of the live performance economy can be seen in urban consumption. Compared with many other forms of cultural consumption, large-scale performances are concentrated in a short period of time, attracting dense audiences and generating strong emotional participation. Therefore, they can collect a large amount of expenditure at a specific place and time. Spending on tickets, transportation, accommodation, food, retail and leisure links performances to the broader urban service economy. As a result, live performances have increased transactions in the cultural market, while expanding the demand for other services and supporting commercial activities throughout the city.

4.1.1. Direct spending growth and the consumption multiplier

Judging from the consumption multiplier, ticket sales will generate initial expenses related to performances, followed by additional expenses for travel, accommodation, food and shopping. Concerts, music festivals and theater festivals with national fans can attract large numbers of tourists from other cities, making the expenditure exceed the daily consumption of local residents. From the perspective of cultural-economic multiplier effects, the economic value of cultural events extends beyond direct ticket sales and creates derived demand across inter-related economic sectors [4]. For large-scale live performances in China, their overall economic contribution cannot be measured merely by box-office income alone.

The expenditure of live performances is closely related to attendance and supplementary activities. The audience usually arranges transportation and accommodation in advance, and eats, socializes, sightseeing or shopping before and after the event. The order of participating in performances, staying in the city and making related purchases makes performances an important stimulus for short-term urban spending. Through consumption multipliers, the live performance economy expands the demand for urban services, helps maintain local consumption and commercial turnover, and links cultural purchases with broader tourism spending.

4.1.2. The nighttime economy and local micro small and medium enterprises

Live performances can also stimulate the night economy. Many events are held in the evening or at night, and the audience's consumption of food, transportation, convenience retail and leisure can extend the business hours, increasing the frequency of pedestrian activities and purchases. Therefore, the performance provides a

cultural experience and also shapes night consumption. They bring the scattered demand to specific business districts, areas around the site and transportation hubs.

These impacts are particularly relevant to local micro, small and medium-sized enterprises. Small restaurants, host families, convenience stores, cultural and creative retailers, carpooling providers, and temporary service businesses may be more likely to benefit from additional audience spending than large commercial complexes. Short-term peaks in demand can improve their cash flow, diversify their customer base, and distribute the benefits of consumption more widely. Therefore, the overflow of live performance consumption is reflected not only in the total ticket revenue, but also in the recovery and activities of the local commercial network.

4.1.3. Intercity travel and the spatial reorganization of consumption

The live performance economy has also reshaped urban consumption through intercity travel. Large-scale performances can be a reason for choosing destinations, encouraging the audience to participate and spend across city boundaries. He used live performances as a new means to attract tourists, pointing out that they play an increasingly important role in the competition for consumption expenditure between cities [2]. For the host city, the inbound audience creates an additional consumer population and a temporary market for local services.

Performances will also change the distribution of consumption in the city. The flow of spectators temporarily concentrates consumption around venues, transportation hubs, hotel clusters and major shopping areas. These concentrations need to coordinate the provision of public transportation, parking, security, tourist information and commercial services. Cities can lead audiences to tourist attractions, blocks and unique shopping areas, and a single influx of tourists can generate additional expenses at multiple locations and periods, thus expanding the contribution of live performances to the overall consumption pattern of the city.

4.2. Spillovers to cultural and tourism industries in Chinese cities

In addition to immediate spending, the live performance economy has a structural impact on culture and tourism. With creative content and live experience as the center, the performance provides new attractions and opportunities for conveying the identity of the city. Compared with traditional sightseeing, they place more emphasis on emotional participation, social sharing and immersive experience. This orientation can encourage cultural and tourism development to shift from relying on existing resources to creating unique content.

4.2.1. Attracting performance audiences and strengthening destination appeal

Live performances can be used as an entry point for cultural and tourism visits. Popular concerts, music festivals and theater festivals have sparked discussion and continuous exposure on social media, raising the city's popularity. Once the audience arrives at a specific event, they can also visit scenic spots, explore the city on foot, taste local food, and spend time in the cultural area. In this way, performance-motivated travel can develop into a wider range of tourist visits.

As cultural-tourism scholarship argues, creative events can function as alternative visitor-attracting resources for destinations that lack prominent natural or heritage assets [7]. In China, music-centered live performances can shift tourist destination preferences and drive overnight accommodation demand. For cities outside the established tourist routes, performances can compensate for relatively limited natural-heritage attractions by generating new travel motivations. Therefore, the live-performance economy benefits well-known tourist destinations while offering small- and medium-sized cities an effective pathway to re-shape their cultural-tourism appeal.

4.2.2. Cultural product innovation and the expression of local culture

Live performances can encourage the innovation of cultural products. Because the production is staged in a specific city, its content can interact with urban space, local culture and consumer preferences. The music festival can combine local intangible cultural heritage, regional cuisine and urban brand elements. Drama, dance and immersive production can adapt historic neighborhoods, industrial heritage sites and public spaces into new creative works. These processes produce cultural experiences with recognizable local identities. This orientation aligns with Pine and Gilmore argument that contemporary consumers increasingly seek memorable and immersive experiences rather than only conventional services or sightseeing [8].

This innovation can help cities make more efficient use of their cultural resources. Many cities have a large amount of historical and cultural assets, but lack the way to turn them into experiences that the audience can participate in, share and buy. Through stage, space design and social interaction, live performances turn the static display of local culture into a positive experience and provide new ways to reach young consumers. Therefore, their contributions include developing the city's ability to produce cultural content and attracting tourists.

4.2.3. Industry integration and new cultural and tourism business formats

Live performance economy encourages cooperation between culture, tourism, commerce, sports, conference and exhibition, and digital communication. Organizing a performance requires ticketing platforms, venue operators, stage production specialists, marketing teams, transport and accommodation providers, and municipal services to work together. Therefore, the performance itself is the result of inter-industry cooperation. Liu identifies the needs of event planning and execution, performers, venues, lighting and sound, promotion, artist management and safety related to concerts, and illustrates these connections of the whole industry chain [3].

As consumer expectations change, live performances have also given rise to music festival tourism, immersive production, urban theater clusters, areas that combine tourism and performing arts, joint tickets for performances and attractions, and packages that link performances with hotel accommodation. Yu's analysis of live performance and the development of high-quality urban culture and tourism also emphasize the importance of building a lasting network of activities and services [5]. When performance content, urban space and support services maintain a stable connection, audience flow can promote the continuous growth of the industry.

4.3. Employment and human capital spillovers in Chinese cities

The effects of the live performance economy on employment and human capital include both the temporary labor required for individual events and the attraction and development of skilled professionals over time. Performances depend on extensive organization and specialized expertise, requiring coordination among planning, production, stage technology, marketing, ticketing, security, transport, food services, accommodation, and volunteer services. They consequently create opportunities at different skill levels and contribute to a more comprehensive workforce for urban cultural services.

4.3.1. Short-term flexible employment and growth in service jobs

In the short term, large performances increase demand for flexible workers and temporary service staff. Venue setup, equipment transport, ticket checking, audience guidance, crowd management, cleaning, merchandise sales, and traffic management are closely linked to event schedules and provide temporary employment opportunities. For university students, workers in flexible employment, and service-sector employees, these activities offer a route into the urban cultural economy.

Demand generated in food services, accommodation, retail, and transport can also increase working hours and earning opportunities in related occupations. During holidays, weekends, and nighttime trading periods in particular, audience flows raise labor demand beyond the venue and across the city's commercial service network. Therefore, in addition to contributing to consumption, live performances can also help maintain employment in the service industry and increase the income from flexible work.

4.3.2. The long-term concentration of cultural professionals and skills development

In the long run, the live performance economy can attract creative professionals and technical experts to the city. A stable performance market, a developed venue system and a strong demand for cultural consumption have improved the career prospects of directors, producers, stage designers, lighting and sound experts, artist managers, content planners and digital communication professionals. In turn, their focus can improve the quality of local performance and establish a strengthening relationship between market demand and professional ability.

This process resonates with Florida's argument that creative talent is attracted to cities with vibrant cultural amenities, diversified career opportunities and an open urban environment [9].

The growth of the sector also helps to develop local skills. Regular participation in high-quality performances enables local teams to gain experience in project management, technology delivery, risk management, marketing and audience service. With the improvement of the city's ability to organize activities, local practitioners can participate in more demanding production and increase the human capital available for their cultural industries.

4.3.3. Human capital accumulation and the urban innovation environment

The human capital overflow from live performances has also contributed to urban innovation. Performances require creative planning, technology and interdisciplinary cooperation to encourage interaction between cultural practitioners, digital experts, enterprise operators and urban governance institutions. Immersive production, digital stage, online communication and intelligent ticketing system are the areas where the industry adopts new technologies and creates settings for its applications. Florida further suggests that the concentration of creative and knowledge workers can strengthen a city's innovation capacity and long-term competitiveness [9].

For urban development, the flow of talent and knowledge has a longer-term impact than the expenditure associated with a single event. The continuous live performance economy can develop the ability of cities to produce cultural content, convey their identity and manage cultural experience space. These capabilities become part of the city's soft power and innovation capabilities, supporting the shift from the competition of temporary tourists to long-term competition based on cultural advantages.

4.4. Sociocultural spillovers in Chinese cities

The social and cultural spillover of the live performance economy is reflected in a richer public cultural life, the development of urban cultural atmosphere and a stronger sense of cultural identity among residents. These effects are more difficult to quantify immediately than economic results, but they are important to the quality of life and the collective characteristics of the city. The performance creates a shared environment in which residents and tourists watch, discuss and disseminate cultural experiences, and establish connections that contribute to urban social life.

4.4.1. Enriching residents' cultural lives and broadening public participation

The diversified supply of live performances has expanded the cultural consumption opportunities of residents. Cultural life transcends traditional public cultural facilities, including theaters, music festivals, live performances, neighborhood performances and outdoor public spaces. Therefore, participating in the

performance is not only a purchase, but also an opportunity for aesthetic experience, social interaction and emotional expression.

Performance can also expand the public's participation in culture. High-quality works can stimulate people's interest in music, drama, dance and traditional Chinese opera, while encouraging communities, schools and civil organizations to participate in cultural activities. If commercial performances are accompanied by public welfare works, affordable tickets, performances in public places and artistic exhibitions, the live performance economy can supplement public cultural services. This combination meets the needs of consumers and makes cultural participation more extensive.

4.4.2. Shaping the cultural atmosphere and strengthening identification with the city

Regular performances help shape the cultural atmosphere of the city. They change the rhythm of cultural life and make a city feel more open, active and emotionally attractive at a certain time. Audience gatherings, social media reports, landmark photos, and descriptions of cultural and tourism experiences all help to improve the public image of the city. Lan refers to performance as a means of attracting attention in the social media era, pointing out that they are becoming more and more important in urban brand communication [1].

At a deeper level, the live performance economy can strengthen the sense of identity with the city. Unique local works, urban music festivals and performances using local cultural resources transform abstract urban images into tangible experiences. Residents develop a sense of belonging and share memories through participation, while tourists have an understanding of the cultural characteristics of the city. Therefore, cultural sharing and emotional connection make live performances strengthen the soft power of the city while contributing to the economy.

5. Challenge and recommendation

5.1. Challenges facing the live performance economy in urban development

5.1.1. Limited government coordination and collaborative urban governance

Some cities continue to pay more attention to holding performances rather than developing the systems needed to manage performances. Large-scale activities concentrate audiences and activities in a short time, which requires extensive cross-departmental coordination. However, some cities lack established arrangements in terms of approval, venue arrangements, traffic management, safety, public services and support for tourist spending. This may delay the delivery of the event, create an unbalanced audience experience, and make supporting city services unable to meet the demand.

In some places, the public dimension and external effects of the live performance economy are not fully recognized. Performances are usually evaluated mainly based on the number of short-term tourists and ticket revenue, and are limited in connection with cultural and tourism planning, night economy, public transportation or local cultural resource development. Although the event may attract large audiences in a short period of time, the city may try to translate these visits into broader city spending and lasting cultural and tourist identity.

5.1.2. Weaknesses in creative content and industry linkages

Some performance projects depend heavily on leading artists and trending topics while offering limited original content or local distinctiveness. Where celebrity appeal or temporary publicity attracts audiences without consistent program planning, production quality, audience services, and brand management, the contribution to urban development may remain confined to one-off spending. Such projects are less able to establish an enduring cultural appeal.

Cooperation among organizers, venues, ticketing platforms, hotels, restaurants, tourist attractions, cultural and creative retailers, and urban commercial districts also remains insufficient. Even when events attract large audiences, businesses may not develop combined offers in time or provide services tailored to these visitors and ways to encourage further purchases. The potential connections among ticket sales, accommodation, food, tourism, and cultural and creative consumption are consequently not fully realized.

5.1.3. Gaps in informed consumption and responsible public participation

Public participation presents further challenges. As popular performances and fan-related consumption expand, some audience members may follow trends uncritically, spend beyond their means, or engage in excessive celebrity fandom. These behaviors can divert cultural consumption from considered choices and engagement with the arts. When performances are mainly seen as occasions to show social status or release emotions, their contribution to urban cultural life and public participation may be weakened.

Large-scale events also put forward greater requirements for public order and the use of shared space. Some participants may ignore the rules of the venue, leave garbage, overuse public resources, or share content online irresponsibly. This behavior may disrupt the experience of the event and other audiences, damage the image of the city, and weaken the socio-cultural benefits of the live performance economy.

5.2. Recommendations

5.2.1. Government action to strengthen institutional support and urban coordination

Governments should integrate the live performance economy into cultural and tourism integration and service sector development plans, extending its role from approving individual activities to maintaining conditions for sustainable sectoral development. Better activity approval, site use, transportation, safety and public service procedures will improve delivery. Closer coordination between culture, tourism, commerce, transportation, public safety and market supervision departments will pool their resources into a service system that covers preparation, event itself and post-event activities.

Public policy should also recognize the public dimension and external impact of live performances. In addition to supporting commercial production, extending public transportation time, link discounts for scenic spots, tourist information services, and night business districts can help turn audience visits into broader urban consumption. Small and medium-sized cities should use local cultural resources to develop unique music festivals, drama festivals and tourism-related works. This could reduce the reliance on celebrities and short-term publicity, while shifting development from the growth through isolated events to a continuous network of local cultural activities and support services.

5.2.2. Business action to improve content quality and industry cooperation

Enterprises should put content quality and audience experience at the center of the sustainable development of live performance economy. Performance companies, venue operators and ticket platforms need to coordinate and improve programs, stage technology, service procedures, supplement consumer services and brand communication, while paying attention to ticket revenue. The spillover potential of the industry depends on continued attractive content, positive experience at the venue, and easy access to relevant services and purchases.

Enterprises should also develop cooperation across industrial chains and launch new products. Organizers can work with hotels, restaurants, transportation providers, attractions, cultural and creative retailers, and shopping areas to combine tickets with accommodation, sightseeing, catering or goods. Cultural and tourism enterprises can use the audience attracted by the performance to provide an immersive experience based on local culture. These contacts can turn temporary visits into repeat purchases, identify brands and long-term customer relationships.

5.2.3. Individual participation in culture and responsible consumption

Individuals are not only consumers of live performances, but also participants in shaping the cultural atmosphere of the city. The audience should make thoughtful spending decisions and avoid following the trend without criticism, excessive consumption and excessive celebrity fans. On the contrary, participating in performances can provide opportunities to participate in urban culture, local characteristics and public spaces. For tourists from other cities, the performance tour can also gain an in-depth understanding of local history, daily life and public service quality.

Responsible public participation is crucial to the healthy development of the live performance economy. The audience should respect public order and performance rules, take care of the venue environment, and share content thoughtfully on social media. When consumers' choices are based on civic responsibility and interest in cultural participation, live performances can generate economic value, while improve the quality of urban cultural life and strengthen social and cultural identity.

6. Conclusion

This paper has examined how the live performance economy generates spillover effects on urban development in China through consumption, culture and tourism, employment and human capital, and socio-cultural life. The analysis shows that live performances are not merely ticketed cultural events; they are catalysts that concentrate audience spending in time and space, activate transportation, accommodation, food, retail and night-time businesses, and strengthen the integration of culture and tourism. Through inter-industry linkages and consumption multipliers, their influence extends from venues to wider urban service networks, including micro, small and medium-sized enterprises.

The paper also finds that live performances contribute to urban development beyond measurable economic returns. They create flexible employment and temporary service jobs, attract cultural professionals and technical talent, and support the accumulation of human capital in event management, creative production, digital communication and urban cultural services. Socially and culturally, they enrich residents' cultural life, broaden public participation, shape the city's cultural atmosphere and strengthen local identity and soft power.

However, these benefits are not automatic. They depend on coordinated public governance, improved content quality, deeper industry cooperation, and responsible public participation. If cities focus only on ticket revenue or short-term visitor numbers, the spillover effects may remain limited and uneven. To sustain the positive effects, governments should integrate the live performance economy into cultural, tourism and service-sector planning; enterprises should develop original content and cross-sector packages; and audiences should consume culture responsibly and respect public order and shared urban space.

Overall, the live performance economy can serve as an important driver of high-quality urban development in China, but its long-term value depends on whether cities can convert temporary event flows into lasting cultural capacity, industrial networks and urban identity. Future research could further compare cities of different sizes and use quantitative methods to measure the long-term spillover effects of live performances on urban development.

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