wenotift

Before the Search

The 2027 APAC Concert Travel Report

How live entertainment creates measurable travel demand, and where OTAs can reach it first.

SEPTEMBER 2026

INDEPENDENT INDUSTRY ANALYSIS

Live entertainment is becoming a measurable travel-demand trigger in Asia-Pacific. This report shows where concert-led demand appears, what concert travellers buy, how OTAs can reach them before destination search, and how to measure whether any of it is incremental.

Published by WENOTIFT Inc. Research and intelligence by Cultiq.

Research cut-off: 15 September 2026. All figures are attributed to their published source and carry a confidence grade.

Contents

Introduction

Live entertainment has become a travel trigger in Asia-Pacific, and the evidence for it now sits in public view: accommodation search spikes on announcement days, card-spend jumps in concert weeks, festival audiences arriving from outside the host city, and OTAs signing partnerships directly with promoters and rights holders.

What does not exist is a defensible measurement of the category. No APAC-wide dataset sizes concert travel, and this report does not invent one. It proves the opportunity a different way: through travel intent, search behaviour, transactions, partnership activity and OTA marketing economics, each attributed to its source and graded for confidence.

The report is written for commercial, marketing and partnership leaders at online travel platforms, and for the promoters, venues and tourism boards on the other side of those conversations. It is vendor-neutral by design. Sections 1 to 14 describe the category and the decisions it presents; WENOTIFT's own frameworks are labelled as modelled wherever they appear. Disclosure: WENOTIFT sells the event and fandom data that appears as one input in the measurement framework in section 08, and readers should weigh that interest when reading the recommendations in section 13.

Three arguments run through it. Concerts create demand that is observable, time-bound and geographically concentrated. The commercial window opens at the ticket, before conventional destination search. And the value of that window can only be established by measuring incremental bookings, not the total volume that moves around a large event anyway.

Public research supports roughly 70% of what follows. The remaining 30%, covering event scoring, opportunity sizing and commercial recommendation, requires platform and rights-holder data, and is presented here as a framework rather than a result.

ABOUT

WENOTIFT Inc.

WENOTIFT is a US-based, AI-native entertainment intelligence startup building the data and commercial infrastructure powering Asia's fandom economy.

Its research platform, Cultiq, uses AI and a proprietary event-and-fandom dataset to identify where travel-capable fan demand exists, when that demand becomes commercially addressable, and what it is worth after costs.

This edition draws only on published sources. Editorial direction and all analytical judgements are WENOTIFT's own, and no part of this report was commissioned or funded by a travel platform, promoter or tourism board.

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EXECUTIVE SUMMARY

Live entertainment is an acquisition channel only where ticket access can be obtained

The test is one number: cost per incremental booking against blended paid acquisition cost. Everything below either supports that test or marks where public evidence stops.

FOUR FINDINGS

CLAIM, THEN THE EVIDENCE BEHIND IT

FINDING 01

Concert travel is established behaviour, not an emerging trend

60% of surveyed APAC travellers have already travelled for an event and 66% would consider an international music trip. Across four Lollapalooza cities used as global comparators, one of them Mumbai, 50% to 75% of the audience arrived from outside the host city.

FINDING 02

The constraint is access to the fan, not appetite for the trip

63% of Hilton's APAC respondents would cross a border for music but only 40% have an international event trip planned. That 23-point gap is a conversion problem, and it is decided at the ticket, weeks before destination search begins.

FINDING 03

Paid acquisition got more expensive in the same year at both disclosed groups

Booking Holdings raised marketing 12.5% to $8.19bn with performance-marketing ROI slipping; Trip.com grew marketing 25% to $2.1bn, and 30% against 21% revenue growth in Q4. That is the cost any alternative channel must beat.

FINDING 04

Selection, not supply, is the capability that pays

Around 55,000 events are promoted each year across roughly 11,000 artists. No platform can work that calendar, so the advantage goes to whoever can rank events before the on-sale and spend only on the minority that move travellers.

THE ASK: DECIDE THESE IN 90 DAYS

Two test markets. Comparable enough that one can act as the control.

The incrementality design, before launch. Agreed with the partner, or the result will not be readable.

One rights-holder conversation. Opened ahead of a public on-sale date, not after it.

WHAT THIS REPORT CANNOT TELL YOU

The size of the APAC concert-travel market. Public evidence supports direction, not magnitude.

Whether event access costs less than paid search. No disclosed dataset tests it; only a partner pilot can.

EXECUTIVE SUMMARY

Four headline findings

WINDOW 01

+358% accommodation searches on one announcement day

The commercial window opens on announcement day, before destination search

Accommodation interest spikes on announcement day, weeks before ordinary destination search begins.

EVIDENCE: SINGAPORE, MARCH 2025

GEOGRAPHY 02

8× search growth to a secondary host city

Demand lands in secondary host cities, not only capitals

Goyang, the host city, outgrew every other Korean tour city in the same window.

EVIDENCE: SOUTH KOREA, JANUARY 2026

BASKET 03

5× destination-experience spend by concertgoers

Concertgoers spend well beyond the ticket and the bed

Experience spend, not the room rate, is where product depth pays back.

EVIDENCE: SINGAPORE, MARCH 2024

PROOF 04

30.4% of OTA revenue spent on marketing

Measurement must focus on incremental bookings

Total volume around an event cannot distinguish created demand from redirected demand.

EVIDENCE: BOOKING HOLDINGS FY2025

REPORT THESIS

ONE JOURNEY, FOUR COMMERCIAL MOMENTS

OTAs can identify, acquire and monetise concert-led travel demand. The condition is entering before ordinary destination search, and measuring incremental performance rigorously.

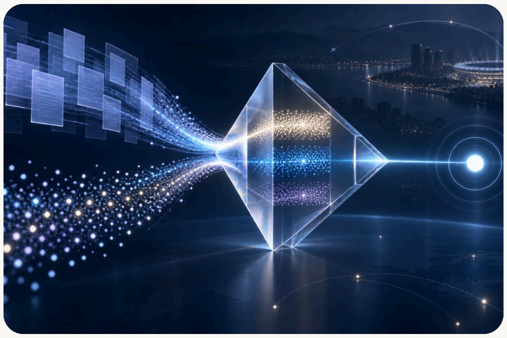
01 TICKET	02 STAY	03 MOVE	04 EXTEND
A known audience commits to a city and fixed dates.	Room nights concentrate around the venue and the show date.	Flights, transfers and post-show transport attach to the booking.	Experiences, connectivity and dining extend the trip.

01

Evidence confidence system

Every figure in this report carries a confidence grade.

Concert travel is documented mostly through company press releases and survey research. Both are useful and neither is an audited market measurement. The grading system below travels with each figure so readers can weight it correctly.



	REPORTED	Published directly by a named source: searches, transactions, card spend, survey results and public company filings. Used as stated, with the comparison period named.
	DERIVED	Arithmetic applied to reported figures: multiples converted to percentages, ratios calculated from filings. No new assumptions introduced.
	MODELLED	WENOTIFT frameworks: event scores, funnel assumptions and pilot unit economics. Structure is proposed; inputs must come from partner data.
	INSUFFICIENT	Claims the available evidence cannot support, including a single APAC market size and any guaranteed acquisition advantage. Stated as hypotheses or omitted.

WHY THE GRADING CHANGES THE CONCLUSION

TWO RULES APPLIED THROUGHOUT

RULE 01

Search growth is never presented as booking growth

A +358% spike in accommodation searches on one announcement day is a signal of attention, not of revenue. Treating one as the other is how event marketing budgets get approved on numbers that no partner can reconcile afterwards. Every uplift figure in this report stays labelled as the metric its source actually published.

RULE 02

Destination results are never assigned to a single event without an attribution design

Concert weeks coincide with holidays, school breaks and other events. Without a control, any lift claimed for the concert includes demand that would have arrived anyway, and the resulting business case overstates itself in exactly the direction its author hoped.

WHAT THIS COSTS THE READER	WHAT IT BUYS
Several numbers in this report are smaller and less quotable than the ones circulating in trade coverage. That is the trade for figures that survive a partner's own analysis.	A claim graded Reported can be taken to a board. One graded Modelled needs a pilot first. Knowing which is which is the difference between a test and a bet.

02

Defining the concert traveller

A promoter counts attendees, a tourism board counts arrivals, an OTA counts bookings. Three populations, one vocabulary.

Most disagreement about concert travel is a vocabulary problem. This report uses the following terms.

TERM	DEFINITION
Local attendee	Attends from within the venue's normal commuting catchment. No travel product required.
Domestic concert traveller	Travels within the host country and requires at least one overnight stay or a domestic flight.
Cross-border concert traveller	Crosses an international border for the event. Highest basket value and highest friction.
Event-led booking	The trip would not have happened without the event. The only population that can be incremental.
Event-influenced booking	A trip that was already likely, but whose dates, city or basket were shaped by the event.
Primary travel party	Ticket holders. Determines dates and destination.
Secondary travel party	Companions without tickets. Contributes room nights, flights and experiences, not ticket demand.
Booking window	Interval between ticket purchase and the first travel booking. The channel's competitive space.

THE CONCERT TRAVEL BASKET

ONE TRAVELLER, EIGHT LINE ITEMS

01	02	03	04	05	06	07	08
Ticket	Accommodation	Flight	Ground transport	Experiences	Connectivity	Insurance	Food & beverage
ACCESS	ROOM NIGHTS	CROSS-BORDER	ARRIVAL	EXTENSION	ESIM, DATA	PROTECTION	ON-TRIP

Components 02 to 07 are already OTA products. The ticket is the access problem this report is about; food and beverage is rarely sold by platforms directly.

01 UNLOCKS 02–08

03

The supply of travel-generating moments

Live music is globalising faster than the infrastructure connecting tickets to trips.

These figures do not measure concert travel. They show that the supply of events capable of generating it is large, growing and increasingly Asian.

159 million

Fans at Live Nation events in 2025

THE ADDRESSABLE AUDIENCE

55 thousand

Events promoted, across ~11,000 artists

POTENTIAL TRAVEL TRIGGERS

646 million

Tickets distributed through Ticketmaster

IDENTIFIABLE BUYERS

15 billion USD

Invested in artist performances, 2025

PIPELINE COMMITMENT

131 festivals operated globally, the event type with the highest observed share of out-of-town attendance

APAC named, with Latin America, as the fastest-accelerating international region in the promoter's 2025 reporting

WHAT THIS ESTABLISHES

- ✓ The stock of dated, city-specific events is large enough to support a repeatable programme rather than one-off activations.
- ✓ Ticketing platforms already hold an identified audience at the moment travel decisions begin.
- ✓ Supply growth is concentrated in the region this report covers.

WHAT IT DOES NOT MEASURE

- How many of those 159 million fans travelled, or how far. Attendance is not a travel statistic.
- The share of events that meet the catalyst conditions set out in section 04.
- One promoter’s calendar is not the market. Independent and agency-run events sit outside these figures.

THE SUPPLY FIGURES, DIVIDED OUT

DERIVED FROM THE FOUR FIGURES ABOVE

5 events per artist

The calendar repeats

About 55,000 events across roughly 11,000 artists. The same fandom is addressable several times a year, on dates published in advance.

646M tickets sold

Volume is large but concentrated

Ticketmaster volume, which includes third-party events, so it is not divisible by the 55,000 Live Nation promoted. Travel-capable volume sits in a minority of those dates, not across the calendar.

$94 per attending fan

Talent is the fixed cost

$15bn invested in artist performances against 159 million fans. The promoter economics are set long before a platform bids for the traveller.

So what: supply is not the constraint; selection is. A platform cannot work 55,000 events, so the capability that matters is ranking them before on-sale and spending only on the minority that move travellers. That is the screening problem this report's framework addresses.

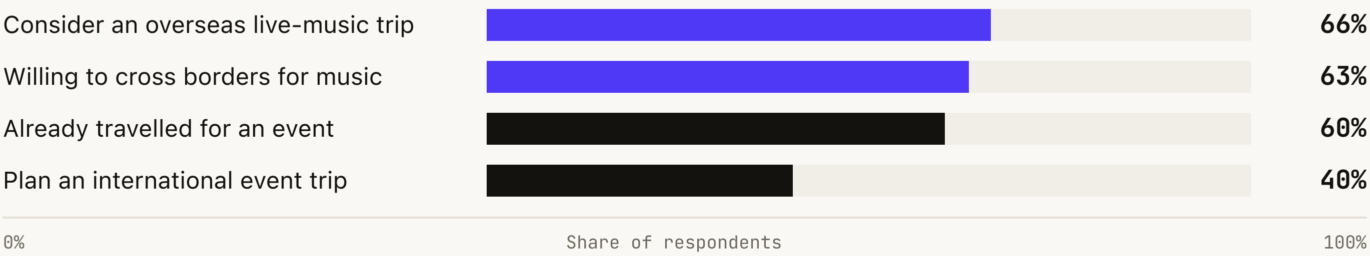
REPORTED Source: Live Nation Entertainment 2025 Annual Report

04

The APAC demand signal

Event travel is already mainstream among surveyed APAC travellers.

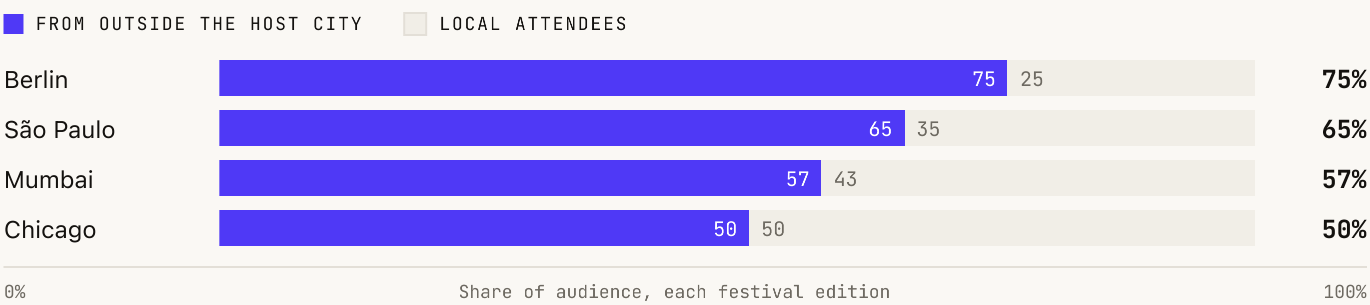
Two independent surveys reach the same conclusion from different samples and different wording. Comparisons between them are directional, not arithmetic.



Hilton's study covered 5,000 adults across China, India, Australia, Singapore and Japan. Trip.com reported the 66% consideration figure in its Momentum research, alongside hotel bookings in Singapore approximately three times higher during Lady Gaga's concerts and more than half of surveyed Hong Kong concertgoers extending their stay for tourism.

REPORTED Sources: Trip.com Momentum 2025; Hilton APAC survey 2025, n=5,000

Half or more of festival audiences arrive from outside the host city



Lollapalooza attendee mix, as reported by Airbnb. The same research found more than 70% of travellers often book an experience during a trip, the natural market for stays and local products around an event.

REPORTED Source: Airbnb and Live Nation, May 2025

READING THE TWO SURVEYS AGAINST EACH OTHER

DERIVED · DIFFERENT SAMPLES, DIRECTIONAL ONLY

23 point gap

Willingness is not the constraint

63% would cross a border for music; 40% have an international event trip planned. The missing share is a conversion problem, not an appetite problem.

60% already travelled

The behaviour is established

Stated intent runs at 66% in one survey while reported past behaviour runs at 60% in another. Different instruments, but both describe a market acting on what it already does.

50% floor, not ceiling

Even the least travel-heavy edition

Across the four Lollapalooza cities the out-of-town share runs 50% to 75%. Half the audience travels in, in every case observed.

So what: the demand question is answered as far as public evidence can answer it. What remains open is capture: who is present when the fan converts intent into a booking. Every figure on this page describes an audience that is already travelling through someone else's funnel.

04.1

Announcement effects

Publicly reported OTA data consistently shows that artist announcements create measurable destination-search demand.

Four case studies follow. All are drawn from OTA press disclosures and measure search behaviour, not completed bookings. Read together, they describe a repeatable pattern: announcement day produces a concentrated spike, and the strongest response often comes from markets the tour does not visit.

CASE 01 — LADY GAGA, SINGAPORE

ANNOUNCEMENT DAY, 10 MARCH 2025

+358%

international accommodation searches for Singapore, against the previous two-week average

ORIGIN MARKETS, IN PUBLISHED RANK ORDER — 01 = HIGHEST

01	Taiwan
02	Indonesia
03	Mainland China
04	Philippines
05	Malaysia

🇸🇬 SGP

Singapore

DESTINATION

Four show nights, one metro venue

Limitation: the numerals are rank positions, not values: no per-market figures were published, and the uplift measures searches on a single day rather than bookings. The origin ranking is the more durable finding, because it names the markets an activation would target.

REPORTED Source: Agoda press release, March 2025

CASE 02 — BTS, SOUTH KOREA

TOUR ANNOUNCEMENT, JANUARY 2026

CROSS-BORDER SEARCH GROWTH, ORIGIN TO KOREA

Philippines	7×+
Hong Kong	2.5×
Mainland China	2×+

Highest interest also came from Japan and Taiwan.

🇰🇷 KOR

South Korea

DESTINATION

HOST-CITY SEARCH GROWTH

Goyang	~8×
Busan	1.5×

OTHER TOUR CITIES

Kaohsiung	2×
Tokyo	1.2×

Goyang, a secondary host city, outgrew every tour metro.

Agoda reported these markets in different units: some as multiples of the pre-announcement baseline, some as percentage increases. To make the panel comparable, every figure is shown as a multiple, converted as follows.

CONVERSION KEY +145% → **2.5×** +47% → **1.5×** +18% → **1.2×** "more than doubled" → **2× floor**

DERIVED Source: Agoda, January 2026. Comparison periods vary by market.

CASE 03 — BTS, MALAYSIAN TRAVELLERS

LATE-2026 TOUR WINDOWS, YEAR ON YEAR

One fandom, four destinations: Agoda reported search growth from Malaysian travellers across one domestic market and three cross-border ones in the same tour cycle.

DEPARTING MALAYSIA · MYS — SEARCH GROWTH BY DESTINATION

DESTINATION	ROUTE	TRIP TYPE	GROWTH
KUL Kuala Lumpur		DOMESTIC	14×
SIN Singapore		CROSS-BORDER	7×
CGK Jakarta		CROSS-BORDER	7×
BKK Bangkok		CROSS-BORDER	~4×

REPORTED Source: Agoda, 2026

CASE 04 — BLACKPINK, BANGKOK

OCTOBER 2025

ARRIVING THAILAND · THA — ACCOMMODATION SEARCH GROWTH BY ORIGIN

ORIGIN	ROUTE	TOUR ACCESS	GROWTH
SGN Vietnam		NO TOUR STOP	+266%
KUL Malaysia		NO TOUR STOP	+107%
TPE Taiwan		TOUR STOP	+19%
BKK Thailand, domestic		HOST MARKET	+130%

INDIGO = NO TOUR STOP · CAR = DOMESTIC TRIP · ALL INTERNATIONAL: +18%

Vietnam and Malaysia had no tour stop. Geographic scarcity is a plausible explanation for the stronger cross-border response, and is labelled a WENOTIFT inference rather than a finding.

BEYOND STADIUM SCALE

+36% **Rolling Loud Thailand** accommodation searches

+10% **Wonderfruit** international searches

REPORTED INFERENCE Source: Agoda and PR Newswire, October 2025

THE FOUR CASES READ TOGETHER

DERIVED FROM CASES 01–04

~3× stronger response

Absence of a tour stop is the strongest pattern visible

Vietnam with no stop reached 3.66× baseline against Taiwan at 1.19×, compared as multiples. The causal reading remains a WENOTIFT inference.

14× domestic growth, KUL

Domestic demand is not the leftover

Kuala Lumpur was the largest single multiple in the Agoda set, and Bangkok's host market grew +130%. Secondary-city and same-country trips carry real volume.

0 bookings measured

All four cases measure search

Every figure on these two pages is a search metric published by a platform. None is a conversion rate, and none was independently audited.

So what: rank origin markets by whether the tour reaches them before ranking them by fandom size. Routing is knowable on announcement day and is the one input a platform can act on before the on-sale. That it drives the difference is an inference from four cases, not a measured finding.

04.2

Secondary cities

Events can have greater relative travel impact where baseline demand is lower.

Japan's 2026 festival season produced the clearest illustration. The strongest domestic search uplift occurred in Niigata, not Tokyo, almost four times Tokyo's rate. Lower baseline demand explains part of the gap, but the operational reason is simpler: a festival in Niigata requires an overnight stay, and one in Tokyo often does not.

DESTINATION	FESTIVAL	DOMESTIC SEARCH GROWTH, YOY	VALUE
Niigata	Fuji Rock		**+114%**
Tokyo	Summer Sonic (Chiba)		**+29%**
Okinawa	MasterPeace		**+25%**
Fukuoka	Number Shot		**+15%**
Osaka	Summer Sonic (Chiba)		**+11%**

REPORTED Source: Agoda, June 2026

Travellers say they will go to the secondary city

Klook's June 2026 research across ten APAC markets surveyed 1,020 consumers and found strong stated willingness to travel to lesser-known destinations for a unique event.

STATED PLANNING BEHAVIOUR — N=1,020, TEN APAC MARKETS

STOP 01 · ROUTE ACCEPTED	STOP 02 · FARE SENSITIVE	STOP 03 · ACTIVITY FIRST
73% would visit a secondary or lesser-known city for a unique event, festival or activity	**47%** actively seek deals and bundles	**23%** begin planning with an activity, then choose the destination

Highest in Thailand (86%), Vietnam (80%) and Malaysia (79%). A further 42% said they book earlier to secure prices, behaviour that fits an announcement-triggered product.

REPORTED Planning behaviour above: Klook 2026 travel-confidence research, n=1,020, ten APAC markets

Four conditions separate travel catalysts from local events

WENOTIFT SYNTHESIS OF AGODA, AIRBNB, HILTON AND TRIP.COM

01	02	03	04
Fandom dispersion	**Geographic scarcity**	**Overnight need**	**Access moment**
A meaningful share of fans lives beyond the host city's normal catchment.	Few nearby tour stops increase the need to fly or cross a border.	Show timing and transport schedules make a hotel night practical or unavoidable.	Ticket sales expose a known audience before it searches for the destination.

05

What concert travellers purchase

The ticket starts the sale; revenue accumulates across the trip.

Search data proves attention. Transaction data proves spend. The Taylor Swift Singapore concerts of March 2024 remain the strongest public evidence that concert travellers purchase well beyond accommodation.

BASKET EXPANSION, ONE EVENT WEEK

TAYLOR SWIFT, SINGAPORE, MARCH 2024

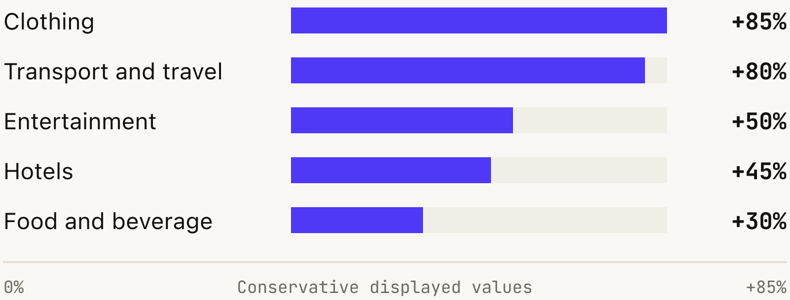
Destination experiences	Up to 5×	spend versus a normal visitor
Attraction passes	+200%	Klook Pass Singapore bookings
Package demand	600k+	users queued for ticket-and-hotel packages
Post-show transport	2,500+	passengers on the shuttle service

SIM and eSIM products, Universal Studios and Gardens by the Bay were among the purchases attached to the event. Ticket-linked access created sales opportunities in attractions, connectivity and transport, categories with no natural place in a destination search campaign.

REPORTED Source: Klook, March 2024

CARD SPEND STATEMENT, CONCERT WEEK

WEEK ON WEEK



Total card spend +35%

1 in 3

ticket-buying cardholders used a card issued outside Singapore, an independent confirmation of the cross-border share that search data only implies

ISSUER DATA, NOT PLATFORM DATA

REPORTED Source: UOB data reported by The Straits Times, March 2024

WHERE THE UPLIFT ACTUALLY SITS

DERIVED FROM THE CARD-SPEND RANKING

4th of five categories

The room is not where growth concentrates

Hotels rose +45% against transport +80% and entertainment +50%. The category OTAs own outright grew slower than the ones they distribute.

1 in 3 cards issued abroad

Cross-border share is visible at the till

Ticket-buying cardholders using a foreign card is the closest public proxy for the travel-capable segment this report defines.

5× spend per visitor

Value comes from attach, not headcount

Concert travellers spent up to five times a normal visitor. An event week is priced by what attaches to the trip.

So what: judge an event-led pilot on basket contribution, not room nights. A platform that measures only accommodation reads the +45% line and misses the +80% one it already distributes.

05.1

Revenue architecture

One traveller, several revenue opportunities across one journey.

The table below sets out where money is made at each step of that journey, what commercial role the step plays, and which mechanism converts it. Lines 02 to 07 are established OTA products; the first requires access an OTA does not hold, and the last is rarely sold by platforms at all.

COMPONENT & TIMING	ROLE AND CONTROL	MONETISATION MECHANISM
Ticket access AT ON-SALE	Commercial entry point CONTROLLED BY RIGHTS HOLDER	Rights fee, allocation or revenue share
Accommodation DAYS AFTER ON-SALE	Core OTA monetisation CONTROLLED BY PLATFORM	Room margin, commission, extra-night potential
Flight DAYS AFTER ON-SALE	Cross-border conversion CONTROLLED BY PLATFORM OR AIRLINE	Ticketing economics and higher basket value
Ground transport PRE-DEPARTURE	Arrival reliability CONTROLLED BY LOCAL SUPPLIER	Airport transfer, rail or post-show shuttle
Experiences ON ARRIVAL	Destination extension CONTROLLED BY PLATFORM	Attractions, dining and itinerary products
Connectivity ON ARRIVAL	Low-friction attach CONTROLLED BY PLATFORM	eSIM and in-trip data packages
Insurance AT BOOKING	Risk cover CONTROLLED BY PLATFORM OR INSURER	Attach premium and claims margin
Food & beverage ON ARRIVAL	Trip spend outside the platform CONTROLLED BY LOCAL VENUE	Rarely sold by OTAs; captured only via bundles

MODELLED WENOTIFT revenue architecture, informed by public OTA partnership precedents

WHAT EACH LINE NEEDS TO WORK

Ticket: contracted allocation or pre-sale access, plus a fulfilment path that survives a sold-out show.

Stay and flight: inventory held at the venue's catchment and on the show dates, not the destination average.

Attach products: presented inside the booking flow, since a fan who has already paid for the ticket is unlikely to return for them.

WHERE THIS CAN BREAK

The ticket is the access problem: if it cannot be secured, the architecture reduces to ordinary destination trading. Food and beverage sits outside the platform entirely.

Margin on the ticket itself may be nil or negative. It is bought for the access it gives to the rest of the basket.

Each added line adds an operational failure mode. Fulfilment quality, not attach rate, is what a fan remembers.

06

What travellers value when booking

The offer must solve practical travel needs before it adds exclusivity.

Hilton's APAC survey ranked what drives accommodation selection for event trips. Proximity and price tie at the top; exclusivity ranks last. A concert product that leads with rewards and access, and treats logistics as an afterthought, is solving the wrong problem.

ACCOMMODATION CHOICE DRIVERS, RANKED		SHARE OF RESPONDENTS
01	Proximity to the event	72%
02	Price	72%
03	Quality of hospitality	70%
04	Rewards and exclusive access	54%

INDIGO = JOINT FIRST — 18-POINT SPREAD, FIRST TO LAST

PACKAGE SPECIFICATION	INDIGO = SOLVES A STATED TOP DRIVER
Venue proximity	TOP DRIVER, 72%
Flexible cancellation	ARTIST RISK
Verified ticket access	ACCESS MOMENT
Loyalty benefits	MOTIVATOR, 54%
Reliable transport, including post-show	ARRIVAL RISK
Group-friendly room types	PARTY SIZE
Experiences before and after	BASKET DEPTH

PARTY COMPOSITION

Event trips are social: travellers commonly attend with partners or friends rather than alone, and 60% of respondents aged 18–24 preferred travelling with friends. The consequence is room configuration and group booking flow, not messaging. A two-person default excludes a meaningful share of the demand.

REPORTED Source: Hilton APAC survey 2025, n=5,000

IMPLICATION 01

Proximity and price are two constraints, not one

They tie at 72%, so a cheap room far from the venue and a close room at any price both lose part of the audience. That argues for two package tiers rather than one compromise.

IMPLICATION 02

Hospitality quality cannot be traded away

At 70% it sits within two points of the top two. A downgrade in property standard is not a lever for funding venue proximity.

IMPLICATION 03

Exclusivity is a tiebreaker, not the hook

Rewards and exclusive access motivate 54%, the lowest of the four. They close a decision between comparable packages; they do not create one.

Not established here: how much more a fan pays for proximity, where the trade-off flips, or whether the ranking holds as strongly for cross-border travellers. Partner-data questions.

07

The competitive landscape

The market has moved beyond promotional destination pages.

Five strategic models are now visible in the market. They are not equivalent: they differ in what the OTA actually controls, and therefore in how defensible the position is once a competitor notices the same event.

CONTROL MATRIX, BY STRATEGIC MODEL — WHAT THE PLATFORM ACTUALLY HOLDS

	Festival integration AIRBNB — LOLLAPALOOZA	Ticket + travel bundle KLOOK — PACKAGES	Promoter distribution TRIP.COM — LIVE NATION ASIA	Destination activation KLOOK, STB AND HYBE	Inventory-led response AGODA, BOOKING.COM, EXPEDIA
Fan access	Holds it	Holds it	Holds it	Shares it	Does not hold it
Ticket inventory	Shares it	Holds it	Holds it	Does not hold it	Does not hold it
Booking data	Holds it	Holds it	Holds it	Shares it	Holds it
Destination demand	Shares it	Shares it	Shares it	Holds it	Shares it
Customer relationship	Shares it	Holds it	Shares it	Shares it	Holds it
Measurement capability	Shares it	Holds it	Holds it	Does not hold it	Shares it
CONTROL SCORE	4	5.5	5	2.5	3

HOLDS IT · SHARES IT · DOES NOT HOLD IT — SCORE OUT OF 6 CONTROL POINTS

Trip.com's partnership with Live Nation Asia is the strategically significant case, because it spans tickets, flights, hotels, transport and attractions. Its initial activations included TWICE in Hong Kong and BLACKPINK sponsorship with pre-sale access. That is the clearest signal that the competitive battleground is moving from post-announcement search capture toward pre-sale access.

Why the partnership models win: they buy a standing audience

WENOTIFT READING

01 Access compounds; media spend does not

A festival or promoter relationship returns the same audience at a known moment every cycle. A demand-capture campaign restarts from zero at each announcement and re-buys the same attention, usually against the platform that already holds the ticket.

02 The fan arrives already identified

A ticket-linked booking ties one person to an artist, a city and a fixed date. That is intent volunteered rather than inferred, which is what destination search and metasearch spend exists to approximate.

03 The prize is the next tour, not this one

Fandom recurs on a schedule. A platform that owned the ticket journey once is the default for the following cycle, so the partnership is bought for retention as much as for the current event.

This is why Airbnb, Klook and Trip.com contract at the rights-holder level instead of bidding on the same destination keywords.
Inference from announced partnership scope; no disclosed retention or CAC data yet tests it.

MODELLED — Control assessment is WENOTIFT's, based on publicly announced partnership scope

08

THE ECONOMICS OF CONCERT TRAVEL

Marketing spend rose faster than efficiency in FY2025

Booking Holdings raised marketing 12.5% to $8.19bn and Trip.com 25% to $2.1bn. Neither reported a matching gain in efficiency.

The only two groups in the set that disclose marketing spend against gross bookings and have announced APAC concert-travel activity. Expedia discloses spend but no concert programme.

EXHIBIT 1 · COST OF PAID DEMAND, TWO DISCLOSED GROUPS

FY2025 FILINGS

BKNG — BOOKING HOLDINGS · FY2025

MARKETING EXPENDITURE

$8.186bn ▲ 12.5% YoY

Full-year marketing expenditure

Share of revenue	30.4%
Share of gross bookings	4.4%
Performance marketing	Majority

Average performance-marketing ROI declined slightly. Primary channels were Google, metasearch, affiliates and social media.

TCOM — TRIP.COM GROUP · FY2025

MARKETING EXPENDITURE

$2.1bn ▲ 25.0% YoY

Sales and marketing, RMB 14.9bn

Share of revenue	24.0%
Q4 marketing growth	+30%
Q4 net revenue growth	+21%

Marketing grew faster than revenue in the fourth quarter, the pattern that makes an alternative acquisition route worth testing.

So what: both groups raised demand spend in the same year through the same channels, and neither reported a matching gain in efficiency.

REPORTED DERIVED Booking Holdings 2025 Form 10-K; Trip.com Group FY2025 results. Ratios calculated.

WHAT WOULD HAVE TO BE TRUE

HYPOTHESIS, NOT FINDING

Partner access lowers the cost of reaching a qualified traveller. No public dataset demonstrates it, so the claim stays a hypothesis until a controlled pilot tests it. Three conditions decide whether it holds.

01 The fan would not have booked anyway

If the audience converts through ordinary search regardless, the partnership buys demand the platform already had. Only a matched holdout separates the two.

02 Rights and campaign cost stay under paid search

The FY2025 filings set the benchmark. A rights fee plus activation above blended paid CAC fails the test even on strong volume.

03 The basket holds outside one flagship market

Singapore during a stadium residency is the most favourable case on record. The same attach rates mid-market make it a channel.

So what: the open question is not whether concert travel exists but whether access to it is cheaper than buying the same traveller later. One pilot with a control answers it; nothing else does.

08

The cheapest booking is the one bought before search begins

Paid demand cost more in FY2025 at both disclosed groups, and the traveller is reachable for weeks before those channels are asked to find them.

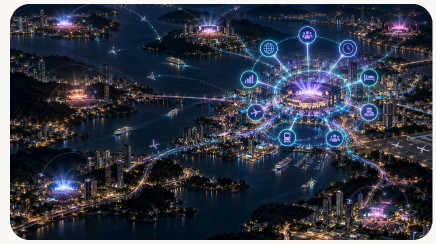


EXHIBIT 2 · WHAT THE FILINGS IMPLY

RATIOS DERIVED FROM THE TWO DISCLOSURES

COST OF MOVING VOLUME

$44 per $1,000 booked

$44 MARKETING $1,000 GROSS BOOKING

Booking Holdings spends this much marketing for every thousand dollars of gross bookings it processes. It is the toll on demand the group does not own.

SPEND OUTRUNNING REVENUE

9pt Q4 gap, Trip.com

MARKETING +30%

REVENUE +21%

Marketing grew 30% while net revenue grew 21%. Each additional revenue dollar is being bought at a higher price than the last.

MORE SPEND, LESS RETURN

+12.5% with ROI down

SPEND +12.5%

ROI DOWN, SIZE UNDISCLOSED

Booking raised marketing 12.5% and still reported performance-marketing ROI slipping. Volume is holding because spend is rising, not because the channel improved.

So what: the blended cost these filings establish is the benchmark any event-led channel has to beat on cost per incremental booking.

EXHIBIT 3 · WHERE COST ENTERS THE JOURNEY

RANKED, NOT MEASURED

Basis: the five steps are ranked by how much paid media a platform must buy to be present at that step. Both filings name the same channels (search, metasearch, affiliates and social) and all four sit at step 04. Bars show that ranking on a four-level scale; no step has a measured cost.

01

Artist signal

Fans receive the tour or on-sale announcement.

NEGLIGIBLE

02

Ticket access

A known audience commits to a city and fixed dates.

LOW

TICKET BOUGHT HERE

03

Travel build

Stay and transport decisions begin.

MODERATE

04

OTA search

Platforms bid for destination keywords and metasearch traffic.

PEAK

COST PER CLICK PEAKS

05

Trip spend

The traveller adds experiences and local services.

MODERATE

So what: the platform that reaches the fan at step two is buying the same booking that costs the most at step four. The ranking comes from the disclosed channel mix, not from measured cost per step; only a partner pilot can price the left-hand side.

08.1

The decision turns on one number, not on market size

Cost per incremental booking decides whether an event-led channel scales. Every other figure in this section is an input to it.

What follows is a decision framework, not a market forecast. Each input must come from partner data or be labelled as an assumption. When an input is unavailable, the correct output is no estimate.

EXHIBIT 4 · THE THREE-STEP CALCULATION — WENOTIFT COMMERCIAL MODEL

PIPELINE — EACH STAGE FEEDS THE NEXT

01 INCREMENTAL BOOKINGS

Qualified fans in market × Travel intent × Platform share × Booking conversion = **Incremental bookings**

02 INCREMENTAL CONTRIBUTION

Incremental bookings × Contribution per basket − Partner cost − Campaign cost = **Incremental contribution**

03 DECISION METRIC

Cost per incremental booking

STOP if it exceeds blended paid CAC

EXHIBIT 5 · WHO SUPPLIES EACH INPUT — NO INPUT, NO ESTIMATE

Qualified fans in market	Event and fandom dataset	WENOTIFT
Travel intent	Partner survey or observed booking behaviour	PARTNER
Platform share	Partner share in the origin market	PARTNER
Booking conversion	Partner funnel data	PARTNER
Contribution per basket	Partner margin data	PARTNER
Partner cost	Negotiated rights or revenue share	CONTRACT
Campaign cost	Media plan	PARTNER
Cannibalisation rate	Holdout test against a matched control	ASSUMPTION

So what: five of the eight inputs sit with the partner and a sixth sits in the contract, not with WENOTIFT. The framework is only runnable inside a partnership, which is why a pilot precedes any forecast.

Scale only when incremental contribution remains positive and acquisition cost beats the agreed benchmark. Basket expansion, additional accommodation nights and cross-sell attach are upside within the same framework; cannibalisation of demand that would have converted anyway is the cost that offsets them.

MODELLED WENOTIFT commercial model. Inputs require partner data or labelled assumptions.

09

WHERE THE OPPORTUNITY IS STRONGEST

Attendance does not predict travel demand; nine conditions do

Three of the nine are gates. Fail any one of them and the remaining score does not matter.

The nine conditions group into demand, access and feasibility. Together they form the input set for a Concert Travel Opportunity Score.

EXHIBIT 6 · THE NINE CONDITIONS, GROUPED

GATE = MUST PASS · SCORE = WEIGHTED

DEMAND Is there travel-capable fandom	ACCESS Can the fan be reached and moved	FEASIBILITY Can the trip actually be delivered
01 SCORE **Cross-border fandom** Share of social fandom located outside the host market	08 GATE **Ticket availability** Whether allocation or pre-sale access is obtainable	09 GATE **Brand and regulatory risk** Visa access, cancellation exposure, reputational factors
02 SCORE **Venue capacity and show count** Total travel-capable seats across all nights	06 GATE **Destination accessibility** Direct flight availability from top origin markets	07 SCORE **Accommodation supply** Availability and price stability around event dates
04 SCORE **Audience purchasing power** Ability to fund flight, stay and basket	03 SCORE **Geographic scarcity** Distance to the nearest alternative tour stop	05 SCORE **Booking lead time** Interval between on-sale and travel booking

OUTPUT

Concert Travel Opportunity Score

WENOTIFT composite of the six scored conditions, weighted per market and category. Computed only for events that clear all three gates.

So what: screening on the three gates removes most of the calendar before any scoring effort is spent. A sold-out stadium with no obtainable allocation scores nothing, because there is no way to reach the fan at the moment that matters.

EXHIBIT 6.1 · HOW EACH CONDITION IS OBSERVED

A CONDITION WITH NO OBSERVABLE INPUT IS NOT SCORED

01	**Cross-border fandom** Follower and streaming geography by market	06	**Destination accessibility** Published airline schedules from top origin markets
02	**Venue capacity and show count** Venue specifications and announced routing	07	**Accommodation supply** Partner rate and availability data for the event window
03	**Geographic scarcity** Full tour routing and travel time to the nearest stop	08	**Ticket availability** Direct promoter or rights-holder conversation
04	**Audience purchasing power** Market income data and observed basket values	09	**Brand and regulatory risk** Visa policy, cancellation history, public record
05	**Booking lead time** Partner booking timestamps against on-sale dates		

09

The same artist can be a Tier 1 opportunity in one market and Tier 3 in another

Tier is a property of the event in a market, not of the artist.

It sets the spend ceiling, the product depth and whether the result can be measured at all.

EXHIBIT 7 · EVENT CLASSIFICATION AND COMMERCIAL RESPONSE

MODELLED · WENOTIFT EVENT-SELECTION METHODOLOGY

SEGMENT	DEFINITION	COMMERCIAL RESPONSE
TIER 1 Regional travel catalyst	Dispersed cross-border fandom, scarce tour stops, multiple show nights, accessible destination	INVEST: FULL **Pursue rights or promoter access before on-sale**
TIER 2 Strong domestic driver	Secondary-city or regional venue where overnight stay is necessary; limited cross-border pull	INVEST: MODERATE **Package domestically; bundle transport**
TIER 3 Local demand event	Audience largely within commuting catchment	INVEST: NONE **No travel investment; content only**
WATCHLIST Insufficient evidence	High fandom signals but no observed travel or booking evidence yet	INVEST: HOLD **Monitor; do not score or forecast**

HOW A TIER IS ASSIGNED

GATES FIRST, THEN THE SCORED CONDITIONS

INPUT
Event at announcement

→

GATE CHECK · ALL THREE
Ticket allocation obtainable
Direct flights from origin markets
Risk within tolerance

→

Any gate fails: no allocation, no direct access, or unacceptable risk → EXCLUDED

Cross-border fandom high and nearest alternative stop distant → TIER 1

Fandom mostly domestic but venue requires an overnight stay → TIER 2

Audience sits inside the commuting catchment → TIER 3

So what: routing decides the tier, so the same tour is a different commercial case in every market it visits. A platform that assigns tiers once per tour, rather than once per market, will overpay in the cities with a nearby alternative stop.

09

A tier assigned after tickets clear is a report, not a decision

The tiering only earns its place if it runs on the announcement calendar and is revisited every cycle. What the tier then governs is narrow and specific.

EXHIBIT 8 · OPERATING RULES AND WHAT THE TIER GOVERNS

MODELLED · WENOTIFT

HOW TO RUN THE TIERING

Score before on-sale. A tier assigned after tickets have cleared is a report, not a decision. The criteria are knowable at announcement.

Re-score each cycle. Tiers move with routing: a Tier 1 artist becomes Tier 3 in a market once a nearby stop is added.

Cap the portfolio. Rights and operational load, not fandom size, set how many Tier 1 events a platform can run at once.

WHAT THE TIER DECIDES

Spend ceiling. Tier sets the maximum rights fee and campaign budget the event can justify before the measurement read.

Product depth. Tier 1 warrants a packaged ticket-to-travel journey; Tier 2 a domestic bundle; Tier 3 inventory readiness only.

Measurement design. Only Tier 1 and Tier 2 events carry enough volume to support a holdout that produces a readable result.

So what: the tier is a budget instrument, not a label. It caps the rights fee, fixes the product depth and decides whether a holdout can be read, which is why it has to be set before the on-sale rather than justified after it.

SECTION 09 IN ONE LINE

An event calendar is not an opportunity list until it has been screened. Three gates remove most of it, and routing decides what the rest is worth in each market.

IMPLICATIONS FOR AN OTA LEADERSHIP TEAM

CONSEQUENCE FOR PARTNERSHIPS

The negotiation is for allocation, not for logos: without obtainable inventory an event fails a gate and stays unscoreable however large the fandom.

Where this breaks: the gates and the tier rule are WENOTIFT's own methodology, not an industry standard. They are defensible because each input is observable before an on-sale, but the weightings behind the composite score have not been tested against completed bookings, and cannot be until a partner runs the screen against its own results.

10

Priority APAC markets

APAC markets play different roles in the concert-travel network.

These are strategic roles, not market-share rankings. Most markets are both an origin and a destination; what differs is which side of the flow carries the commercial opportunity, and how much evidence currently supports it.

	CODE	MARKET	PRIMARY ROLE	OBSERVED SIGNAL
LEAD				PARTNER CONVERSATIONS NOW · 4 MARKETS
Destination hub	SIN	Singapore	Regional destination hub; strongest partnership precedent	Exclusive-event and package precedents
Both roles	BKK	Thailand	Destination hub with domestic and cross-border demand	BLACKPINK and festival demand
Both roles	ICN	South Korea	Global fandom destination and event exporter	BTS effects across Asian origins
Origin market	KUL	Malaysia	High-propensity regional outbound and domestic staycation market	BTS searches across four cities
BUILD				CAPABILITY AND INVENTORY FIRST · 5 MARKETS
Both roles	NRT	Japan	Large domestic event-travel market plus regional destination	Regional festival uplift, led by Niigata
Origin market	CGK	Indonesia	Major outbound fan market and high-capacity domestic opportunity	Strong origin signal for Singapore
Origin market	MNL	Philippines	Strong outbound fandom market	More than 7× BTS search growth
Destination hub	HKG	Hong Kong	Regional event and package hub	+145% BTS searches; stay-extension survey data
Origin market	TPE	Taiwan	High-propensity outbound fan market	Top origin for Singapore; Kaohsiung 2×
WATCH				MONITOR, DO NOT COMMIT · 3 MARKETS
Origin market	SGN	Vietnam	Emerging outbound market with strong artist-scarcity response	+266% Bangkok search increase
Origin market	PVG	Mainland China	Large outbound opportunity, subject to access and regulatory factors	Searches to Korea more than doubled
Both roles	BOM	India	Large emerging event-travel market	57% of Lollapalooza Mumbai audience from outside the city

DESTINATION HUB · ORIGIN MARKET · BOTH ROLES

Priority labels are directional and should change as booking conversion data becomes available. A GCC comparator is worth tracking as an outbound market with similar fandom-scarcity dynamics, though this edition carries no APAC-equivalent evidence for it.

MODELLED WENOTIFT synthesis of public 2024-2026 evidence

10.1

Market profiles

Four lead markets carry the strongest evidence.

SIN Singapore

LEAD — HIGH CONFIDENCE

ROLE Destination; limited domestic travel demand	CATEGORIES Western stadium tours, K-pop, exclusive residencies
FRICTION Hotel price inflation on event dates	OPPORTUNITY Ticket-plus-travel for five named origin markets
PARTNERSHIPS Active tourism board and rights-holder precedent	EVIDENCE Search, transaction, card and destination data

Singapore is the only APAC market with evidence across all four layers. Its tourism board reported 16.5 million international arrivals in 2024 (+21%), S$22.4bn in receipts across January–September (+10%), sightseeing and entertainment spend up 25%, accommodation spend up 17%, and 81.8% hotel occupancy at a RevPAR of S$226. It named Coldplay, Ed Sheeran and Taylor Swift as contributors, without disclosing event-level attribution. This is destination-level confirmation, not proof of causation.

BKK Thailand

LEAD — MEDIUM CONFIDENCE

ROLE Destination and domestic market	CATEGORIES K-pop stadium shows, Rolling Loud, Wonderfruit
FRICTION Low; strong air access and accommodation supply	OPPORTUNITY Festival integration plus Vietnam and Malaysia capture
PARTNERSHIPS Independent festival operators, accessible	EVIDENCE Search only; no transaction data published

Thailand offers the widest range of event sizes with published uplift, including mid-tier festivals. It is the best market for testing whether the effect holds below stadium scale.

ICN South Korea

LEAD — MEDIUM CONFIDENCE

ROLE Destination and global fandom exporter	CATEGORIES K-pop tours, fan meetings, agency-run events
FRICTION Ticket allocation is tightly controlled by agencies	OPPORTUNITY Secondary cities: Goyang, Busan, Incheon
PARTNERSHIPS Agency-led; hardest access, highest value	EVIDENCE Strongest multi-origin search evidence available

The BTS announcement produced measurable demand from at least five origin markets simultaneously. No other event in this dataset drew simultaneous demand across five origins and multiple destination cities.

10.1

KUL Malaysia

LEAD — MEDIUM CONFIDENCE

ROLE Origin and domestic staycation market	CATEGORIES K-pop, regional festivals
FRICTION Low; short-haul access to three event hubs	OPPORTUNITY One audience, four destinations, one campaign
PARTNERSHIPS Origin-side; airline and ticketing partners	EVIDENCE Search only, but across four destinations

Malaysia is the cleanest test market for origin-side activation: a single fandom produced measurable demand for one domestic and three international destinations in the same tour cycle.

CGK Indonesia

BUILD — SCALE CASE

ROLE Major outbound origin and high-capacity domestic market	CATEGORIES K-pop, Western stadium tours, domestic festivals
FRICTION Price sensitivity; domestic air capacity on event dates	OPPORTUNITY Largest addressable fan base in the region; Jakarta as both origin and host
PARTNERSHIPS Domestic promoters and payment partners; origin-side airline access	EVIDENCE Origin-side search only; ranked second for Singapore interest

Indonesia is a lead market on population and fandom scale rather than on evidence depth. It appeared as the second-highest origin for the Singapore announcement spike and as a destination in the Malaysian cross-border pattern, which places it on both sides of the flow. Jakarta's growing stadium calendar makes it the one market where a platform can test origin-side and destination-side activation with the same audience. Basket value per traveller should be assumed lower than Singapore or Hong Kong until partner data says otherwise.

SECTION 10 IN ONE LINE

IMPLICATIONS FOR MARKET SELECTION

Half of these markets matter as origins rather than destinations, so the unit to test is a pair of markets, not a single one.

SEQUENCING

Test an origin and a destination together

The same fandom appears on both sides of a route. Malaysia as origin against Singapore or Thailand as destination is one experiment, and it reads cleanly because the demand is observable at each end.

READING THE GRADES

Confidence tracks disclosure, not opportunity

Singapore leads on evidence because its tourism board publishes. Indonesia is graded lower on data, not on potential; a market with no published figures is unproven, not weak.

WHERE TO START

The short-haul triangle is the cheapest pilot

Singapore, Bangkok and Kuala Lumpur sit inside short-haul range of each other with daily capacity, so a test can repeat across several tour cycles within one budget year.

Where this breaks: Singapore is the only market in this set with evidence across search, transaction, card and destination data. Every other market profile rests on search figures published by a platform, which supports a ranking and does not support a forecast.

11

OTA participation models

Five ways an OTA can participate, trading launch speed for commercial control.

These are strategic options available to any platform, not a recommendation for one. A first programme should favour a model with measurable access and limited rights exposure.

FIVE PARTICIPATION MODELS — BARS = DEGREE OF CONTROL OVER THE FAN RELATIONSHIP

01

Demand capture

FAST / LOW CONTROL

Optimise destination pages, inventory and media after an announcement. No rights required and no partner negotiation. The position is not defensible, since every competitor sees the same announcement, but it is the correct baseline against which the other four models must prove themselves.

02

Official travel partner

MEDIUM / MEDIUM CONTROL

Secure naming rights, on-site placement and access to fan communication channels. Delivers reach and brand association ahead of destination search, but rarely delivers ticket inventory. Measurement depends on what audience data the rights holder will share.

03

Ticket-plus-travel packages

MEDIUM / HIGH CONTROL

Combine verified event access with accommodation and transport in one transaction. The strongest acquisition and data position, because ticket and booking sit in the same record. It also carries the most operational risk: allocation, fulfilment, cancellation and support all become the platform's problem.

04

Destination activation

MEDIUM / SHARED CONTROL

Use concerts to support a destination acquisition campaign with co-funding. Reduces cost and adds credibility, at the price of shared data and slower decisions. Best where the destination already treats live events as part of its tourism strategy.

05

Event portfolio

LONGER / HIGH CONTROL

Build a calendar of many events rather than relying on one headline partnership. Diversifies artist and cancellation risk, smooths demand across the year, and is the only model that produces a longitudinal dataset.

MODEL	COST	SPEED	RISK	DATA ACCESS
Demand capture	Media only	Days	LOW	Own platform only
Official travel partner	Rights fee	1-2 quarters	MEDIUM	Negotiated
Ticket plus travel	Allocation + operations	1-2 quarters	HIGH	Full basket
Destination activation	Co-funded	2+ quarters	LOW	Shared
Event portfolio	Programme budget	Annual	DIVERSIFIED	Longitudinal

MODELLED WENOTIFT operating-model framework

WHICH MODEL TO CHOOSE — THE CONSTRAINT DECIDES, NOT THE AMBITION

Model 3 is the only one that puts ticket and booking in the same record, which is why it scores highest on control. It is also the only one that makes allocation, fulfilment and refunds the platform's problem. The right first move therefore depends on which constraint binds hardest.

IF THE BINDING CONSTRAINT IS TIME

Model 1, then Model 2

Demand capture launches in days and needs no negotiation. Run it as the control the others are measured against, not as the strategy.

IF THE BINDING CONSTRAINT IS DEFENSIBILITY

Model 3

Ticket-linked booking is the only position a competitor cannot replicate from the same public announcement. Highest control, highest operational load.

IF THE BINDING CONSTRAINT IS RISK-ADJUSTED RETURN

Model 5

A calendar of events absorbs a cancellation without losing the programme, and is the only model that produces a longitudinal dataset to price the next cycle.

12

Measurement framework

One scorecard connects marketing activity to revenue and customer quality.

Total booking volume around an event cannot demonstrate incrementality. The scorecard below requires a test and control design agreed before launch, not reconstructed afterwards.

		LAYER	PRIMARY MEASURE	SUPPORTING MEASURES	DECISION IT DRIVES
01		**Audience**	Qualified fan reach	Origin mix, affinity, frequency	→ Improve targeting
02		**Acquisition**	**Cost per incremental booking**	Landing rate, search-start rate, booking-window change	→ Compare with paid baseline
03		**Sales**	Incremental bookings	Conversion, room-night uplift, flight attach	→ Adjust product and inventory
04		**Revenue**	**Incremental contribution**	Average basket value, margin, partner cost	→ Scale or stop
05		**Customer**	Incremental new customers	Cancellation, repeat booking, post-event value	→ Assess durable value
06		**Operations**	Fulfilment success	Support contacts, refunds, disruption	→ Protect service quality

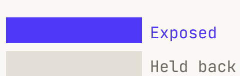
LAYERS RUN IN SEQUENCE: AN UNREADABLE LAYER BLOCKS THE ONES BELOW IT

INDIGO = THE TWO MEASURES THAT GATE SCALING

Three requirements for a defensible read

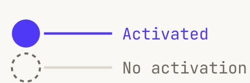
01 Control groups

Matched audiences excluded from event exposure, defined before the campaign begins.



02 Geographic holdouts

Comparable origin markets with no activation, to separate the event effect from seasonality.



03 Announcement-day baselines

Pre-announcement two-week averages recorded in advance, so spikes have a denominator.

MODELLED WENOTIFT performance framework. Approved by finance, analytics, product and operations before launch.

WHAT THIS FRAMEWORK CAN AND CANNOT SETTLE

READ WITH MODEL 3 AND MODEL 5

Two of the six layers decide whether a programme scales; the other four explain why. Only the packaged model produces every layer from one record, which is the practical argument for pairing measurement design with model choice rather than settling it afterwards.

FITS THE SCORECARD FULLY

Model 3, ticket plus travel

Ticket and booking share one record, so acquisition cost, basket and fulfilment are all attributable without a partner data request.

FITS PARTIALLY

Models 2 and 4

Reach and destination effects are measurable, but acquisition cost depends on what audience data the rights holder or tourism board will release.

ONLY FITS OVER TIME

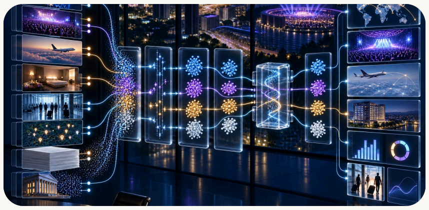
Model 5, event portfolio

A single event cannot separate artist effect from channel effect. A calendar produces the repeated reads that make the customer layer meaningful.

13

Risks and limitations

The largest risk is mistaking visible demand for incremental value.



Every risk below has a control. None of the controls is expensive; all of them must be in place before the first activation, because most cannot be applied retrospectively.

	RISK	FAILURE MODE	CONTROL IN PLACE
	Attribution	Fans would have booked anyway; correlation is read as causation	✓ Matched holdout and pre-agreed baseline
	Search inflation	Attention spikes for a day and does not convert	✓ Track search-to-booking conversion, not search volume
	Public-data limits	Press releases disclose favourable metrics only	✓ Grade every figure; never aggregate across methods
	Inventory	Rates rise while availability falls; base demand is displaced	✓ Secure allocation early; widen geography
	Rights dependency	Ticket access changes or is withdrawn mid-cycle	✓ Contract access with fallback inventory
	Disruption	Artist cancellation, visa refusal or geopolitical friction	✓ Flexible terms and staffed support
	Fan sentiment	Bundling reads as exploiting scarce access; backlash follows	✓ Transparent pricing; no ticket withholding
	Model error	Fandom size overstates travel propensity; demand is unequal across artists	✓ Return no estimate when evidence is thin

Six figures carry the case; each one has a defined evidence gap

WENOTIFT READING AND EVIDENCE GAPS

SIX REPORTED FIGURES

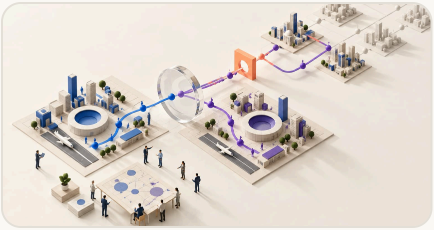
EVIDENCE	WHAT IT SUPPORTS	WHAT WOULD EXTEND IT
S$22.4bn SINGAPORE RECEIPTS, JAN–SEP 2024	Concert weeks sit inside a destination that grew 10% year on year, with live events named as contributors.	→ Event-week isolation from the tourism board, or the figure stays destination-level.
$44 MARKETING PER $1,000 BOOKED	Paid demand has a measurable price, and it is the number an event channel must beat.	→ A partner pilot that reports cost per incremental booking against the same denominator.
+358% SEARCHES, ONE ANNOUNCEMENT DAY	Announcements move attention immediately and in a known direction.	→ Search-to-booking conversion for the same window, which no platform has published.
+266% / +19% NO TOUR STOP AGAINST A TOUR STOP	Routing, not fandom size, separates strong markets from weak ones in the same event.	→ The same comparison across several tours to test whether the pattern repeats.
>50% HONG KONG CONCERTGOERS EXTENDING STAYS	Event travel lengthens trips where it has been surveyed.	→ Booking-length data by market, rather than one survey in one city.
+35% TOTAL CARD SPEND, CONCERT WEEK	Spend rises across categories an OTA already distributes, not only accommodation.	→ Basket-level reads from more than one market and one artist.
THREE OF THE SIX ROWS CAN ONLY BE CLOSED WITH PARTNER DATA		

14

Strategic recommendations

An agenda for the next 90 days and the next 12 months.

The first objective is not scale. It is a measured comparison between event-led acquisition and the platform's existing paid baseline, run on two comparable markets with a design agreed in advance.



NEXT 90 DAYS — ONE PILOT, TWO MARKETS, ONE AGREED BASELINE

WEEKS 1–3	WEEKS 4–6	EVENT CYCLE	PLUS 3 WEEKS
Select Build an event-demand watchlist, rank the calendar against the nine criteria, and choose two comparable origin markets.	**Structure** Approach rights holders before public on-sale dates. Secure access, inventory and the minimum viable product. Establish booking and attribution baselines.	**Activate** Launch before normal destination search reaches its peak, with the holdout market untouched.	**Read** Measure incremental bookings, contribution and customer quality against the stop condition.

NEXT 12 MONTHS — ONLY AFTER THE PILOT CLEARS ITS THRESHOLD

01 Test three participation models
Run demand capture as the control, and two contracted models against it.

02 Create repeatable ticket-to-travel journeys
Productise the flow so each event is a configuration, not a campaign build.

03 Compare event acquisition with paid-search CAC
Publish the comparison internally on the same definition every quarter.

04 Develop an annual concert-travel portfolio
Spread risk across artists, markets and quarters rather than one partnership.

STOP CONDITION The pilot succeeds only when measured acquisition cost and contribution outperform the agreed baseline. Agree the threshold before launch, and honour it afterwards.

WHAT THIS PLAN IS REALLY DECIDING — WENOTIFT READING

01 The 90 days buy a number, not a channel. The output of the pilot is one figure a finance team can compare with the paid baseline. A programme that launches without that comparison has spent the budget and kept the uncertainty.

02 Weeks 1 to 3 decide everything after them. The ranked calendar has to exist before a rights conversation can start, and ranking 55,000 events on artist-level fandom and routing draws on data that does not sit inside a travel platform. Every other input in this plan is already in the business, which makes this the one to source deliberately.

03 The stop condition is the whole discipline. A threshold agreed in advance and honoured afterwards separates a test from a commitment. It also needs a counterparty willing to be measured against it, which is the real test of any event partnership.

APPENDIX

Methodology and sources

Every figure is drawn from sources published between 2024 and September 2026, and carries a confidence grade.

This edition is built entirely from public evidence published between 2024 and September 2026. Where a figure is a multiple, it is reported as a multiple; where it has been converted for charting, the conversion is stated on the exhibit.

SCOPE	PUBLIC SOURCES ONLY
RESEARCH PERIOD	January 2024 – September 2026
CUT-OFF	15 September 2026
GEOGRAPHY	Asia-Pacific, with global comparators where APAC data is absent
CATEGORIES	Stadium and arena tours, festivals, cultural IP events
DATA TYPES	Search, transaction, card spend, survey, company filings

KNOWN LIMITATIONS — 5 STATED

- Search data measures intent, not completed bookings.
- Comparison periods differ between press releases and are named per exhibit.
- Surveys use different samples and wording; cross-survey comparison is directional.
- Company disclosures are selective by nature and favour positive results.
- No dataset in this edition isolates event-driven demand from seasonality.

WHAT THE NEXT EDITION REQUIRES — AVAILABLE ONLY FROM PLATFORM AND RIGHTS-HOLDER DATA

Public evidence establishes the category. It cannot establish unit economics. These twelve inputs would convert this report from a category argument into a commercial model.

01	Travel-capable concerts per APAC city	02	Ticket-to-hotel booking interval
03	Venue capacity and show-night count	04	Average length of concert-led stays
05	Artist geographic scarcity index	06	Group size and party composition
07	Share of fandom outside the host market	08	Cancellation rate
09	Origin-to-destination flight accessibility	10	Attach rates for flights, hotels, experiences
11	Accommodation price and availability on event dates	12	Estimated cost per incremental booking

APPENDIX

Sources

Sixteen published sources, graded by type. Company filings and official statistics carry the most weight; press releases and surveys are directional and named per exhibit.

PUBLISHER	WHAT IT PROVIDES	LOCATION	TYPE
Live Nation	2025 Annual Report — attendance, event count, ticket volume, artist investment	investors.livenationentertainment.com	FILING
Trip.com	Momentum research and Live Nation Asia partnership announcement	jp.trip.com/newsroom/livenation25-jp	RELEASE
Trip.com Group	FY2025 results — revenue and sales and marketing expenditure	investors.trip.com	FILING
Hilton	APAC event-travel research, n=5,000 across five markets	stories.hilton.com/apac	SURVEY
Agoda	Lady Gaga Singapore search data, March 2025	agoda.com/press	RELEASE
Agoda	BTS South Korea search data, January 2026	agoda.com/press	RELEASE
Agoda	Malaysian concert-travel search data, 2026	agoda.com/press	RELEASE
Agoda	Japan 2026 summer festival season search data	agoda.com/press	RELEASE
Agoda / PR Newswire	Thailand event-tourism travel interest, October 2025	prnewswire.com/apac	RELEASE
Airbnb	First global live-music partnership — Lollapalooza attendee mix	news.airbnb.com	RELEASE
Klook	Taylor Swift Singapore transaction data, March 2024	klook.com/newsroom	RELEASE
Klook	2026 travel-confidence research, n=1,020 across ten markets	klook.com/newsroom	SURVEY
Klook	BTS World Tour Singapore experience packages	klook.com/newsroom	RELEASE
UOB / The Straits Times	Concert-week card spending data, March 2024	straitstimes.com	CARD
Booking Holdings	2025 Form 10-K — marketing expenditure and gross bookings	sec.gov	FILING
Singapore Tourism Board	2024 tourism receipts and arrivals	stb.gov.sg	OFFICIAL

SCORING METHODOLOGY

The Concert Travel Opportunity Score combines the six scored conditions in section 09, weighted by market and event category, and is computed only for events that clear all three gates. Weights are set per programme and disclosed to the partner. Where an input is unavailable, the score returns no value rather than a substituted assumption. WENOTIFT supplies one of the framework inputs commercially; the scoring rules are published here so a partner can audit or replace it.

ABOUT WENOTIFT

Entertainment intelligence, and the partnership operations that follow it, across Asia-Pacific

Founded in 2026 and incorporated as a Delaware C-Corporation headquartered in San Francisco, WENOTIFT turns public fandom and market data into evidence that brands, promoters, agencies and labels can act on, and runs the partnership operations that follow. Cultiq is its software product.

WHAT WE DO

INTELLIGENCE, SOURCING, DELIVERY

Entertainment intelligence

We index 1,000+ artists and real-time fandom signals across Korean, Chinese, Japanese, Thai and Western entertainment, and publish independent analysis across 11 markets in APAC and the GCC.

Brand sponsorship sourcing

We bring brand sponsors to events and artist campaigns, matched on data about which brands fit which audiences.

Managed partnership delivery

Sponsor-side work end to end: sourcing, negotiation, brand integration and fulfilment, closing with a recap and reach metrics that connect the original match to the realised outcome.

WHAT WE'VE BUILT

THREE SURFACES

Cultiq (SaaS)

The standalone entertainment intelligence AI: artist discovery, FitMatrix scoring, market intelligence and pitch-to-proposal workflows.

Partner Portal

Partner access only. A bilingual EN/KO desk where promoters, agencies and labels open and track requests, with an AI assistant that handles the routine and hands commitments to a person.

Brand & Event Operations

Brand access. Link-based portals that run a partnership from application to settlement: Partnership Hub, Sponsorship Tracker, Delivery Proof, plus live event tracking, handover, QR-verified ticketing.

FOR PROMOTERS AND PARTNERS

WHAT THE RELATIONSHIP GIVES YOU

A new revenue channel

Brand sponsorship and relationships you may not reach alone.

Sponsor-side work handled

We own sourcing, negotiation, fulfilment and reporting.

Data-informed matching

Grounded in our platform, not guesswork.

A clean counterparty

US-incorporated, contracting through registered entities, with clear scope and clear reporting.

HOW WE WORK We act as a strategic partner under a sponsorship mandate that defines scope and protects both sides. We favour long-term relationships over one-off deals and operate on one standard: no fabricated metrics, clear reporting, honest matching between brand and audience, the same rule our software enforces on itself.

COMPANY RECORD
entity WENOTIFT Inc. — Delaware C-Corp, US | contact contact@wenotift.com | web wenotift.com

THE REPORT ENDS HERE — WHAT FOLLOWS IS COMMERCIAL INFORMATION

Cultiq

CULTIQ — A PRODUCT OF WENOTIFT INC

A self-serve SaaS workspace for brand and artist partnerships

An entertainment intelligence AI where brands, agencies, labels and promoters find the right artist, prove the fit, validate the market and walk into the room with a proposal.

INTELLIGENCE — FIND AND QUALIFY

Artist Discovery
1,000+ profiles across K-Pop, C-Pop, J-Pop, Thai and Western markets.

FitMatrix
Every artist scored against your brief on 8 dimensions, from Excellent to Low fit.

Market Intel
65 audience markets × the full roster; measured presence plus modelled demand.

AI Scout & Risk Analyst
Ranked recommendations and a six-dimension risk read per artist.

Opportunity Feed
Live market signals: releases, tours, comebacks, brand moves.

PITCH & PROPOSAL — GENERATE THE DECK FOR PARTNERS AND CLIENTS

Client Brief
Captured once, in-app or via a link your client fills in.

Pitch Strategist
Eight sections computed from the brief: why this artist, audience, market validation, channels, budget, KPIs, execution, questions to rehearse.

Proposal Deck
One click to a 13-slide .pptx in four themes.

Valuation & Fee Advisor
Value drivers, fee bands with their basis, and a campaign framework.

ROLE-SPECIFIC TOOLS — FOUR WORKSPACES, ONE DATABASE

BRANDS
- Campaign Strategist
- Business Case Builder
- Report Agent

AGENCIES
- Client Briefs
- Proposal Agent
- Pitch Decks
- Outreach Agent

LABELS & MANAGEMENT
- Brand-Deal Finder
- Media-Kit Agent
- Tour Planner
- Roster Risk
- Recap Agent

PROMOTERS
- Concert Discovery
- Demand Forecaster
- Sponsorship Hub
- Deck Agent

OPERATIONS — SMART, COLLABORATIVE WORKSPACES · ROLLING OUT

Command Center HQs
An AI workspace per deal: Campaign HQ, Client HQ, Roster HQ and Show HQ, each with its own pipeline, deliverables, rights windows and live feed.

Pipelines & trackers
Deal flow, exclusivity, sponsor and show pipelines and an on-sale monitor, tracked per event, campaign or activity.

Shortlists, Automations & AI Agent
Saved artists, scheduled background jobs, and a conversational AI partner over the whole database.

START WITH ONE EVENT

A single scored event, two markets and an agreed measurement design is enough to test whether this channel belongs in your acquisition mix.

EVENT → TEST + CONTROL → BASELINE AGREED → INCREMENTAL READ

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September 2026

Research and intelligence by Cultiq

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Explore the platform
behind this report

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