

# LA Weekly: Moxie Media's Las Vegas Concert Demonstrates New Music Industry Model

*Music Publication Examines February 11 Event as Evidence Livestream-to-Stage Pipeline Can Sustain Independent Artist Careers*

LOS ANGELES, CA, UNITED STATES, February 27, 2026 /EINPresswire.com/ -- [LA Weekly](#) has published an examination of [Las Vegas Live 2026](#), the February 11 concert at The Space produced by [Moxie Media Marketing](#), arguing that digital-first performers have demonstrated they can hold a room and build sustainable careers outside traditional label systems.



"On the evening of February 11, while thousands of creators and fans were settling into their Las Vegas hotels ahead of TikTok LIVE Fest, something more interesting was happening less than a mile from the Strip," the article opens. "Inside The Space, a concert venue in the Arts District known primarily for its philanthropic concert series, a group of independent artists from four different countries were proving a point that the traditional music industry has been slow to accept: digital-first performers can hold a room."

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*LA Weekly*

The publication reports that Moxie Media Marketing, led by

Kenneth W. Welch Jr., provides independent artists with infrastructure "typically available only through major label deals, with one critical difference: the artists keep full ownership of their work and revenue."

"It is a model the traditional industry hasn't attempted — and the results are starting to speak for themselves," LA Weekly states.

The article describes what those results looked like: "a four-piece professional band (members of which have performed with The Beach Boys, Boyz II Men, Christina Aguilera, and 50 Cent) backing artists who built their audiences not through radio play or label marketing budgets, but through nightly livestreams watched by tens of thousands of viewers across the globe."

LA Weekly examines the international lineup, noting it underscores "a reality that the conventional music industry still struggles to monetize: audiences formed through digital platforms don't respect national borders." Artists from Belfast, Northern Ireland, Brazil, and the United States performed for audiences who discovered them through digital platforms.

"These are artists who have built real, measurable audiences through consistency and connection rather than algorithmic luck," the publication states.

The article addresses what it calls "the structural question hovering over all of this" — whether the livestream-to-stage pipeline can sustain itself. The traditional music industry spent decades building infrastructure through A&R departments, radio promotion teams, touring support, and press machinery.

"What companies like Moxie Media Marketing are doing is building a leaner, artist-friendly version of that infrastructure — one designed to produce results at a scale that prioritizes connection over spectacle," LA Weekly states.



The publication presents evidence from the February 11 event: "The fans in that room had flown in from across the country. They knew the songs. They knew each other. They had built a community around these artists through nightly digital interactions that most industry executives would struggle to quantify. The conversion from screen to stage was not theoretical. It was a room full of people who had booked flights."



LA Weekly references Vegas 411's coverage noting that skills driving success in the creator economy — audience connection, consistent delivery, adapting to different crowds — are the same skills that built careers on the Las Vegas Strip for decades.

"The observation is worth extending: what's happening in the livestream space isn't a departure from traditional entertainment values," the article states. "It's a return to them, stripped of the label machinery and rebuilt on direct connection."

The publication concludes: "The traditional music industry is still debating whether digital-first artists belong on real stages. Las Vegas Live 2026 skipped the debate. It just built the stage, hired the band and let the room decide. The room decided."

The complete LA Weekly analysis of Las Vegas Live 2026 and the livestream-to-stage pipeline is available on the publication's website: <https://www.laweekly.com/what-happened-at-the-space-the-night-before-tiktok-live-fest-says-everything-about-where-music-is-going/>

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