



# CONCERT FILMS AS AN ALTERNATIVE TO LIVE CONCERTS: A STUDY OF THE TAYLOR SWIFT FANS

Nandika Grover, Abhir Verma, Nyssa Gupta

(all authors have contributed equally)

Student, Student, Student

High school, High school, High school

Sacred Heart Convent School, Ludhiana, India; Strawberry Fields High School, Chandigarh, India; Carmel Convent School, Chandigarh, India

**Abstract:** Taylor Swift's concert film generated mass support by her fans. Concert films have great implications for a new era of music and film industry. This paper studied 51 Taylor Swift fans who watched the movie and aimed at finding their motivations behind watching the film and what it meant for parasocial relationships as well as fan-to-fan interactions. It also delves into the role of technology and its evolution that led to the emergence of concert films. The results indicated that the movie generated a lot of support by the fans and that they would like to have concert films as an alternative for live concerts.

**Keywords:** concert films, parasocial relationships, technological evolution, Taylor Swift's Eras Tour movie, fandom

## Introduction

According to Merriam-Webster (n.d.), a fan is an enthusiastic devotee of a sport or performing art, typically seen as a spectator. Fans are the ones who wear the colours of their favourite team, ones who record their favourite shows on a video cassette recorder and save them for later to watch after they are free from their hectic schedules, ones who can tell you the minutest detail about their favourite celebrities' lives and endeavours, ones who stand in long queues for hours until they get the front row tickets for a concert (Lewis, 2002). Fandom represents a group of people or community who share a common interest in a particular person, film, show, or industry (Lewis, 2002). Lewis further stated that only a fan can appreciate and understand the depth of feeling the satisfaction, indulgence, and significance of coping with everyday life that fandom represents. To understand fandom, we tend to move towards a goal of understanding and eventually connecting with ourselves better. Fans hold their idols close to them. They think of their idols as people who are beyond excellent and perfect and try their best in order to bridge the gap between them and their favourite personality. Fans receive spiritual support from their idols by watching them perform live on stage. Sometimes, fans start loving their idol so much that they forget to live their own lives and think of taking certain irrational decisions, which come out of their emotions (Xiao et al., 2021). Xiao further stated that fans should know how to appreciate an artist and learn to respect their personal lives. They should support their idols positively by appreciating their work and not getting too involved in their personal lives.

## What does it mean for fans to access celebrities?

Fans have been able to access celebrities in a number of ways: physical access, including concerts and public events; virtual access with the advancements in technology through social media platforms; emotional connections; and many more. Many celebrities have been using social networking applications, including YouTube, Instagram, Twitter, and Facebook, as a means to communicate with their fans (Hou, 2019). By sharing glimpses of their personal daily lives and having interactive live sessions with their fans via two-way communication tools, celebrities have started establishing close relations with their fans. (Kim, M., & Kim, J., 2020). Fans are able to fulfil their psychological needs, like happiness, by interacting with their favourite celebrity on a social media platform without any physical barriers. Not only this, they are also able to develop a strong relationship with their celebrity, including identification and commitment (Chung, Cho & Giles, 2017). In 2008, a new social media platform, Twitter, became prominent on the internet as an alternative for celebrities to connect with their fans without having to share any of their personal information. As a result, tweeting has become popular, not only with celebrities, but with the public as well (Steven & Lawson, 2013).

## COVID-19: Technology bridging the gap

The digital revolution has had a profound impact upon fandom, empowering the fans and creating symbiotic relationships between artists and their fans (Perason, 2010). During COVID-19, the entire world had to face many economic, cultural, and political implications, one of the major ones being quarantined at home, which led to fewer or no in-person interactions between individuals (Bonotti et al., 2021). The pandemic had a significant negative impact on a person's overall mental well-being, due to which having online communication through various virtual communities had become imperative. Isolation could also accelerate psychological disorders such as depression, stress, and anxiety, which often lead to an unfavourable impact on one's mental health. (Sci, 2023). Consequently, individuals who had faced extreme isolation and loneliness during the pandemic used mass media in order to compensate for their social isolation.

Most fans attend concerts for 'liveliness', which comes from sharing experiences contemporaneously with a community of similarly devoted individuals (Westgate, 2020). This liveliness was also witnessed during the pandemic when many musicians tried to stay connected to fans through live performances, as seen in the case of National Public Radio, which posted extensive compilations to help fans locate these live virtual concerts and live streams (Gotrich, 2020). The widely used social media platforms such as those of Facebook, YouTube, and Instagram have developed a 'live' interface to allow singers to perform for their fanbase, free of charge, whilst sitting anywhere in the world, which ultimately inspired the idea of concert films (Hook, 2013).

This can be primarily witnessed at a rather popular event: a Lady Gaga concert in Herning, Denmark, on October 20, 2010 (Stage, 2012). A prospect that was evident was the role of the recording uploaded on YouTube in the intensification of the concert experience. These videos become deteriorated recordings of live events for others to see and enjoy if they want to get a picture of how it is to participate in such an event or if they want to remember or socialise after having participated, thus reflecting the very essence of concert films (Tomlinson, 1999). Even the comments placed below the videos articulated an affective outburst, signalling as if the writer 'was there' to celebrate the performer. They even witnessed fan interaction in the form of threads of conversation, which resembled the in-person fan interactions during any live event. Stage further elaborated that Gaga's performance on the digitised stage like that of YouTube gave her devotees an opportunity to portray themselves as Gaga fans 'who have seen her,' as well as to socialise and share memories or knowledge amongst fellow fans and concert participants. Thus, the study reflects how the very idea and essence of concert films was prevalent even during Covid times, though it was vague.

This paper seeks to explore the change in fan culture with the emergence of new age media. It is in the context of concert films as a new genre in the film industry in reference to Taylor Swift's Eras Tour movie. This study would seek to analyse fans' responses to the film as a new platform for them to connect to their fandom and idol has emerged.

## Literature Review

### Technology and its impact on fandom

Technology has led to the widespread exposure of music and immersive experiences amongst new audiences (Rogers, 2020). The Internet of Things is one such field, which is inclusive of networks formed of software, sensors, artificial intelligence, etc. However, recently it has been prevalent in the field of music in terms of the Internet of Musical Things (IoMT), which is an emerging field that promises to expand the horizons of music technologies (Turchet et al., 2018).

The scale and grandeur of concerts have seen a paradigm shift: from performing just for a group of people interested in music with a simple mic and speaker to a much larger audience, consisting of a devoted fanbase, with big screens, holograms, and immersive technologies (Charron, 2017). Technological development is also seen influencing the way people perceive the concept of concerts. Earlier, it was widely believed that liveliness is based on a direct face-to-face perception of spectacles, and the media was a hindrance to it (Auslander, 2022). However, it is seen that with the coming of IOMT, the experience of a live concert is enhanced by the audiovisual signals created by screens, microphones, and loudspeakers. They even use ultrasound communication as an interaction technique that becomes inspirational for the artist's creative work, and while aiming to support the artist, such technology retains artistic control to realise artistic intent, becoming one of the most pivotal factors kept in mind while creating concert films (Hödl, 2020).

The first step towards technology-driven concerts was taken during the pandemic when slowly and steadily digitization of content began (Hylland, 2022). From being a buzzword having variable actual impact, digitalisation became a description of the primary mode of distribution in the live performing arts. This began with artists turning to gaming platforms to enhance their engagement with audiences. Many rappers, such as Drake and Travis Scott, teamed up with the video game Fortnite, finding a unique way to connect to their fans through in-game concerts (Mallin, 2018).

This period even saw the usage of online streaming platforms in order to connect with fans. Social media applications such as YouTube, Instagram, and Twitch provided an interface for the artists to connect with their fans while sitting at home. This was seen when artists started posting their gigs and recordings of old concerts online to maintain that connection. Rendell, J. (2021).

Another fascinating aspect of technology was the use of holograms by music producers. The success of this was then considered, and its implementation could be seen in Queen Adam Lambert's "Live Around the World" (2020), the concert film released after their death, which features performances by Queen with Adam Lambert as the lead vocalist, paying tribute to their legacy (Blake, 2022).

Hence, we can conclude that the positive impact and developing connections between fans and their idols resultant of such technological advances have been a major driving force towards the development of concert films. The reception of such technologies by the audience led to a widespread acknowledgement of the involvement of artificial intelligence and such mechanisms in the music industry. It is only after a detailed study of such technology and its impact that some of the most successful films, such as Taylor Swift's 'The Eras Tour,' were made, which gained a lot of popularity, leading to the question of whether this genre would be successful in the future.

### **Relationship between fan and celebrity: Parasocial Relationships**

A parasocial relationship can be described as a one-sided relationship where one party develops feelings of intimacy and familiarity while the other remains oblivious of their existence (Howard University Doctoral Students, n.d.). It is a term often used to describe the nature of the relationship between a fan and a celebrity.

The term was founded by Donald Horton and R. Richard Wohl, two psychologists, who studied the nature of interaction between television characters and the viewers in 1956 (Horton and Wohl, 1956; Chandler and Griffith, 2004). The study further proposes the role of media in creating an 'illusion of intimacy' by the manner of staging as the person on the screen seems to privately converse or perform for the audience (Psychology Today, n.d.).

However, it should be noted that parasocial interactions are different from parasocial relationships. The former can be defined as a feeling of 'being involved' with the unaware party while viewing them (Dibble et al., 2016). For example, feeling like being part of a conversation between characters while watching a show one likes is a form of parasocial interaction. But thinking about the characters in moments where one is not seeing them, for instance, while cooking, they've formed a parasocial relationship with those characters.

It is through the formation of these relationships that fans are motivated to watch their favourite celebrity on screen, thus contributing to the The Eras Tour: Taylor Swift being a success.

### **Formation of Parasocial Relationships**

The research of Taylor Swift's concert film introducing a new platform for fans to connect will focus on examining four key factors that have been researched to examine the formation of parasocial relationships and fan behaviour. Its purpose is to gauge the key aspects leading to the development of Taylor Swift's fan base, which subsequently led to

her film being appreciated by her fans. The aspects studied are: life stage development theories in adolescence, attachment style theories, and marginalised groups like LGBTQ+.

### Adolescence and Identity vs. Role Confusion

Social media platforms are the most prevalent amongst adolescents, impacting their parasocial relationships (Bond, 2016). Adolescence is also a period of development where they go through a transition from identity diffusion to identity formation, as first proposed by Erikson's theory of Stages of Development (Waterman, 1982). It's a time when teenagers are seeking to establish their morals and beliefs upon which they would establish their identities.

Identity moratorium, one of the four identity statuses proposed by Marcia, is where an individual tries and explores new things, experiences, etc. (Stangor and Walinga, 2019).

According to these stages of development, there is a significant increase in the formation of PSRs by adolescents as their role models shift from parental and familial figures to celebrities to gain autonomy and identity (Giles and Maltby, 2004).

Taylor Swift has had an integral part in being a role model for adolescents and has been a figure of inspiration to many teenage girls by giving them a platform to explore novel experiences through her music and playing a part in their identity formation (Chittenden, 2011). Subsequently, this aspect contributes to her fan base.

### Attachment Style Theory

Attachment style theory proposed by Bowlby (1979) has been a subject of contemplation in the formation of parasocial relationships in research. According to this theory, people have an innate need to develop bonds with their carers in their childhood that would further influence the attachments formed later in life (Cherry, 2023).

Depending on the caregiving and attention in early childhood, these attachment styles are formed, namely: secure attachment, ambivalent-insecure attachment, avoidant-insecure attachment (Ainsworth, 1970), and disorganised-insecure attachment (Main and Solomon, 1986). Elaborating on Bowlby's attachment theory, Bartholomew and Horowitz (1991) established four styles of *adult attachment*: secure, dismissive, preoccupied, and fearful.

Parasocial relationships are most likely to be formed with individuals exhibiting an anxious-ambivalent attachment style (Cole and Leets, 1999) because of the basic human need for attachment even when they showcase independence and avoid relationships (Steele, 2024). Steele further states that the need to feel close to individuals with anxious-ambivalent attachment styles can be fulfilled by forming parasocial relationships to mitigate feelings of loneliness and insecurity. Subsequently, it may lead to spending inordinate time on social media.

Taylor Swift's tendency to interact with her fans as much as possible by having an active presence on social media (Instagram) and making her fans feel like she is a part of the crowd by developing creative strategies of leaving snippets of her artistic process and using journal entries as a way for fans to connect (Rossman, 2022) could lead fans to develop a more personal bond with her. Thus making her fans have the motivation to watch the movie.

### Marginalised groups: LGBTQ groups and mental well-being

Studies (Meyer, 2003; Mongelli et al., 2019; Iwasaki and Ristock, 2004; Ramirez and Galupo, 2019) suggest that marginalised groups like the LGBQ experience isolation and more stress than challenges faced by a heterosexual individual. Groups like these often seek out to develop PSRs to alleviate their sense of loneliness and the extreme stress termed as minority stress faced by them (Bond, 2018).

Bond further states that LGB groups might form parasocial relationships with media personae and view them as confidants.

Many of Taylor Swift's songs incorporate lyrics that are queer inclusive and reject notions of love being an object of scrutiny and judgement (Kornhaber, 2024). Her open support for the marginalised group has gained her a lot of following, and her shows have often become a celebration for queer love (Madarang, 2023).

### The evolution of fandom has undergone a series of stages:

Many people viewed fans as different from the mainstream and were sometimes marginalised by society (Hirsjarvi, 2010). The focus was on understanding how these fans, often seen as "outsiders," created their own communities and identities within popular culture. This era was characterised by the belief that fandom was beautiful, emphasising how

fans found their own unique interests and connected through shared interests. According to Hirsjarvi, after a certain period of time, many perspectives about fans began to change. Rather than being viewed solely as outsiders, fans were recognised as individuals who engage with and influence popular media in many ways. The stereotype of the “crazy fan” obsessed with their favourite personality shows the enthusiasm and love of the fan for their idol, which was greatly valued and respected by the media industries. Hirsjarvi further goes on to say that the third stage of fandom has focused on the impact of online communities and digital technologies in the new age world. With the rise of the internet and social media, fandom became more evident, accessible, and interconnected than ever before. Fans were now easily able to connect across geographical boundaries, form global communities, and influence the direction of popular culture in real time.

The internet has played a major role in social interactions between a fan and a celebrity (Alperstein, 2019). Fan communities of adults have become as common as their teenage fan club counterparts. The Las Vegas Star Trek was a convention where more than 15,000 fans assembled from over 38 countries and every single American state gathered in one place to celebrate 40 years of this television phenomenon (Steuer, 2009). Steuer further stated that people feel disconnected from whom to form friendships. Hence, for many people, fan communities play this role.

### Present Study

Considering the success of Taylor Swift's concert film and the significance it held for her fans, this study draws inferences on fans's reactions to Taylor Swift's concert film and analyses how the music industry might take up this medium as a new way for fans to connect, giving way to a new film genre.

This study addresses the following research questions (RQ):

RQ1: Can concert films generate a similar experience for fans like live concerts do?

RQ2: Would fans appreciate and prefer to have concert films as an alternative to live concerts?

RQ3: How do fans continue to bond with the artist through different mediums that aren't real-life interactions and still find the experience satisfactory?

RQ4: Did concert films fulfil the fandom's need to connect through a shared space where they were allowed to treat the film as a concert?

The findings in this study would help determine the success of future concert films and the use of technology to generate new fandom experiences.

### Research methodology:

For this research, we designed a detailed questionnaire comprising 16 questions with the aim of collecting and analysing data. This questionnaire was formed with the help of Google Forms, considering its user-friendly interface, accessibility, time efficiency, and wider reach as it isn't constrained by geographical barriers. The use of Google Forms in our research was essential, as it was through this platform that we were able to gain insights on the topic of our study: fandom relationships and the evolution of concert films, keeping Taylor Swift's concert film in mind. This form focused on analysing qualitative data. The eligibility criteria for an individual to have filled out the form was that they had to be Taylor Swift fans. A total of 51 people were the respondents for the survey. The form involved questions including the technological aspect of a concert, the emotional attachment of a fan towards the artist, and the overall fan behaviour in general.

### Limitations:

The study might be prone to respondent biases as they might not be entirely honest while answering the questions.

The answers might lack sincerity, as there is a possibility of respondents answering in a casual way, resulting in substandard responses.

Limited parameters on qualitative data as platforms like Google Forms lack tools for analysing free response questions, adding to the difficulty of analysing answers.

There was a significant margin of error due to the small sample size, which did not accurately represent the perspectives of a larger group.

It leads to a lack of personalization as the questionnaire is being presented digitally through Google Forms and no human interaction is taking place to understand the emotion behind the responses.

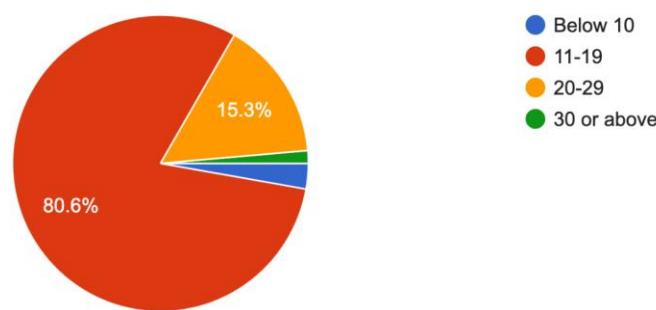
There is a possibility of invalid responses that might not be helpful for our research, as they could provide irrelevant and incorrect information.

There is a possibility of misinterpretation of questions by giving answers that might not provide us with a true picture of what is being asked in the analysis, which could hamper our research.

## Data Analysis:

### *Age group:*

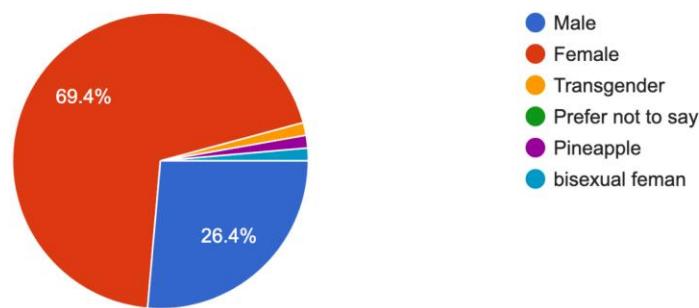
Age  
72 responses



Most of the participants are in the range of 11-19, indicating the fandom has mostly adolescents as participants. This could indicate Taylor Swift serving as a role model to teenagers in their time of identity formation (Bond 2016; Chittenden 2011).

### *Gender:*

Gender  
72 responses

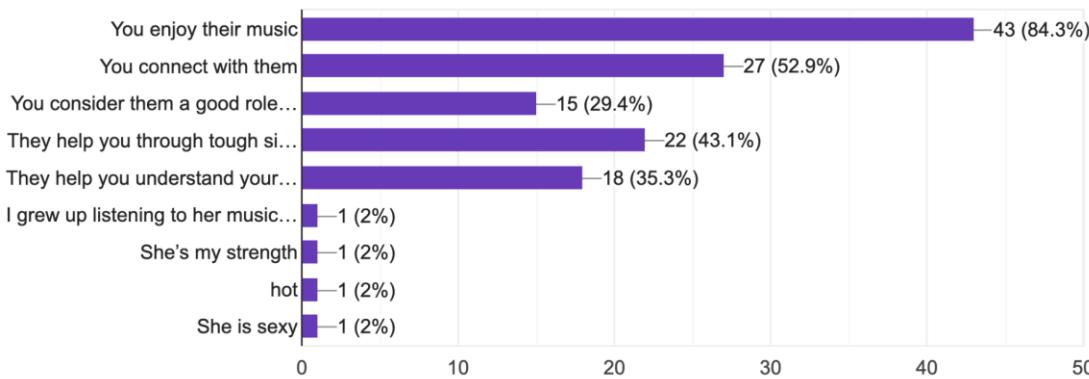


According to the data collected, the participants consisted mostly of the female sex, with only around 15 percent being males and around 2 percent in the 'other' category.

### *Fans' connection to Taylor Swift:*

### You like Taylor Swift because:

51 responses

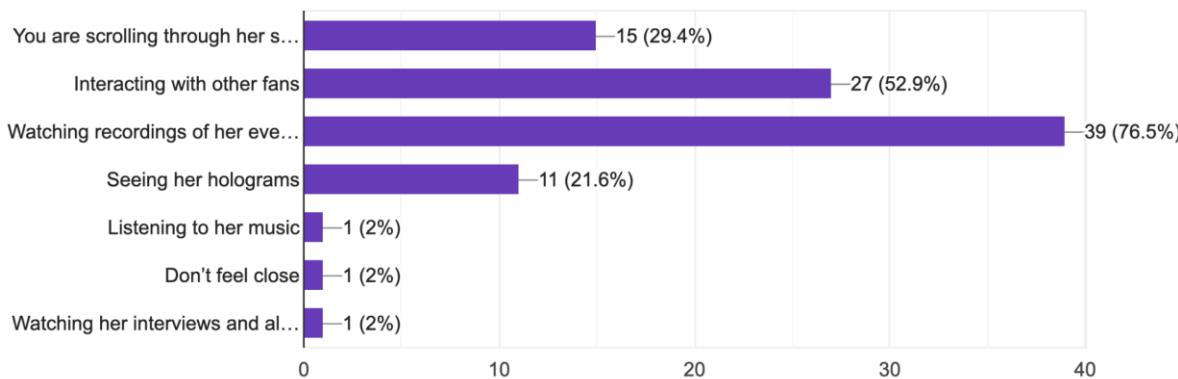


The majority of the participants provided their reason for liking Taylor Swift was because they simply enjoyed her music. The other majority said that they like her because they feel connected to her, closely followed by 22 participants saying that she helps them through tough situations (Steele, 2024; Rossman, 2022).

### *Fan-celebrity relationship:*

#### Do you feel closer to Taylor Swift when:

51 responses



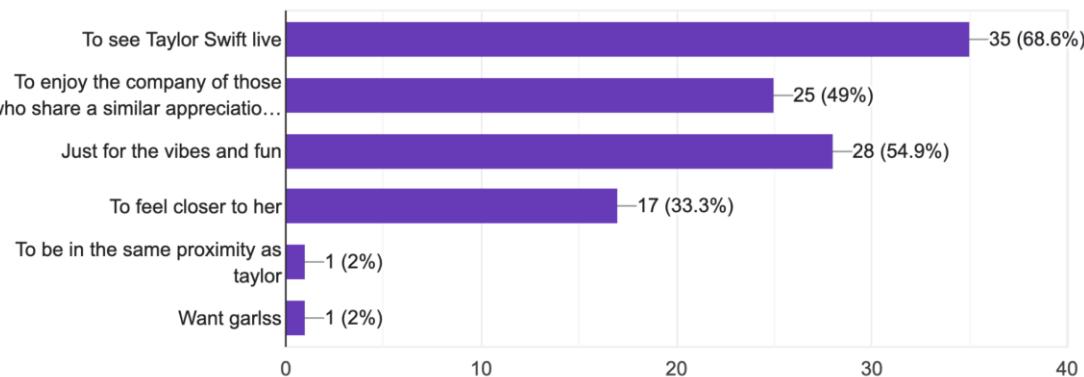
76.5% of the participants claimed that they feel close to Taylor Swift when they see recordings of her events, concerts, and her concert film. This shows that many feel the ‘illusion of intimacy’ that comes with the formation of parasocial relationships with media figures (Psychology Today, n.d.).

When asked, “What makes you connect with Taylor Swift?” Most of the fans’ responses revolved around how they connected to her music and lyrics. They stated that Taylor weaves a story through her songs that they are able to find relatable and connect to her through them. It is evident that many fans seem to use Taylor’s music to explore themselves (Chittenden, 2011; Rossman, 2022; Kornhaber, 2024).

## Why Taylor Swift's concerts?

For what reasons would you attend her concert?

51 responses



The data analysis reveals that 68.8% of the participants attend Taylor Swift's concert primarily to experience her live performance, showing the significant appeal of live engagement. Additionally, 54.9% are motivated to attend the concert because of its vibe. 25% attend to connect with others.

who have a similar appreciation for the artist, indicating the importance of community and emphasising that fandoms create a sense of belonging and shared identity, providing social and emotional support among members. Grey et al., 2007). A smaller proportion, 17% of respondents, attend her concert feel a closer connection to Taylor Swift, highlighting the opportunity for a fan to connect with their favourite artist.

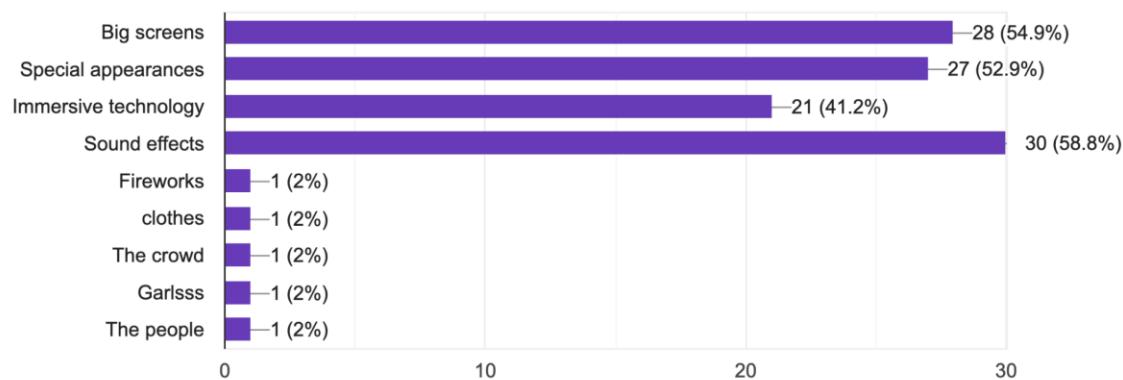
### Future of concert films:

A majority of 31 respondents expressed a positive stance, citing reasons such as cost effectiveness, the inability of artists to visit their country, and the similarity of the experience of live concerts. Six participants held a neutral stance, stating their interest would depend on the artist and acknowledging concert films as a viable alternative for those with limited time and resources. 8 participants had a strong preference for live concerts, owing to reasons including direct engagement with the artist and the immersive atmosphere.

## Key elements that enhance concert experiences: insights and perspective.

What according to you adds to the experience of concerts?

51 responses



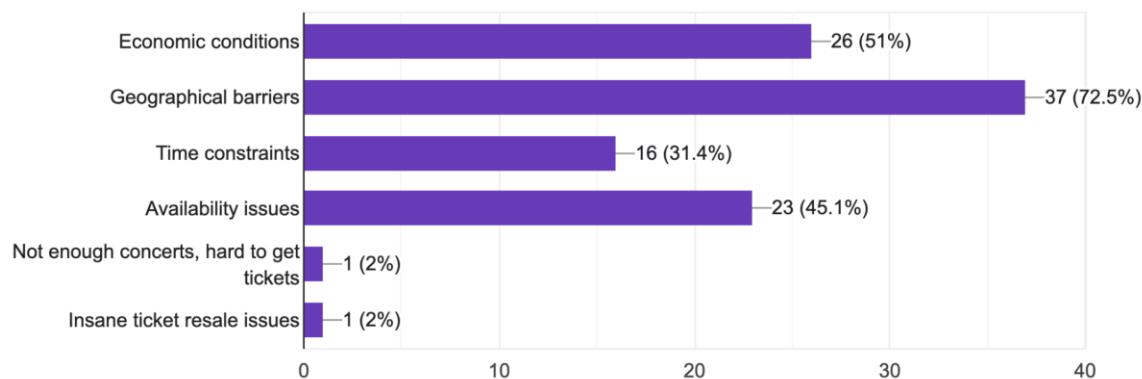
While analysing the significance of technology in the field of concerts, it is notable that nearly 58.8% of respondents give credit to sound effects for the enhanced experience of concerts. The other factors contributing to a memorable experience include immersive technology and sound effects, thus indicating technology's vital role in the overall

experience of concerts. When delving into the concept of concert films, it is notable that the filmmakers take help from such factors in the creation of such films. Taylor Swift's Eras Tour is the perfect example, as it creates a real-life concert environment using such factors and has undoubtedly seen high success rates. Hence, a similar popularity is expected of the unconventional genre like that of concert films, which rely heavily on such advanced technologies.

### The biggest challenges encountered in attending her concerts:

What according to you are the biggest barriers encountered in attending her concerts?

51 responses

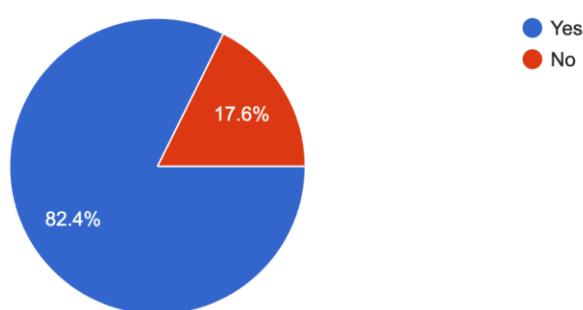


According to the statistics gathered with the help of the responses, it can be inferred that the biggest barrier encountered in attending her concerts is geographical distance, affecting about 72.5% of our sample size. The further an attendee lives from the event location, the less likely it is for them to attend (Thrane, 2002). This is followed by economic conditions and financial barriers, which account for nearly 51%. Availability issues are the next major factor, impacting 45.1% of Taylor Swift fans, and lastly, time constraints have an effect on 31.4% of the sample.

### Concert films as an alternative:

In light of the film do you think people were able to enjoy the benefits of a concert?

51 responses



17.6% of participants had rejected concert films providing a space for people to enjoy the benefits of a live concert. Although a majority of 82.4% of people had expressed their agreement of the film being just as good. Especially as it allowed fans who were restrained by barriers like financial, economical, and geographical, to have the opportunity to celebrate artists along with the community. Having other fans around, being allowed to dance in the theatre, and performing rituals like the exchanging of friendship bracelets seem to have been included in the experience of attending a concert. The huge theatre screen has also been mentioned as a factor of feeling close to the artist (Horton and Wohl, 1956).

The majority of respondents also expressed that they would consider going to concert films of other artists as an alternative to live concerts if given the chance.

## Discussion:

Taylor Swift's Eras Tour movie had introduced a unique concept in the world of music and films. The integration of the two industries resulted in a new way for fans to interact and enjoy with the fandom and the celebrity that they admire. This posed an interesting question on the psychological motives of fans wanting to watch the movie and it being a start for several other artists to follow Taylor's example and reach fans all across the world while still earning considerable profit.

The purpose of the study was to look into the fan experience of people who attended Taylor Swift's concert film. The film being a success led to the rise of trying to understand the factors that contributed to its popularity and whether a recorded concert released in theatres, which allowed fans to treat it like a concert too, would revolutionise the film and music industry. The research analyses the qualitative data of the fans' responses in light of several theories that may have contributed to the film's success. One of the theories was the formation of parasocial relationships between a fan and the celebrity. In the study of parasocial relationships, the idea of 'illusion of intimacy' seems to significantly contribute to the concert film being popular (Horton and Wohl, 1956). The basis of the formation of the parasocial relationship, especially Taylor Swift, seems to be more central. The respondents' answers on what makes them connect to Taylor Swift often revolve around how her lyrics weave a story that they are able to relate to along with the kind of emotions she expresses through them (Rossman, 2022; Chittenden, 2011). The proposed theories—attachment style theory, identity formation, and the mental well-being of marginalised groups—of the formation of parasocial relationships had added to her fanbase, which subsequently also may have contributed to fans' motivation in wanting to watch the film. The data reveals her majority fan following consisting of teenage girls that also consider her a role model, which justifies the theory of relating to celebrities as a way of identity formation (Bond, 2016; Chittenden, 2011). While attachment style theory may play a part in feeling a connection to her, Overall, it is evident that there is a popular agreement on the concert film being a satisfactory alternative to generate a similar experience as a live concert for fans. Though the research is limited to the study of only one film, the majority of respondents said that they would like to attend more movies of other artists, like one of Taylor Swift's.

Fandom has evolved recently, particularly through concerts, which has not only brought fans closer to their favourite celebrities but has also provided them opportunities to connect with like-minded individuals, express their viewpoints, and exchange experiences with others who often share the same admiration for the artist. When asked, 'For what reasons would you attend her concerts?', around 49% of our sample stated that they attend Taylor Swift's concert to enjoy the company of all those who share a similar appreciation for the artist. While watching the film, many people ended up making new friends, bonding with strangers who shared a common love for Taylor Swift. Fans exchanged friendship bracelets and connected with one another through their mutual love for the artist. Fans have also connected with each other apart from just concerts through social media platforms including YouTube, Instagram, and Twitter. This has greatly enhanced the need for fandom to connect through shared spaces.

The study even highlights that the majority of people like the idea of concert films. Out of the 50 Taylor Swift fans surveyed, nearly 76.5% of them replied in affirmation, which shows the general acceptability of the trend. As also witnessed by 82.4% of viewers of the concert film Taylor Swift Eras Tour, such films provide a very similar experience to the actual concerts, which acts as a boon for those unable to attend one. However, there were a few apprehensions where people believed that the true essence of concerts, with artists performing live, was lost. Moreover, when the respondents were asked about their opinion regarding what factors add to the experience of concerts, most of them replied with technology-orientated answers. Hence, with the upcoming adaptations of similar kinds of sound effects, holograms, and immersive technology, such margins are expected to be reduced.

Moreover, most of the people found it to be an economical alternative. Evading the highly expensive tickets, travel costs, and other geographical and social barriers, the idea of concert films was appreciated by many who even expect to witness such movies of other artists whose live concerts they aspire to attend. Fans even reported rejuvenating themselves by having the experience of a real-life concert while bounded by the four walls of their room. Thus, the acceptance of this genre could be figured out by analysing the point of view of respondents when asked if they wish to attend more such films or not. In light of this, it can be concluded that concert films are an emerging genre having huge potential in the future.

## Conclusion:

In conclusion, it can be inferred that a fan's connection with their favourite celebrity is often deepened through the immersive experience of concerts. Both data analysis and literature review reveal that concerts not only foster a closer bond between fans and their idols but also create a unique space for fans to connect and engage with one another,

enhancing a sense of community and belonging. However, considering the various barriers to attending live concerts, the study reveals that concert films offer a comparable experience, serving as a practical alternative. They allow fans to enjoy the immersive atmosphere of a live performance without the need to spend extra money on travel or take time away from their hectic schedules. Taylor Swift's Eras Tour movie is one such example, where fans freely sang and danced in theatres, expressing their interest in attending more concert films of other artists.

The research also revealed that the illusion of intimacy created by the formation of parasocial relationships also plays a big role in making the concert film a satisfying experience for the viewers. Moreover, the degree of the attachment to the celebrity and the underlying reasons for it contribute greatly to the overall fanbase that subsequently result in the popularity of the celebrity. Thus, Taylor's huge fan following and their admiration for her encouraged fans greatly to attend the concert film in a way to connect to her and others who are in the fandom. Other than these factors, certain rituals, like exchanging friendship bracelets during the movie, as is the norm to do so during the concert itself, also made the experience feel more like a real concert for fans. Other than that, fans' having the permission to move around and dance freely in the theatre also made the event feel as realistic as a concert.

Moreover, the advancements in technology within the music industry underscore the potential evolution of concert films in the future. With the evolution of technology, its intervention in the music industry was also evident. From singing live for a small crowd with nothing but a microphone to arranging mighty shows in big stadiums with exquisite screens, sound systems, and further AI-orientated holograms, concerts have come a long way. The study even highlights how fans consider technology to be one of the major factors contributing to its success. The literature review sheds light on how technological intervention unfolded in the music industry and that its influence was such that it finally led to the development of technology-orientated concert films. The inclusion of immersive technology in such films created such a realistic experience for the viewers that it led to a blockbuster like the Taylor Swift's Eras Tour movie, whose intricacies have been delved into through this research paper. Since the time of the Covid-19 pandemic, with increased digitalisation, there has been a surge in the use of social platforms where bits and clips of such live concerts gained a lot of popularity, thus laying the foundation of this genre of films. The invention of such films has successfully offered a platform for fans to experience live performances of their favourite artists from anywhere in the world. This genre holds great potential, which, when unleashed, would prove it to be successful for both fans and artists.

## References:

- Alperstein, N. M. (2019). *Celebrity and mediated social connections: Fans, friends and followers in the digital age*. Springer.
- Auslander, P. (2022). *Liveness: Performance in a mediatized culture*. Routledge
- Bartholomew, K., & Horowitz, L. M. (1991). Attachment styles among young adults: a test of a four-category model. *Journal of personality and social psychology*, 61(2), 226.
- Blake, M. (2022). *MAGNIFICO!: The a to Z of Queen*. Simon and Schuster.
- Bond, B. J. (2016). Following Your "Friend": Social Media and the Strength of Adolescents' Parasocial Relationships with Media Personae. *Cyberpsychology, Behavior, and Social Networking*, 19(11), 656–660. doi:10.1089/cyber.2016.0355
- Bond, B. J. (2018). Parasocial relationships with media personae: Why they matter and how they differ among heterosexual, lesbian, gay, and bisexual adolescents. *Media Psychology*, 21(3), 457-485.
- Bowlby, J. (1979). The bowlby-ainsworth attachment theory. *Behavioural and brain sciences*, 2(4), 637-638.
- Boyd, D. (2014). *It's complicated: The social lives of networked teens*. Yale University Press.
- Chandler, D., & Griffiths, M. (2004). Parasocial interaction and parasocial relationship: Concepts and debates.
- Charron, J. P. (2017). Music audiences 3.0: Concert-goers' psychological motivations at the dawn of virtual reality. *Frontiers in psychology*, 8, 800.
- Cherry, K., (2023). Parasocial Interactions and Relationships in Early Adolescence. Very well Mind. <https://www.verywellmind.com/what-is-attachment-theory-2795337>
- Chittenden, T. (2012). In My Rearview Mirror: Female teens' prospective remembering of future romantic relationships through the lyrics in Taylor Swift songs. *Journal of Children and Media*, 7(2), 186–200. <https://doi.org/10.1080/17482798.2012.673500>
- Cole, T., & Leets, L. (1999). Attachment styles and intimate television viewing: Insecurely forming relationships in a parasocial way. *Journal of Social and Personal Relationships*, 16(4), 495-511.

- Dibble, J. L., Hartmann, T., & Rosaen, S. F. (2016). Parasocial interaction and parasocial relationship: Conceptual clarification and a critical assessment of measures. *Human communication research*, 42(1), 21-44.
- Elvezio, C., Amelot, P., Boyle, R., Wes, C. I., & Feiner, S. (2018, October). Hybrid UIs for music exploration in AR and VR. In 2018 IEEE International Symposium on Mixed and Augmented Reality Adjunct (ISMAR-Adjunct) (pp. 411-412). IEEE.
- Gray, J., Sandvoss, C., & Harrington, C. L. (2007). Fandom: Identities and communities in a mediated world. New York University Press.
- Horton, D., & Richard Wohl, R. (1956). Mass communication and para-social interaction: Observations on intimacy at a distance. *psychiatry*, 19(3), 215-229.
- Hödl O., Bartmann, C., Kayali, F., Löw, C., & Purgathofer, P. (2020). Large-scale audience participation in live music using smartphones. *Journal of New Music Research*, 49(2), 192-207.
- Howard University Doctoral Students. (n.d.). Parasocial relationships: The nature of celebrity fascinations. Find a Psychologist. <https://www.findapsychologist.org/parasocial-relationships-the-nature-of-celebrity-fascinations/>
- Hylland, O. M. (2022). Tales of temporary disruption: Digital adaptations in the first 100 days of the cultural Covid lockdown. *Poetics*, 90, 101602.
- Iwasaki, Y., & Ristock, J. (2004). Coping with stress among gays and lesbians: Implications for human development over the lifespan. *World Leisure Journal*, 46(2), 26-37. <https://doi.org/10.1080/04419057.2004.9674355>
- Khalid, A. (2020, March 30). Twitch is a home for the world we've lost under quarantine. Quartz. <https://qz.com/1828586/twitch-is-a-home-for-the-world-weve-lost-under-quarantine>
- King, M., Semlyen, J., See Tai, S., Killaspy, H., & Nazareth, I. (2008). The mental health of lesbian, gay, and bisexual adults: A review of the literature. *British Journal of Psychiatry*, 192(3), 167-171. <https://doi.org/10.1192/bjp.bp.106.025372>
- Kornhaber, S. (2024). The Queerest Thing About Taylor Swift. The Atlantic. <https://www.theatlantic.com/culture/archive/2024/01/taylor-swift-queerness-fandom/677075/>
- Madarang, C. (2023). Taylor Swift Delivers Pride Month Message on 'Eras Tour': 'This Is a Safe Space for You:'. The Rolling Stones. <https://www.rollingstone.com/music/music-news/taylor-swift-pride-month-eras-tour-chicago-1234746863/>
- Mallin, R. R. (2018). Video games as live performance (Doctoral dissertation). <https://repositories.lib.utexas.edu/bitstream/handle/2152/67681/MALLIN- THESIS-2018.pdf?>
- Maltby, J., Giles, D. C., Barber, L., & McCutcheon, L. E. (2005). Intense-personal celebrity worship and body image: Evidence of a link among female adolescents. *British journal of health psychology*, 10(1), 17-32.
- Merriam-Webster. (n.d.). Fan. In Merriam-Webster.com dictionary. Retrieved from <https://www.merriam-webster.com/dictionary/fan>
- Meyer, I. H. (2003). Prejudice, social stress, and mental health in lesbian, gay, and bisexual populations: Conceptual issues and research evidence. *Psychological Bulletin*, 129(5), 674-697. <https://doi.org/10.1037/0033-2909.129.5.674>
- Mongelli, F., Perrone, D., Balducci, J., Sacchetti, A., Ferrari, S., Mattei, G., & Galeazzi, G. M. (2019). Minority stress and mental health among LGBT populations: An update on the evidence. *Minerva Psichiatrica*, 60(1), 27-50. <https://doi.org/10.23736/S0391-1772.18.01995-7>
- Parasocial Relationships. (n.d.). Psychology Today. <https://www.psychologytoday.com/us/basics/parasocial-relationships>
- Ramirez, J. L., & Paz Galupo, M. (2019). Multiple minority stress: The role of proximal and distal stress on mental health outcomes among lesbian, gay, and bisexual people of colour. *Journal of Gay & Lesbian Mental Health*, 23(2), 145-167. <https://doi.org/10.1080/19359705.2019.1568946>
- Rendell, J. (2021). Staying in, rocking out: Online live music portal shows during the coronavirus pandemic. *Convergence*, 27(4), 1092-1111.
- Rogers, S. (2020, January 27). Will 2020 Be The Year The Music Industry Fully Adopts Immersive Tech?
- Roszman, M. (2022). Taylor Swift, remediating the self, and nostalgic girlhood in tween music fandom. *Transformative Works and Cultures*, 38(1).
- Stage, C. (2012). Screens of intensification: on DIY concert videos of Lady Gaga and the use of media interfaces as tools of experience intensification. *Journal of Aesthetics & Culture*, 4(1), 1816
- Stangor, C., & Walinga, J. (2019). 14.3 Adolescence: Developing Independence and Identity. *Introduction to psychology*.

Steele, C. P. (2024). The Interplay between Attachment Styles, Parasocial Relationships, and Social Media Addiction: A Mediation Analysis (Doctoral dissertation, Regent University).

Tomlinson, J. (2007). The culture of speed: The coming of immediacy.

Turchet, L., Fischione, C., Essl, G., Keller, D., & Barthet, M. (2018). Internet of musical things: Vision and challenges. *Ieee access*, 6, 61994-62017.

Waterman, A. S. (1982). Identity development from adolescence to adulthood: An extension of theory and a review of research. *Developmental Psychology*, 18(3), 341–358. <https://doi.org/10.1037/0012-1649.18.3.341>

