

Swifties Experience: Examining Taylor Swift *The Eras Tour* (2023) Movie as Concert Mediatization

Alleyda Maharani Ambadar

Department of Communication Science, Universitas Brawijaya, Malang City, Indonesia

e-mail: alleyda.maharani@gmail.com

*Corresponding author

ABSTRACT :

This research examines Taylor Swift's concert documentary movie called *The Eras Tour* (2023) that created a shift in audience's cinema experience by not customarily watching a movie but emerge themselves which resulting in a 'concert-feel-like' activity. This study shows an alternative and complement live performance and streaming technology that previously researched by Scherzinger (2019) as music distribution method. Using Hjarvard's concept of mediatization and Harvey's theory of the production of space, I analyze how this movie concert influences audience interactions which create a new social space within cinema. Data were collected through interviews and social media documentation to examine the watching experience of *The Eras Tour* (2023) movie. This research finds that this mediatized concert acts as an incomplete substitution for live performances, positioning cinema as a concert space due to the implications of mediatization. Additionally, the research reveals that audience interactions beyond merely watching the movie demonstrate an amalgamation process that fosters solidarity within the fandom. Interestingly, this phenomenon generally 'breaks the rules' of traditional cinema logic due to the amalgamations that occur. Thus, this research shows that the mediatized concert acts as an incomplete substitution of live performance, which contribute to modern practice of mediatization in media and music industry.

ARTICLE HISTORY

Submitted: 22 June 2024

Revised: 27 August 2024

Accepted: 30 September 2024

KEYWORDS

concert, concert-feel-like activity, mediatization, social space, *the eras tour* movie.

INTRODUCTION

This research aims to examine Taylor Swift's live performance that has been transformed into a documentary movie, which I called as mediatized concert. Before jumping to the mediatization concept, firstly I discuss live performances as a phenomenon within the music industry, specifically *The Eras Tour* (2023) movie as new form of live performance. In addition, I describe the mediatization concept and social space transformations as the implications of

mediatization, and lastly, I briefly address the audiences' experience of watching *The Eras Tour* (2023) movie.

Concert as one of music distribution is mainly related with new technologies which has evolved through ages. In its development, music as phenomena are ubiquitous and inseparable from the contexts of culture, society, and media (Barton, 2018; Krämer, 2011). The music industry has developed from disintermediation, where collaborative networking emerged by person-to-person file sharing through links to the hyper-Intermediation era where it is all in the scope of digital streaming, whether it is a form of audio or audio-visuals (Scherzinger, 2019). There are various famous digital streaming platforms such as Apple Music, Spotify, Joox (Krämer, 2011), and Deezer, including audio-visual ones like YouTube. This makes it possible for people to consume music without having to download the MP3 files like in the former times. The music industry has rapidly grown and monetized through various media, including streaming platforms. Based on previous research, the streaming model functions primarily as a marketing or promotional tool to guide audience consumption that simultaneously grew as an on-demand conveyer-belt of content (Scherzinger, 2019). Regardless, the most monopolized sector of the music market by the second decade of the twenty-first century is live performances or music concerts (Scherzinger, 2019).

Nowadays, one of the most monetized artists' live performances is Taylor Swift's *Eras Tour*. She is renowned as an iconic artist, and her *Eras Tour* concert is currently the highest-grossing concert, which has significantly impacted various economic sectors, resulting in a new lexicon: Swiftconomics (Dahlberg, Dewind, Geerling, Green, & Mateer, 2024). Swiftconomics is defined as the economic impacts of Taylor Swift. In addition to her power in the live music performance industry, she simultaneously released a documentary movie of the concert, distributed to various cinemas across the globe called Taylor Swift: *The Eras Tour* (2023).

This movie was enthusiastically received by the public on October 6, 2023, pre-sale ticket sales reached of US\$100 million (IDR 1.5 trillion) globally (US\$1=IDR 15,616). The movie was released on October 13, 2023, and was shown in more than 8,500 cinemas in 115 countries worldwide (CNN Indonesia, 2023). The movie tickets were sold numerously at different prices compared to other movies that are shown in cinemas across Indonesia. In Jakarta, Bogor, Depok, Tangerang, Bekasi, Bandung, Surabaya, Medan, Semarang, and Bali, tickets were sold for IDR 200,000, while they were sold for IDR 150,000 in other regional cinemas throughout Indonesia (Puspapertiwi & Pratiwi, 2023).

The statements above are intended to illustrate the significance of this phenomenon, rather than focusing on the monetization aspect. However, these phenomena present an alternative to Scherzinger's concept regarding the monopolized sector of the music industry, which primarily focuses on the streaming model and live performances. Scherzinger discussed that by the second decade of the twenty-first century, streaming services functioned as promotional tools while live performances are still the most monetized sector (Scherzinger, 2019). From *The Eras Tour* (2023) movie phenomenon, I find that there are other ways in music practices to distribute the music while still using the content of live performances, aside from digital streaming services and live performances themselves through other media. The live

performances of *The Eras Tour* (2023) were formed into a documentary movie that purely contained the live performance.

The Eras Tour (2023) movie is categorized as a documentary movie that was shown in hundreds of cinemas. Based on McLuhan and Gordon (2003), the movie theater, originally called 'The Bioscope', comes from the Greek 'bios,' meaning 'way of life.' This term refers to forms of life that are presented visually (the movie itself). It aligns with the definition of documentary movies, which emphasize on the storytelling of the historical dimension of society in various contexts which shows actual representation of some phenomena (Farzand, n.d.; Merskin, 2020). There are various artists that have released their documentary movie such as by K-Pop Girl Band Blackpink entitled *BLACKPINK: Light Up the Sky* (2020, Suh), *HOMEcomings: A Film by Beyonce* (2019, Beyonce), Ariana Grande: *Excuse Me, I Love You* (2020, Dugdale), including Taylor Swift entitled "Miss Americana" (2020, Wilson). Setiawan and Lobodally (2021) explained that the movie tells the story about Taylor Swift's ups and downs in her career as a singer and songwriter.

However, *The Eras Tour* (2023) movie aimed to show resemblance of the live experience (Marsh, 2023) which is based on interviews and social media observations, it shows lyrics and throughout the movie without telling the story of her career, unlike her previous movie. It becomes aligned with the concept of mediatization that has been implemented in various phenomena. Mediatization could be viewed as a habitual phenomenon, as a consequence of the development of modern society (Hjarvard, 2008). The mediatization of music has affected our relation to music, not only how we sing, play, and 'create' it, but also how we listen, appreciate, and understand it (Volgsten, 2021). It is yet to become more relevant, as earlier discussed the booming phenomenon of music concert documentary movie *The Eras Tour* (2023) is assumed to have a powerful influence in changing how people perceive and react to musical content.

Mediatization could present the emerging development and interdependent influence of media on society and culture (Hjarvard, 2008; Michelsen & Krogh, 2017). Hepp and Krotz (2014) concluded from various literatures that the concept of mediatization aims to analyze the interrelationship between the cultural and societal change with media and communication change. The term 'mediatization' is usually used in discussing new media context such as internet technology that uses new media logic that emphasizes how new media increase interactivity where receivers can interact with the senders which contrasts sharply with mass media logic (Mazzoleni, 2017). However, in this research, the concept of mediatization is used to analyze a live performance that has been transformed to a movie, which is a form of mass media.

There were many debates with the usage of terms mediatization, some scholars used the term 'mediation' under similar context. However, mediatization has brought many potential changes in society, unlike the term 'mediation' that focuses more on the process of a mediated communication or communication via medium (Hepp, Hjarvard, & Lundby, 2015; Hjarvard, 2008; Nie, Kee, & Ahmad, 2014). In contrast, mediatization is more complex, where it contributes to defining the changes of social and cultural institutions and their modes of

interactions in a more long-lasting process as a result of media development influence (Hjarvard, 2008). Many scholars agree that both terms are used to discuss media role in communication change. Mediation refers to a more general context that are the fundamental understandings of media usage in communication (Hepp & Krotz, 2014). Nevertheless, in addition to the mediation concept, mediatization also emphasizes the capabilities or affordances of media (Hepp & Krotz, 2014; Hjarvard, 2008). Therefore, in this research, I use the concept of mediatization to analyze this phenomenon to understand the influence of *The Eras Tour* (2023) concert, which was transformed into a movie.

The mediatization concept has become extensively relevant in various sectors of society life. There are many researches that used mediatization concepts from various fields, including music. The dynamic music industry has also been impacted by both society's cultural context and media environment (Barton, 2018). The developments and transformations of music practices in media are seen as the mediatization of music (Krämer, 2011). Kaun and Fast (2014) also explained how mediatization has impacted the music industry; they mentioned examples such as recording and materialization of concert performance into CDs or DVDs. Besides CDs or DVDs, Michelsen and Krogh (2017) discuss the correlation between mediatization and the interdependent influence of radio and musical practices. In addition to that, mediatization in the music industry has also been discussed by Pontara and Volgsten (2017) where mediatization is connected with musicalization in the case of socio-cultural process that results in music transformation from non-mediated to mediated form. In relation with live performances context, *The Eras Tour* (2023) movie emergence also shows a shift from previous research by Krämer (2011), which discussed how mediatized music, such as music recordings, is essential for the concert experience, even though the live performances themselves were not recorded or reproduced. Besides research that focused on the use of mediatization concept in various phenomena, there is also research by Löblich (2018) which discussed the history of media policy based on mediatization due to the increasing significance of the media in society.

With that being said, mediatization notably relates to transformation or social change in society. Key roles that are played by the media in social change could be defined as extension, substitution, amalgamation, and accommodation (Hjarvard, 2008; Schulz, 2004). Media existence is defined as an extension, where it can extend human communication limits such as time, space, and expressiveness (Schulz, 2004). McLuhan & Gordon (2003) explained that media is the extension of human capabilities where it is not only the channel for transmitting messages but also expresses cultural dimension and influences the experience which he stated in the first part 'the medium is the message'. Secondly, media plays the role of substitution where media could partly or completely replace social activities such as how media substitute human playmates in computer games, watching television replaces family interaction and any other form of interaction (Hjarvard, 2008; Schulz, 2004). In addition to that, media invokes what is called as amalgamation which refers to how non-mediated activities could run alongside with mediated activities such as driving a vehicle while listening to radio (Schulz, 2004). Lastly, media could accommodate various dimensions of society such as how media is used in various

organizations, for example media roles in the business industry as advertising channels (Schulz, 2004). Based on various studies, I found that there is no need to diversify these roles owing to the fact that in various phenomena these four roles are overlapping and complement one to another in the process.

The mediatization process can be divided into two forms: direct and indirect. Direct mediatization can be defined as a formerly non-mediated activity that transforms to a mediated form (as substitution). For instance, transformations of board games such as chess to computer games that no longer require the player's physical presence but still makes us able to play with another person via the internet which influence the (Hjarvard, 2008). While indirect mediatization is when mediagenic symbols or mechanisms complement a non-mediated activity where there is no direct exposure of the media (Hjarvard, 2008). Mediagenic symbols could be found anywhere, such as in some restaurants that offer merchandise that refers to a character or animations from movies or other media (Hjarvard, 2008).

To some extent, this phenomenon could be categorized as direct mediatization where live performance as the non-mediated form is transformed into the mediated form which is *The Eras Tour* (2023) movie. However, due to some limitations, a documentary movie cannot replace the whole lively phenomenon such as concerts. Different than Hjarvard's example of a chess game that shows the mediated form could be a substitution for the non-mediated one. This explanation is related to the concept of affordances in Gibson's and Norman's where media have a set of affordances that facilitate, limit, and structure communication and action (Hjarvard, 2008). This concept will later be analyzed from the audience experiences data.

The mediatization concept could be conceived in *The Eras Tour* (2023) movie as the result of media influences in the music industry in addition to the digital streaming services that were earlier discussed by Scherzinger (Scherzinger, 2019). Based on Asp (2014) politicians for example, or actors in society have a mutual dependency on media, where media can provide them with audiences and media deliver information that aligns with audience's interests. Regarding those interdependent relationships, the power dimension in mediatization can conceive as a cause at one time, and as an effect at a later stage (Asp, 2014). This could be seen in *The Eras Tour* (2023) movie phenomenon, where this movie as a mediatization of the music industry has power over the audience's buying decision and influences how the audiences perceive the movie. Likewise, the audience's enthusiasm for watching Taylor Swift's live performance or concert motivated Taylor Swift to produce the movie and AMC Theatres and Cinemark Theatres to distribute it.

As discussed above regarding how media influence transformations in various social practices, media are also involved in enabling and shaping social space and action (Couldry, 2014). Therefore, in addition to the mediatization concept, this phenomenon is presumed to be related to the production of space concept that was theorized by Henri Lefebvre's (1974) and David Harvey (2005). The term 'space' itself depends upon the social practices or context, which is modified by transformations in the society (Certeau, 1984). Due to technological developments, spaces now serve a variety of functions beyond their traditional purposes. This space transformation is also called as the convergence of social spaces (Fuchs, 2020). For this

concept, Fuchs explained how communications and interactions in everyday life throughout the Covid-19 Pandemic are shaped by capitalism which created new social spaces. For instance, how homes and cafes that in the former times was a place for leisure activity, now are utilized as a workplace due to the social distancing health protocol (Fuchs, 2020). Transformation caused by the pandemic were also researched by Firmansyah et al., (2024) and Wiradharma et al., (2021) which explained the shifting of school learning process from face-to-face interactions to mediatized one using online platform. This phenomenon showed the utilization of information and communication technology produced new social spaces called as 'intangible virtual spaces' in the article (Firmansyah et al., 2024).

Jansson (2013), correlates social spaces with mediatization where he defines mediatization in socio spatial concept, to understand media roles in transforming social space. This phenomenon indicates space convergence, as audiences felt as though they were experiencing an actual live concert due to the interactive crowd within the cinema. Hepp and Hitzler (n.d.) explained that everything that human experience is always in the context of a subjective horizon of meaning. Therefore, audience's experiences in participating in this phenomenon become the foremost thing to be examined.

Unlike a music video, this approximately three-hour-long movie shows a compact version of a music concert without the recess times and other time-spending activities besides the live performance itself. On top of that, this movie provides lyrics throughout all the singing scenes that are possible in making this movie more interactive if the audiences are singing along. Based on social media observation, there are many video records showing the audience's interactions such as sing-alongs and having fun while watching the movie as if they were watching a concert. For this reason, this phenomenon 'breaks the rule' of conventional cinema logic, a topic that will be explored further in the results and discussion section of this article. Besides social media observation, various news websites publish this unique phenomenon such as (Puspapertiwi & Pratiwi, 2023) which tells how the audiences sing and dance together synchronously throughout the movie. Therefore, I believe the booming *The Eras Tour* (2023) movie phenomenon is a form of mediatization in the music industry.

This article will provide a discussion about how mediatized live performance could be an incomplete substitution for non-mediated live performance in the first part of the results and discussion. The second part will discuss the space convergence of cinema, how this phenomenon makes cinema as a place not only for watching movie experiences, but also for a 'concert-feel-like' activity. Lastly, the third part will explain how the 'concert-feel-like' activity results from the crowd's interactivity using amalgamation concept as the implications of mediatization that leads to fandom solidarity.

RESEARCH METHOD

To analyze the audience's experience of this new form of music performance as part of the mediatization process, this research uses the descriptive qualitative method. Semi-structured interviews with selected audience members who watched *The Eras Tour* (2023) movie were conducted, using purposive sampling to gather detailed information that meets

specific criteria. The informants are eight Indonesian adolescents, aged between twenty and twenty-five, who watched *The Eras Tour* (2023) movie in the cinema. The data are collected from the in-depth interviews and documentation from the social media observatory from March - April 2024. Interviews and documentation are being used for data collection since I did not experience the movie watching in the cinema myself so I position myself as the researcher. In addition to that, I watch the movie online to understand the movie content. Furthermore, the data were analyzed using the qualitative research framework of Miles, Huberman, & Saldaña (2014), which involves data collection, condensation, display, and finally conclusion or verification. The data will be displayed descriptively in the results and discussion part of this article. The following table is the informant's background data regarding their watching experiences as a supporting data of the reason behind their answers.

Table 1 Research Informant's Data

Informant's Initials	Age	Watching Experiences
MC	25	<ul style="list-style-type: none"> • <i>The Eras Tour</i> movie (in cinema) • <i>The Eras Tour</i> movie (online streaming) • <i>The Eras Tour</i> (Concert / live performance) • BLACKPINK's documentary movie • Other artist's live performances / concerts
MF	20	<ul style="list-style-type: none"> • <i>The Eras Tour</i> movie (in cinema) • <i>The Eras Tour</i> movie (online streaming) • Miss Americana (Taylor Swift previous documentary movie) • Other artist's live performances / concerts
L	23	<ul style="list-style-type: none"> • <i>The Eras Tour</i> movie (in cinema) • <i>The Eras Tour</i> movie (online streaming) • NCT, K-Pop Boy Band Documentary Movie (In cinema) • Other artist's live performances / concerts
Z	21	<ul style="list-style-type: none"> • <i>The Eras Tour</i> movie (in cinema) • <i>The Eras Tour</i> movie (online streaming) • Other artist's live performances / concerts
U	20	<ul style="list-style-type: none"> • <i>The Eras Tour</i> movie (in cinema) • <i>The Eras Tour</i> movie (online streaming) • Other artist's live performances / concerts
H	25	<ul style="list-style-type: none"> • <i>The Eras Tour</i> movie (in cinema) • <i>The Eras Tour</i> movie (online streaming) • Other artist's live performances / concerts
S	20	<ul style="list-style-type: none"> • <i>The Eras Tour</i> movie (in cinema) • <i>The Eras Tour</i> movie (online streaming)

		<ul style="list-style-type: none"> • Other artist's live performances / concerts
MO	22	<ul style="list-style-type: none"> • <i>The Eras Tour</i> movie (in cinema) • <i>The Eras Tour</i> movie (online streaming) • Other artist's live performances / concerts

Source: (Research Interviews, 2024)

RESULTS AND DISCUSSION

Based on the data findings, the study will be presented into three parts. The first part will explain how *The Eras Tour* (2023) movie could partly substitute the actual concert or live performance because of the 'concert-feel-like' activity. The second part will explain how the 'concert-feel-like' activity has produced a new social space of cinema which shows the shift of cinema logic. Lastly, correlated to the shift of cinema logic, the third part will discuss how this phenomenon shows audiences interactivity besides watching the movie which is known as 'amalgamation' as part of mediatization roles that possibly result in fandom solidarity.

Mediatized Concert as Incomplete Substitution for Live Performance

The music industry has grown as a part of society's cultural dimension. Cultural context and society have interdependence relation with music practices which shows music as phenomena (Barton, 2018). One of music practices that still exist over decades is live performance. In fact, by the second decade of the twenty-first century, live performance is the most monopolized music practice (Scherzinger, 2019). *The Eras Tour* (2023), a musical live performance by Taylor Swift is one of music phenomena that has very significant impacts on the global economy. As stated earlier, it is known as the most grossing concert that has impacted the economic sectors hugely, resulting in a new lexicon: Swiftconomics (Dahlberg et al., 2024). In addition to the concert, Taylor Swift also released the documentary movie which is also called *The Eras Tour* (2023). Not only the concert, *The Eras Tour* (2023) has also made such an economic impact. Based on Cain (2023), *The Eras Tour* (2023) has already grossed more than \$100M in October 2023.

Based on the distributors and cinemas through online data findings, this movie is classified as a documentary genre. Based on various literature sources, I conclude that documentary movies emphasize storytelling that portrays society's historical dimension, offering actual representations of phenomena (Farzand, 2023; Merskin, 2020). There are various artists which also releases their documentary movies as mentioned earlier, namely Blackpink, Beyonce, and Ariana Grande. However, from the interview, documentations, and self-overview of the movie, I find that this movie is different from other documentary movies. The distinction between other documentary movies that were previously released by several artists including Taylor Swift herself is how those movies show the artist's journey in the music industry and accentuate the storytelling which is shown by the plot of the movies.

MF, one of the informants said that "this movie was beyond my expectations because an artist's movie usually is a typical documentary which tells the reason of why the artist made the music album, why they made the concert, but then I found out that it is literally almost half

of the actual concert euphoria..” (Interview with MF, April 23, 2024). From the interviews, some informants also have watched Taylor Swift’s previous documentary movie and said that it was pure storytelling like an ordinary documentary movie and stated that it is different from *The Eras Tour* (2023) movie. She said that *The Eras Tour* (2023) feels more like a concert instead of a documentary movie, “it was really ‘pure’ concert, but she delivered it in movie form” (Interview with MF, April 23, 2024). L also differentiate *The Eras Tour* (2023) movie watching experience from K-Pop Boy Band “NCT” documentary movie, she said that it was also classified as a documentary genre and showed part of a concert but with more documentary side and storytelling, unlike *The Eras Tour* (2023) that focuses on the concert (Interview with L, April 26, 2024).

This phenomenon of transforming a live performance into a movie is a form of mediatization. To some extent, *The Eras Tour* (2023) could be categorized as direct mediatization, as explained earlier on the literature review which is defined as a process where previously non-mediated activity transforms to a mediated activity (Hjarvard, 2008). In addition, Asp (2014) reviewed the process of mediatization that formerly discussed by (Hjarvard, 2008) where the distinction of the direct and indirect mediatization relies on the degree of media adaptation. This definition could clearly be conceived from the phenomenon of *The Eras Tour* (2023) movie, where a concert or live performance as a non-mediated activity converted to a medium which called the movie. Based on Hjarvard (2008) direct mediatization is shown when the non-mediated activity is replaced by the mediated one. However, the reason why I categorized this phenomenon as direct mediatization ‘to some extent’, is because this mediatized concert known as *The Eras Tour* (2023) still could not be a substitution for the non-mediated activity which is the concert or live performance itself.

Data from the interviews shows that *The Eras Tour* (2023) still could not replace the whole concert fully, regardless of the ‘concert-feel-like’ experience. “Maybe I could say that it is ‘half’ of the concert ‘euphoria’, but it is for sure that the feelings and excitement of directly watching the actual concert cannot be compared” (Interview with MF, April 23, 2024). Other informants also said the same and added that this movie could be an alternative because they did not get the concert tickets. This aligns with Krämer (2011) argument regarding how music mediatization could develop alternatives and variations to known music practices throughout history. I also gave follow up questions regarding the distinction between watching a mediatized concert and non-mediatized one that invokes the excitement. I conclude that there are two things that distinguish the excitement, which are the interaction with the artist and the pride of winning the ticket ‘war’.

Thus, it could be conceived as the limitations of mediatization which explains the concept of media affordances. Process of action and communication are structured, facilitated and limited which is a set of affordances (Hjarvard, 2008). This mediatized concert limits the interaction between audiences and the artist. My research findings become aligned with Hjarvard’s (2008) discussion of how the media alter the interaction. This kind of interaction in *The Eras Tour* (2023) movie phenomenon could be classified as mediated quasi-interaction where audiences are unable to interact with the sender (Hjarvard, 2008), which in this case is

Taylor Swift. This is likely correlated to mass communication logic, although this does not mean that the receiver in relation to the phenomenon does not create action or communication (Hjarvard, 2008). Honesty (2014) explained the nature of mass communication which often remains as one-way communication where communicator cannot see their audience, for example television shows and movies. In this phenomenon, Taylor Swift cannot interact directly with *The Eras Tour* (2023) movie audience, vice versa.

Regardless of that, I found consensus from all the informants who answered that this movie is a whole new cinema experience, they felt like it is really close to a concert activity. This clearly showed the implication of mediatization, as Hjarvard (2008) explained how mediatization made activities possible to be detached from its local context. The local context, which was the concert as a live performance that was discussed by Scherzinger (2019), is not intrinsic to the promise of digital technologies yet is the most monopolized sector. However, beside streaming technology that Scherzinger (2019) stated as the Hyper-Intermediation era, while the focal practice in music industry is the live performance, *The Eras Tour* phenomenon redeveloped the customary practices of live performances into a mediatized activity which is a concert documentary movie.

In conclusion, findings show that this mediatized concert, with its 'concert-feel-like' atmosphere, serves as an incomplete substitute for a live performance. This mediatization phenomenon also gives a new perspective or a shift in cinema media logic that will be explained more in the third part of this discussion.

Social Space Convergence: Cinema as Concert Space

Data from interviews regarding 'concert-feel-like' activity that has been explained earlier as the implications of a mediatized concert is closely related to how mediatization clearly produces new social spaces. Connolly (2017) explained Lefebvre's (1991) concept of space as a result of social practices or people's activities. Based on various sources in the literature, I could conclude that space is a medium of social interaction. With that being stated, it is for sure a scope of media studies, although fundamentally it is an interdisciplinary concept from Lefebvre (1991) and Harvey (2004). Fuchs (2020) explained how people experience or activity create social space-time resulting in social space convergence. Jansson (2013) explained the correlation between mediatization and social space regarding how media could be reconstructed as a socio spatial concept to understand how media influence transformations of social space. This aligns with mediatization role in social change, which is how media extend human's limitation in terms of space and time (Schulz, 2004).

The most visible aspects of Harvey's social space typology from *The Eras Tour* (2023) phenomenon are: (1) the movie as representations of space and (2) the cinema as the spaces of representation. First, *The Eras Tour* (2023) could be seen as representations of the live performance or *The Eras Tour* concert. Based on Ravazzoli (2019), the representation of space refers to some social activities which are conveyed through media such as diagrams and pictures. As explained earlier how *The Eras Tour* (2023) is a form of mediatized concert shows that the movie represents the concert as previously a non-mediated activity. In addition to that, cinema is the space of representation or also known as the lived space where the

sensations, emotions, imagination, and meanings occur (Harvey, 2004). L, one of the informants said “most of the audience were singing from the heart that made a ‘concert vibes’ throughout the whole experience, at first a question sprung my mind like ‘is this actually a cinema?’ because surprisingly it was really fun, I did not expect it to be like this” (Interview with L, April 26, 2024).

This showed that *The Eras Tour* (2023) impacted cinema or made a certain distinction from other movies shown in cinemas. The cinema itself has a certain ‘uniqueness’ which made the audience question herself. I could conclude that other informants essentially also said that *The Eras Tour* (2023) made a whole new cinema experience. It shows how media as representation of space have influenced society expectations and understandings of the social world (Jansson, 2013).

This is quite an interesting finding, how *The Eras Tour* (2023) not only ‘breaks the rule’ of documentary movies but also ‘breaks the rule’ of cinema logic. As explained earlier how documentary movies usually represent some phenomenon and its historical dimension through storytelling technique (Farzand, 2023; Merskin, 2020). However, unlike other artist’s documentary movies, including Taylor Swift’s previous documentary, *The Eras Tour* (2023) completely delivers a compact version of the actual live performance, without showing any storytelling such as Taylor’s musical journey, how the concert was planned, not even the backstage situation.

In addition to that, regarding cinema logic, McLuhan stated that hot media implies a low level of audience participation (Vémola, 2009). McLuhan and Gordon (2003) also argued that TV as a medium has enabled the emergence of documentary movies, however the movie viewer or audience tends to be passive, which does not refer to how the audiences passively perceive meaning of the movie but how the audiences have low participation with the media (McLuhan, 2003). Based on Vémola (2009) hot media, such as movie, does not invite the audience to participate. To the contrary, based on the data findings, *The Eras Tour* phenomenon showed various audience interactions as a form of participation. S one of the informants highlighted that “this movie is extraordinary, very different than other movie because there are engagements between the movie and audiences, where us as the audience usually just merely watching, listening, and trying to percept the movie in our mind then review or talk about it with our friends later after the movie ends. Unlike the usual experience, we were reacting and talking about it with other audiences at the moment while the movie is still going on, and we were very impressed by the movie” (Interview with S, April 27, 2024).

These findings refute McLuhan and Gordon (2003) arguments regarding how hot media tend to cannot include empathy or participation. From this research, I find that the media altered norms of social interaction and created new forms of interaction (Jansson, 2013), which are seen in how audiences interact with each other in cinema which in traditional norms in cinema requires the audience to keep their voices down while watching movies. The shift of cinema logic will be discussed more in the third part of discussion regarding amalgamation.

This mediatized concert, resulting in space convergence and shaped by capitalism, also has an economic dimension. Cinema, where standardly is a place for movie watching activity

turned to a place for 'concert-feel-like' activity based on *The Eras Tour* (2023) audiences experience. It is clearly perceptible how this concert can be classified into both the economic realm and cultural realm based on Lefebvre views on social practices in everyday life that correlate to the production of space (Fuchs, 2020). *The Eras Tour* phenomenon illustrates capital reproduction outside the live performance context. Lefebvre emphasized how space extends capitalism which implies the process of producing and reproducing space as a source of profit (Junior, 2014). This became aligned with the concept of spatialization as a dimension in political economy media which was discussed by Mosco and Fuchs. Spatialization is fundamentally correlated with mediatization and production of space. It is a process where technology helps humans to overcome geographical space constraints (Fuchs, 2024; Mosco, 2009). The discussion of mediatization and its economic dimension is inseparable. In the process of social practice transformations, Couldry (2014) incorporated concept called 'media meta-capital'. However, since this research does not focus on the economical aspect that highlights the process of commodification which relies on the revenue chain of the movie, thus I use the production of space concept from Lefebvre and Harvey.

Amalgamation: Crowds Interactivity and Fandom Solidarity

Data show that this mediatized concert created a new social space illustrating how the cinema functions as a space representing the concert itself. The term I use, 'concert-feel-like' activity, emerged from various informants' explanations regarding their experiences watching *The Eras Tour* (2023). Z explained "maybe I could say that it felt like an actual concert because all of the audience were singing along, flashlights everywhere, most of the people recorded it, so it felt like an actual concert" (Interview with Z, April 24, 2024). Other informants also shared the same experience of how the crowd's interactivity made the whole watching experience almost felt like an actual concert.

This indicates the fourth kind of mediatization process which is how media instigate an amalgamation of activities, which defined as a phenomenon in which a non-mediated activity runs along with the mediated one, vice versa or as a combination of both (Hjarvard, 2008). This could be seen in *The Eras Tour* (2023) phenomenon where the audiences were not only watching the movie but also doing other activities such as singing along to it, recording it, interacting with other audiences, unlike usual cinema experience. One of the informants, H, explained, "It is obviously not like watching a movie; it is a filmed concert. Audiences were even recording it with their phones... and it was okay to record" (Interview with H, April 25, 2024). Other informants also explained that the crowd was really festive, there were flashlights everywhere that made the experience really close to a concert. L also mentioned that she was singing along to the movie while also recording it.

On top of that, this amalgamation phenomenon showed how *The Eras Tour* (2023) 'broke the rule' of customary cinema logic and theater's regulations. Audiences of traditional media such as TV, movies, etc are usually called 'spectator' (Biocca, 1988; Mayne, 2002). One of the informants explained "usually in cinema we are prohibited to record or make loud noises, but the crowds really whooped it up (noisy) and we were all fine by it because we all did the same thing" (Interview with L, April 26 2024). Moreover, Z, one of the informants explained "I sang

along also, and many of the audience went to the front, before the cinema screen and danced along..” (Interview with Z, April 24, 2024).

She also explained that most of the audience were even standing from their seats, which is very different from the norms of cinema viewing, which require audiences to keep quiet and remain seated to avoid disturbing others. From literature review, I find that watching a film is considered a mental action rather than a performative one, where silence, attention to the film, and undisturbed spectatorship are essential for the cinema experience (Hanich, 2018), while from the interviews explained the otherwise. Boggs & Petrie (2008) in their book of “The Art of Watching Films” also discussed the proper film-viewing environment which highlights the non-disturbed experience such as from noisy patrons reactions to the film, etc. From the findings, I can conclude that *The Eras Tour* (2023) ‘broke the rule’ or caused a shift in cinema logic, where usually theaters prohibited audience to make noises for collective benefits, even our phone must be kept silent, there are also a strict regulation regarding the prohibition of recording inside the cinema’s studio.

In addition to that, the amalgamation process that happened in *The Eras Tour* (2023) watching experience also affects and shows the fandom solidarity. The enthusiasm of Taylor Swift’s fandom, usually calling themselves ‘Swifties’, was evident in how they reacted to the movie, instead of remaining passive. Based on the interviews, many informants stated that they were interacting by singing and dancing along, some were even watching the movie with the Swifties community in their area. Another informant, U explained, “We sang together although we did not know each other, it was really fun and I was very touched by the experience” (Interview with U, April 25, 2024). Duffet (2013) and Holt (2004) defines fan as an individual that has emotional connection with an artist which makes an engaging relationship with popular culture and mediated artifacts (Edlom & Karlsson, 2021). I find that rather than just a customarily collective watching experience, this phenomenon could be considered as a joint activity which shows a different level of engagement from ordinary cinema watching experience. Other informant mentioned that she watched this movie with ‘Swifties Indonesia’ and interacted actively with them while watching the movie even after watching where they follow each other’s social media (Interview with MC, April 27, 2024). These statements make sense of how *The Eras Tour* (2023) as concert artifacts created engagements among Swifties. Nevertheless, the fandom solidarity as result of this activity has to be researched further.

CONCLUSION

Based on the data from interviews and documentations from social media observations, this research found that *The Eras Tour* phenomenon is a concert mediatization that creates a new social space of cinema. From the informants’ experiences, I found that this phenomenon ‘broke the rule’ of documentary movie logic and cinema conventions. Unlike customary documentary movies that usually emphasize the historical dimension of some phenomenon and deliver it with storytelling technique, *The Eras Tour* (2023) showed a compact version of the concert. In addition to that, what I meant by how this movie ‘broke the rule’ of cinema logic has correlation with space convergence of a cinema, where cinema was traditionally intended for movie watching, could now be a place for a ‘concert-feel-like’ activity. I use the

term 'concert-feel-like' activity because, from the interview data, audiences feel the experience of watching *The Eras Tour* (2023) felt almost like an actual concert, although there are some limitations that make this movie still could not fully replace a concert experience. Thus, this mediatized concert could be defined as an incomplete substitution for a live performance. Furthermore, this phenomenon showed amalgamation process as the implications of mediatization where audiences were also doing something else such as singing along, interacting with other audiences, and recording the experience while watching the movie. Moreover, this amalgamation process showed the fandom solidarity which is seen in how they interacted with each other and sang along together, although they did not know each other. In conclusion, *The Eras Tour* (2023) is a form of mediatization which creates social space convergence that implicates amalgamation and increases Swifties solidarity.

This research contributes to finding another way of music distribution beside streaming technology and live performances that was previously researched by Scherzinger (2019) which is a mediatized concert in a form of movie. This research does not refute Scherzinger's concept of the most monetized practices in the music industry, which has not shifted. However, based on interviews, a mediatized live performance proves to be an alternative for audiences, aside from live performances or concerts themselves, as an incomplete substitute. From these research findings, there are other gaps that emerge that could be further explored, such as the commodification process of live performance to this mediatized concert in political-economy perspective, the implication of fandom solidarity towards future forms of music practices, and various other further researches.

REFERENCES

- Asp, K. (2014). *Mediatization: rethinking the question of media power*. In Knut Lundby, *Mediatization of Communication*. De Gruyter Mouton.
- Barton, G. (2018). The relationship between music, culture, and society: Meaning in music. In Georgina Barton, *Music Learning and Teaching in Culturally and Socially Diverse Contexts: Implications for Classroom Practice*. Palgrave MacMillan.
- Biocca, F. (1988). Opposing Conceptions of the Audience: The Active and Passive Hemispheres of Mass Communication Theory. *Annals of the International Communication Association*, 11(1), 51–80. <https://doi.org/10.1080/23808985.1988.11678679>
- Boggs, J. M., & Petrie, D. W. (2008). *The Art of Watching Films*. Mayfield Pub.
- Cain, S. (2023). *The Eras Tour film has already grossed more than \$100m. The Taylor Swift economy is unstoppable*. BBC News. <https://www.bbc.com/worklife/article/20231011-the-eras-tour-film-has-already-grossed-more-than-100m-the-taylor-swift-economy-is-unstoppable>
- Certeau, M. de. (1984). *The Practice of Everyday Life*. University of California Press.
- Connolly, S. (2017). *The Spatial Cinema: An Encounter between Lefebvre and the Moving Image*. PhD by Research as Practice University of Kent.
- Couldry, N. (2014). *Mediatization and the future of field theory*. In Knut Lundby, *Mediatization of Communication*. De Gruyter Mouton.

- Dahlberg, K. H., Dewind, S., Geerling, W., Green, A., & Mateer, G. D. (2024). *Swiftonomics: Using Taylor Swift to Teach Supply and Demand and Foreign Exchange Rates*. Available at SSRN <https://ssrn.com/abstract=4721864> or <http://dx.doi.org/10.2139/ssrn.4721864>
- Edlom, J., & Karlsson, J. (2021). Sic fandom and the motivations of superfans. *Media and Communication*, 9(3), 123–132. <https://doi.org/10.17645/mac.v9i3.4013>
- Farzand, M. (2023). *Documentary as an Art Form: The Intersection of Reality and Aesthetics*. Title: "Documentary as an Art Form: The Intersection of Reality and Aesthetics." Retrieved from <https://www.researchgate.net/publication/374695332>
- Farzand, M. (n.d.). Title: *Documentary as an Art Form: The Intersection of Reality and Aesthetics*. Title: "Documentary as an Art Form: The Intersection of Reality and Aesthetics." Retrieved from <https://www.researchgate.net/publication/374695332>
- Firmansyah, D., Lubis, D. P., Muljono, P., & Purnaningsih, N. (2024). Process of Adopting Information and Communication Technology (ICT) Innovations in Vocational Learning for Autism Spectrum Disorder (ASD) Students during the Covid-19 Pandemic. *EKSPRESI DAN PERSEPSI: JURNAL ILMU KOMUNIKASI*, 7(2), 313–328. <https://doi.org/10.33822/jep.v7i2.6295>
- Fuchs, C. (2020). Everyday Life and Everyday Communication in Coronavirus Capitalism. *TripleC-Communication, Capitalism, & Critique: Journal for a Global Sustainable Information Society*. Vol. 18(1). 375-399.
- Fuchs, C. (2024). *Media, Economy and Society; A Critical Introduction*. Routledge.
- Hanich, J. (2018). *The Audience Effect on The Collective Cinema Experience*. Edinburgh University Press.
- Harvey, D. (2004). *Space as a Key Word*. Paper for Marx and Philosophy Conference, Institute of Education, London.
- Hepp, A., & Hitzler, R. (2014). Collectivities in change: The mediatization and individualization of community building from a subjective and figurational perspective. In L. Kramp, et al. (Eds.), *Politics, Civil Society and Participation: Media and Communications in a Transforming Environment*. Edition Lumière.
- Hepp, A., Hjarvard, S., & Lundby, K. (2015). Mediatization: theorizing the interplay between media, culture and society. *Media, Culture and Society*, 37(2), 314–324. <https://doi.org/10.1177/0163443715573835>
- Hepp, A., & Krotz, F. (2014). *Mediatized worlds: Culture and society in a media age*. Palgrave MacMillan.
- Hjarvard, S. (2008). The Mediatization of Society. *Nordicom Review*, 29(2), 102–131. <https://doi.org/10.1515/nor-2017-0181>
- Jansson, A. (2013a). Mediatization and social space: Reconstructing mediatization for the transmedia age. *Communication Theory*, 23(3), 279–296. <https://doi.org/10.1111/comt.12015>
- Junior, A. D. S. (2014). Urban common space, heterotopia and the right to the city: Reflections on the ideas of Henri Lefebvre and David Harvey. *URBE - Revista Brasileira de Gestão Urbana*, 6(541), 146. <https://doi.org/10.7213/urbe.06.002.se02>

- Kaun, A., & Fast, K. (2014). *Mediatization of culture and everyday life*. Södertörns högskola.
- Krämer, B. (2011). The Mediatization of Music as the Emergence and Transformation of Institutions: A Synthesis. *International Journal of Communication*. Vol. 5: 471-491. Retrieved from <http://ijoc.org>.
- Löblich, M. (2018). The History of Media Policy Based on Mediatization: A Theoretical Perspective. *International Journal of Communication*. Vol. 12: 4468-4487. Retrieved from <http://ijoc.org>.
- Marsh, C. (2023). *The Secret Art of Turning a Concert into a Film (Taylor's Version)*. In <https://www.nytimes.com/2023/10/13/movies/taylor-swift-eras-tour-concert-film.html>
- Mayne, J. (2002). *Cinema and Spectatorship*. Routledge.
- Mazzoleni, G. (2017). Changes in contemporary communication ecosystems ask for a "new look" at the concept of mediatisation. *Javnost*, 24(2), 136–145. <https://doi.org/10.1080/13183222.2017.1290743>
- McLuhan, M., & Gordon, W. T. (2003). *Understanding media: the extensions of man*. Gingko Press.
- Merskin, D. L. (2020). Documentary Media. In *The SAGE International Encyclopedia of Mass Media and Society*. SAGE Publications, Inc. <https://doi.org/10.4135/9781483375519.n199>
- Michelsen, M., & Krogh, M. (2017). Music, radio and mediatization. *Media, Culture and Society*, 39(4), 520–535. <https://doi.org/10.1177/0163443716648494>
- Miles, M. B., Huberman, A. M., & Saldaña, J. (2014). *Qualitative Data Analysis A Methods Sourcebook*. Sage Publication.
- Mosco, V. (2009). *The Political Economy of Communication*. Sage Publication.
- Muhammadali, N. (2014). *Introduction to Mass Communication*. Mass Communication Complementary Course for BA English. University of Calicut.
- Nie, K. S., Kee, C. P., & Ahmad, A. L. (2014). Mediatization: A Grand Concept or Contemporary Approach? *Procedia - Social and Behavioral Sciences*, 155, 362–367. <https://doi.org/10.1016/j.sbspro.2014.10.306>
- Pontara, T., & Volgsten, U. (2017). Musicalization and Mediatization. In *Transforming Communication* (pp. 247–269). Palgrave Macmillan. https://doi.org/10.1007/978-3-319-62983-4_12
- Puspapertiwi, E. R., & Pratiwi, I. E. (2023). *Film "Taylor Swift the Eras Tour" Tayang di Indonesia Mulai 3 November 2023, Berapa Harga Tiketnya?* Retrieved from <https://www.kompas.com/tren/read/2023/10/22/181500865/film-taylor-swift-the-eras-tour-tayang-di-indonesia-mulai-3-november-2023?page=all#:~:text=Harga%20tiket%20film%20Taylor%20Swift%20The%20Eras%20Tour%20di%20Indonesia&text=Sementara%20tiket%20film%20ini%20akan,dibuka%20mulai%2027%20Oktober%202023>.
- Ravazzoli, E. (2016). *Cinemagoing as Spatially Contextualised Cultural and Social Practice*. *Alphaville: Journal of Film and Screen Media*. Vol. 11, 33-44.

- Scherzinger, M. (2019). The political economy of streaming. In *The Cambridge Companion to Music in Digital Culture* (pp. 274–297). Cambridge University Press. <https://doi.org/10.1017/9781316676639.026>
- Schulz, W. (2004). Reconstructing Mediatization as an Analytical Concept. *European Journal of Communication*, 19(1), 87–101. SAGE Publications Ltd. <https://doi.org/10.1177/0267323104040696>
- Setiawan, A. H., & Lobodally, A. (2021). The Commodification of Celebrity Popularity Content in the Documentary Film "Miss Americana". *Jurnal Komunikasi dan Bisnis*. Retrieved from <http://eprints.kwikkiangie.ac.id/3218/9/resume.pdf>
- Vémola, J. (2009). *Reflections of Marshall McLuhan's Media Theory in the Cinematic Work of David Cronenberg and Atom Egoyan*. Master's Diploma Thesis of Faculty of Arts, Masaryk University.
- Volgsten, U. (2021). Mediatization of music, musicalization of everyday life. In *Phonographic Encounters* (pp. 117–135). Routledge. <https://doi.org/10.4324/9781003006497-9>
- Wiradharma, G., Ruliana, P., Prianto, G. F., Anggraini, R., & Tinggi, S. (2021). Pemanfaatan Media Pembelajaran Daring dalam Proses Belajar Mengajar. *Ekspresi dan Persepsi: Jurnal Ilmu Komunikasi*, Vol. 4:(2), 157-172.