



# Digital Fandom and Prosumer Marketing: The Role of Peruvian Swifties in Promoting Taylor Swift's The Eras Tour

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**Abstract.** This study examines the role of Peruvian Taylor Swift fans as prosumer brand ambassadors in the promotion and symbolic consumption of The Eras Tour. Focusing on young fans in Lima, the research analyzes how fandom participation extends beyond music consumption and becomes a form of digital promotion, community building, and experiential marketing. Drawing on a qualitative case study design, the study integrates semi-structured interviews, one focus group, and social media content analysis to explore how fans interpret, share, and amplify Taylor Swift's marketing strategies across platforms such as TikTok and Instagram. The findings show that Peruvian Swifties engage with The Eras Tour through four interrelated practices: emotional and nostalgic identification with the artist's "eras"; digital prosumption through fan-generated content and online interaction; symbolic consumption expressed in travel, merchandise, outfits, and collective rituals; and participation in local brand-fandom collaborations that transform the tour into a marketable cultural experience even in a country not included in the official tour. The study contributes to entertainment marketing and digital fandom research by showing how fans in emerging markets can act as strategic communication agents who expand brand visibility, sustain affective loyalty, and co-create value around global music events.

**Keywords:** Digital fandom, Prosumer behavior, Entertainment marketing, Taylor Swift, The Eras Tour, Fan engagement, Social media, Symbolic consumption, Branding.

## 1 Introduction

Digital platforms have transformed music marketing by turning fans into active participants in the circulation, interpretation, and promotion of entertainment brands. In contemporary music industries, audiences no longer operate only as consumers of songs, concerts, or merchandise; they also create content, organize communities, amplify narratives, and contribute to the visibility of artists across social media platforms [1, 2].

This transformation is especially visible in global fandoms, where fan practices connect emotional identification, symbolic consumption, and digital participation.

Taylor Swift's The Eras Tour represents a relevant case for understanding this transformation. The tour was not only promoted through official communication strategies, but also through fan-generated content, outfit rituals, friendship bracelets, livestreams, "easter egg" interpretations, and social media conversations. These practices turned the tour into a transmedia experience in which fans helped extend the meaning and visibility of the artist's brand beyond the concert venue [3, 4].

Although Taylor Swift did not include Peru as an official destination of The Eras Tour, Peruvian fans actively participated in the phenomenon through digital platforms, local fan events, international travel, merchandise consumption, and brand-related experiences. In this context, the Peruvian fandom became an active communication agent that adapted a global entertainment event to a local market. This is relevant because fandom studies and entertainment marketing research have often focused on North American or European contexts, while less attention has been paid to how Latin American audiences participate in global music marketing ecosystems [5, 6].

This study addresses that gap by examining how young Peruvian Swifties acted as prosumer brand ambassadors during The Eras Tour. Based on a qualitative case study that integrates semi-structured interviews, a focus group, and social media content analysis, the research explores how fans consumed, interpreted, and promoted the tour through digital and offline practices. The study contributes to entertainment marketing and digital fandom research by showing how fans in emerging markets can co-create brand value, amplify promotional narratives, and transform symbolic identification into consumer and communication practices.

## 2 Theoretical Background

Fandom has become a central concept for understanding contemporary entertainment marketing. Fans are not only loyal consumers, but also members of affective communities that create meanings, rituals, and shared identities around artists, brands, or cultural products. In music fandom, this participation often includes buying tickets and merchandise, attending events, producing fan content, organizing collective activities, and amplifying promotional narratives online [2, 7]. In this sense, fandom connects consumption with identity, belonging, and emotional attachment.

The concept of the prosumer is useful for explaining this dual role. Fans consume official products and experiences, but they also produce value by creating, sharing, and circulating content across digital platforms. In the case of music marketing, fan-generated content can expand the visibility of an artist, sustain engagement between official releases, and transform individual enthusiasm into collective promotion [2, 8]. This makes fans relevant actors within the entertainment ecosystem, since their participation can reinforce the symbolic and commercial value of the artist's brand.

Digital platforms intensify this process by enabling transmedia participation. Social media spaces such as TikTok, Instagram, and X allow fans to interpret clues, share concert experiences, create aesthetic trends, organize fan projects, and participate in

global conversations. In Taylor Swift's case, these practices are particularly visible through the circulation of "easter egg" interpretations, era-based aesthetics, livestreams, outfit rituals, and symbolic objects such as friendship bracelets [4, 6]. These practices transform the tour into a participatory narrative that extends beyond the official concert.

Entertainment marketing also depends on emotional and symbolic consumption. Fans do not buy tickets, merchandise, or travel experiences only for functional reasons; they consume them as expressions of loyalty, identity, and belonging. Celebrity marketing strengthens this process when the artist is perceived as authentic, emotionally meaningful, and connected to the audience's personal history [9, 10]. For Taylor Swift's fandom, the artist's different "eras" operate as symbolic markers that fans connect with memories, life stages, and personal growth.

Finally, brand communities play an important role in the effectiveness of entertainment marketing strategies. When fans perceive themselves as part of a community, their participation becomes a form of collective brand support. This can include digital promotion, event attendance, local activations, and collaboration with brands that seek to connect with the fandom. In emerging markets such as Peru, these dynamics are especially relevant because global entertainment events can be locally reinterpreted through fan initiatives, commercial collaborations, and community-based experiences [5, 11].

Based on this framework, the present study understands Peruvian Swifties as prosumer brand ambassadors. This means that their role is not limited to consuming The Eras Tour, but also includes co-creating symbolic value, amplifying the artist's narrative, and adapting a global cultural event to the local market through digital and offline practices.

### 3 Methodology

This study adopted a qualitative case study design to examine how Peruvian Taylor Swift fans participated as consumers, prosumers, and brand amplifiers during The Eras Tour. A case study approach was appropriate because the research focused on a specific cultural and marketing phenomenon: the role of the Taylor Swift fandom in Lima in adapting, promoting, and consuming a global entertainment event within a local market [12, 13].

The case was selected because The Eras Tour became a global entertainment phenomenon that generated intense fan participation even in markets not included in the official tour route. Peru offers a relevant context for analyzing how global music marketing is locally appropriated through digital fandom, symbolic consumption, and fan-led promotional practices.

The study was framed within an interpretive perspective, which allowed the analysis to focus on fans' meanings, motivations, emotional attachments, and symbolic consumption practices. The objective was to understand how fans experienced the phenomenon and how their digital and offline practices, including the consumption of tickets, merchandise, travel, and locally produced goods, contributed to the visibility of the artist's brand and to the economic activation of the local market.

Participants were selected through non-probabilistic convenience sampling via social media. The study population was composed of Taylor Swift followers residing in Lima Metropolitana, from socioeconomic levels A, B, and C, with active interaction on Instagram, TikTok, Spotify, or X/Twitter. The fieldwork procedure reported young fans aged 20–34. Inclusion criteria were: (a) residing in Lima Metropolitana; (b) self-identifying as a Taylor Swift fan; (c) having followed and interacted with Taylor Swift's content before or since 2023; and (d) having generated or shared posts related to the artist, attended The Eras Tour, or participated in events organized by the artist or the fandom in Peru or abroad. This profile was selected because it matched the prosumer role examined in the study.

The empirical material consisted of 15 semi-structured interviews, one focus group coded as FG1, and a social media content corpus [14]. The focus group had three participants, was conducted on 10 June 2025. The digital corpus consisted of nine posts/videos: four fan-generated or fan/influencer posts and five brand- or organization-related posts. The interviews, focus group, and digital corpus were anonymized in the manuscript through codes such as E and FG.

The semi-structured interviews and the focus group explored five dimensions: fan trajectory, emotional identification with Taylor Swift's "eras," digital participation, symbolic consumption, and perceptions of local brand–fandom collaborations. Questions addressed participants' relationship with the artist, their experiences with The Eras Tour, the role of TikTok and Instagram in fan participation, the meaning of merchandise, outfits, travel, friendship bracelets, and their perceptions of Peruvian brand activations connected to the Swiftie community.

The social media content analysis focused on Instagram and TikTok posts/videos connected to The Eras Tour and the Peruvian Swiftie community [15]. The fan-generated subset included four posts/videos related to travel, outfit preparation, contest participation, and concert experience narratives. The brand-related subset included five posts/videos from Jockey Plaza, Cineplanet, Open Plaza, Taylor Swift Perú, Radio Planeta FM, and a Peruvian creator/radio host. The inclusion criteria for the digital corpus were: direct reference to The Eras Tour, Peruvian Swiftie practices, fan rituals such as friendship bracelets or era-inspired outfits, local fan events, brand activations, or promotional narratives connected to the fandom.

The data were analyzed through thematic coding. First, the 15 interview transcripts and the focus group transcript were read to identify brand–fandom collaboration, prosumer behavior, digital promotion, recurring meanings related to nostalgia, symbolic consumption, emotional identification and community belonging. Second, the nine social media posts/videos were coded using the same thematic categories to compare participant narratives with observable digital practices. Third, the codes were grouped into four analytical themes: emotional and nostalgic identification, digital prosumption, symbolic consumption, and local brand–fandom collaborations. Finally, the three sources were triangulated to connect individual narratives, collective interpretations, and public digital performances of fandom.

Participation in the interviews and focus group was voluntary and based on informed consent. Personal names were replaced by codes to protect participants' identities.

Public social media content was analyzed at the level of communicative patterns and fan practices, avoiding the identification of individual users.

Table 1. Methodological transparency matrix

| Data source                   | Sample / corpus                                                                  | Selection criteria                                                                                                                | Analytical contribution                                                                               |
|-------------------------------|----------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------|
| Semi-structured interviews    | 15 semi-structured interviews.                                                   | Young Swifties in Lima, aged 20–34, NSE A–C; convenience sampling via social media; active interaction with Taylor Swift content. | Narratives on identity, consumption, travel, merchandise, and digital practices.                      |
| Focus group                   | 1 focus group (FG1).                                                             | Fans able to discuss collective rituals and shared meanings.                                                                      | Collective interpretations of fandom practices and The Eras Tour.                                     |
| Social media content analysis | 9 Instagram/TikTok posts/videos: 4 fan-generated and 5 brand/organization posts. | References to The Eras Tour, Swiftie rituals, Peruvian fan events, or brand activations.                                          | Public digital expressions, promotional narratives, symbolic consumption, and experiential marketing. |

## 4 Findings

The analysis of interviews, focus group data, and social media content revealed four main themes regarding the role of Peruvian Swifties in the promotion and symbolic consumption of The Eras Tour. Overall, the findings show that the fandom did not operate only as an audience or consumer group, but as an active communication agent that translated a global music event into local digital, emotional, and commercial practices. Table 2 summarizes the four main themes and the qualitative evidence supporting each finding.

Table 2. Summary of main findings and supporting evidence.

| Theme                                  | Main finding                                                                                | Supporting evidence                                                                                    |
|----------------------------------------|---------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------|
| Emotional and nostalgic identification | Fans connect Taylor Swift's "eras" with personal memories, family rituals, and life stages. | 15 interviews; fan posts showing outfits, bracelets, and era-based aesthetics, song's lyrical content. |

|                             |                                                                                                                |                                                                                                             |
|-----------------------------|----------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------|
| Digital prosumption         | Fans create and circulate platform-native content that amplifies <i>The Eras Tour</i> .                        | Focus group with three participants; Instagram and TikTok content analysis; hidden narrative communication. |
| Symbolic consumption        | Travel, tickets, merchandise, outfits, and collectibles are interpreted as emotional and identity investments. | 15 interviews; social media posts about travel, merchandise, outfits, and concert preparation.              |
| Brand–fandom collaborations | Local brands and venues create experiences by incorporating Swiftie rituals into activations.                  | Social media content analysis of five brand- or organization-related posts and local fan events.            |

#### 4.1 Emotional and Nostalgic Identification with the “Eras”

The first finding shows that fans’ participation was strongly shaped by emotional and nostalgic identification with Taylor Swift’s different musical “eras”. Participants described the tour not only as a concert, but as a symbolic journey through their own memories, life stages, and personal growth. Songs, outfits, bracelets, and visual references became emotional markers that allowed fans to connect their biographies with the artist’s career.

Several participants associated the preparation for the concert with childhood memories, family rituals, and affective bonding. One interviewee recalled:

“It was beautiful because I went back to my childhood, to that childhood I did not experience, making bracelets with my mom” (E2, P8).

Another participant described how preparing an outfit for The Eras Tour became a collective family activity:

“Every time I went to my mom’s house, everyone was making chains of beads for the outfit” (E1, P20).

The content analysis confirmed this emotional pattern. On TikTok and Instagram, fans reproduced the aesthetics of different “eras,” shared outfit preparations, posted bracelet exchanges, and used songs to narrate personal memories. These practices show that nostalgia was not only an individual feeling, but a shared symbolic resource that strengthened community identity and motivated participation.

This theme clarifies that emotional identification operated as a motivational bridge between personal memory and promotional participation. Fans did not only reproduce Taylor Swift’s official era-based branding; they localized it through family practices, handmade objects, outfit preparation, and posts that made private affect publicly shareable.

#### 4.2 Digital Prosumption and Fan-Led Promotion

The second finding shows that Peruvian Swifties acted as digital prosumers. They did not simply consume official content about The Eras Tour; they created, remixed, interpreted, and circulated content across TikTok and Instagram, and referenced X as an additional space for fan interaction. Participants described fan activity as central to

the visibility of the tour, especially through outfit videos, livestreams, concert reactions, easter egg interpretations, and posts about local fan events.

One focus group participant emphasized the promotional role of TikTok:

“I feel that TikTok helped a lot and that we, the fans, helped a lot to promote The Eras Tour” (FG1, P6).

The content analysis supported this interpretation. Fan-generated posts frequently followed recognizable platform-native formats, including outfit transitions inspired by specific eras, bracelet-making tutorials, concert livestream clips, reaction videos, ranking posts, travel experiences, local fan events, collective reactions, and explanatory content about symbols or “easter eggs.” These posts did not merely document the tour or reproduce official messages; they translated individual enthusiasm into shareable promotional material that could circulate among both committed fans and casual audiences. In this way, Peruvian fans amplified The Eras Tour and participated in a global event even though the country was not included as an official tour destination.

This finding suggests that the tour’s promotional ecosystem was not controlled only by official channels. Fans extended the event through their own digital practices, transforming the tour into an ongoing social media narrative. Their participation shows how digital fandom can operate as an informal communication network that sustains attention, circulates symbolic content, and reinforces the artist’s brand visibility across platforms.

This pattern responds directly to the prosumer dimension of the study: fans consumed official narratives while simultaneously producing platform-native promotional material. Their content creation worked as informal word-of-mouth marketing because it circulated tour meanings among committed fans, casual audiences, and local brands.

### 4.3 Symbolic Consumption and Economic Commitment

The third finding shows that consumption related to The Eras Tour was interpreted by fans as symbolic investment rather than ordinary expenditure. Participants described spending money on travel, tickets, outfits, merchandise, albums, vinyl records, posters, and fan-made products. These purchases were justified not only by the functional value of the products, but by their emotional and identity value.

For fans who travelled abroad to attend the tour, the experience required significant economic effort. One participant estimated:

“I must have spent around 3,200 soles. My God” (E3, P7).

Another participant described a similar level of investment:

“Around one thousand dollars, plus travel expenses” (E6, P7).

Consumption also extended beyond the concert itself. Some fans reported buying official and collectible products as part of their long-term relationship with the artist. These practices show that symbolic consumption helped fans materialize their belonging to the Swiftie community. Buying, travelling, dressing up, and collecting became ways of participating in the cultural value of the tour.

The economic dimension should therefore be read together with symbolic value. Tickets, travel, merchandise, albums, bracelets, and outfits functioned as identity

markers that allowed fans to materialize belonging and to participate in a global event from a country excluded from the official route.

The findings also indicate that fan consumption generated opportunities for local entrepreneurship. Participants mentioned fan-made bracelets, outfits, accessories, and event-related products. Thus, the tour stimulated not only official consumption, but also a local informal economy connected to fandom creativity and community demand.

#### **4.4 Local Experiential Marketing and Brand–Fandom Collaborations**

The fourth finding shows that brands in Peru capitalized on the Swiftie phenomenon through experiential marketing practices. Although Taylor Swift did not perform in Peru, local brands and venues created experiences that allowed fans to gather, celebrate, and participate in the tour's symbolic universe. Examples included cinema screenings, shopping mall events, bracelet-making activities, themed gatherings, and social media activations.

The analyzed brand-related posts showed that local activations were most effective when they incorporated existing Swiftie rituals rather than treating the fandom as a generic audience. Activities such as bracelet exchanges, themed screenings, collective singing, photo opportunities, and era-inspired aesthetics allowed fans to perform their identity publicly. This alignment between commercial activation and fan culture helped brands enter the conversation without appearing external to the community.

The content analysis showed that brands such as malls, cinemas, and local businesses used the Swiftie community as a cultural audience for engagement. These actions were not limited to selling products; they created spaces where fans could perform their identity, interact with others, and share content online. In this sense, brand activations worked because they aligned with existing fan rituals rather than imposing external promotional messages.

This finding highlights the strategic value of fandom for local entertainment marketing. Brands that recognized the emotional and participatory logic of the Swiftie community were able to position themselves within the cultural conversation around The Eras Tour. The fandom, in turn, transformed these activations into shareable experiences, amplifying the visibility of both the artist and the participating brands.

The local activations show that brands gained relevance when they adopted existing community codes instead of imposing generic promotional messages. This finding strengthens the practical contribution of the study because it identifies concrete conditions under which fandom-based experiential marketing can become credible and shareable.

Overall, the findings suggest that Peruvian Swifties acted as prosumer brand ambassadors. Their practices combined emotional identification, digital promotion, symbolic consumption, and participation in local brand experiences. Through these actions, the fandom helped adapt a global music event to the Peruvian market and demonstrated how fan communities can co-create value around entertainment brands.

## 5 Discussion and Conclusions

The findings show that Peruvian Swifties do not participate in The Eras Tour only as consumers, but as prosumer brand ambassadors who co-create symbolic, digital, and commercial value around Taylor Swift's brand. This supports previous research on fandom as a form of active consumer engagement in music marketing [2] and extends it by showing how fans in an emerging market adapt a global entertainment phenomenon to local digital and experiential practices.

The notion of "prosumer brand ambassador" is useful because it captures the double function performed by these fans. On the one hand, they consume the artist's products and experiences through tickets, travel, merchandise, albums, and local events. On the other hand, they generate promotional value by producing content, organizing rituals, interpreting symbols, and circulating narratives across digital platforms. This dual role shows that fandom participation can operate as an informal extension of entertainment marketing strategies.

The study therefore extends the concept of prosumption by showing that fan labor is not limited to content production. In this case, prosumption also included interpretation, ritual organization, emotional storytelling, travel planning, local event participation, and the conversion of personal enthusiasm into publicly visible promotional value.

A central contribution of this study is the identification of fandom as a communication infrastructure. Peruvian fans amplified The Eras Tour through TikTok, Instagram, and X by sharing outfits, concert reactions, livestreams, friendship bracelets, interpretations, and fan events. These practices transformed the tour into a transmedia experience that circulated beyond official promotional channels. This finding is consistent with research on fan participation in Taylor Swift's narrative universe [4, 6], but adds a local perspective by showing how fans in Peru participated even though the country was not included in the official tour route.

This contribution is especially relevant for emerging markets because it shows how global entertainment campaigns can acquire local visibility even without official tour presence. Peruvian Swifties helped sustain attention, circulate symbols, and create market opportunities through practices that were not directly managed by the artist's official promotional team.

The results also show that symbolic consumption was central to the fandom experience. Participants did not describe tickets, travel, outfits, merchandise, or collectibles as ordinary purchases, but as meaningful investments in identity, belonging, and emotional memory. This supports the idea that fandom consumption connects affective attachment with community participation [7]. In the case of Peruvian Swifties, economic effort was justified by the perceived uniqueness of the experience and by the desire to be part of a global cultural moment.

Another relevant finding concerns local experiential marketing. Brands and venues in Peru were able to connect with the Swiftie community by organizing or supporting events, screenings, bracelet-making activities, and themed activations. These initiatives worked because they aligned with pre-existing fan rituals rather than imposing external promotional messages. This suggests that fandom-based marketing is more effective

when brands recognize the community's symbolic codes and provide spaces for fans to perform their identity.

In practical terms, the study suggests that entertainment brands, artists, and local companies should understand fandoms as strategic partners rather than passive audiences. Fans can amplify campaigns, generate content, create rituals, mobilize communities, and extend the commercial life of an event; however, this requires respecting the authenticity and internal culture of the fandom.

For managers and local brands, the findings suggest three practical implications: first, identify the symbolic rituals already valued by the fandom; second, create spaces where fans can perform those rituals authentically; and third, rethink loyalty strategies by empowering audiences as authentic promoters. Instead of viewing their fan communities only as a sales target, brands that truly support, acknowledge, and co-create with them can earn emotional loyalty, strengthen organic promotion, and become meaningful contributors to the community's cultural life.

This study has limitations. The research focused on young adult fans in Lima and on a qualitative corpus composed of 15 interviews, one focus group with three participants, and nine Instagram/TikTok posts or videos; therefore, the findings cannot be generalized to all Peruvian Swifties or to fandoms in other Latin American countries. In addition, the study centered on a specific global artist and tour, which limits comparison with other music fandoms or entertainment events. Future research could compare fandom practices across countries, analyze differences between online-only fans and fans who attended concerts abroad, or examine how local brands measure the effectiveness of fandom-based activations.

In conclusion, The Eras Tour shows how global music marketing can be locally expanded through digital fandom. Peruvian Swifties acted as consumers, content creators, promoters, symbolic interpreters, and participants in local brand experiences. Their practices demonstrate that fandom can operate as a powerful mechanism of entertainment marketing, capable of transforming emotional attachment into digital visibility, symbolic consumption, and community-based brand value.

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