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Creating Nostalgic Bonds through Extra-Musical Artifacts: A Music Video Case Study

Lorenz R.C. Dijckmans*

Tilburg University, Tilburg, Netherlands

**Corresponding author: Lorenz R.C. Dijckmans.*

Abstract

Today, many music artists adopt digital media strategies to enhance audience engagement. One notable strategy is using nostalgia-invoking elements, which have created a music video nostalgia industry. In this industry, nostalgia serves as entertainment, grabbing people who wish to be charmed by the past with almost magical sentiments. When digital spaces enable the sharing of such sentiments, they can become part of a collective memory from which relationships in a community can be created. This case study investigates how nostalgia-invoking musical and extra-musical artifacts in music videos trigger the nostalgic sharing practices in the present audience. The YouTube Premiere of COME GET YOUR GIRL by Lights is analysed along with the Live Chat using a digital ethnographic discourse approach. The visual analysis of the music video's imagery outlines the intended nostalgic engagement orchestrated by the artist, while the Live Chat analysis aims to understand the audience's affective responses when presented with nostalgic elements. The Live Chat items (n=372) were collected through Python, and with the Pytchat and TextBlob packages, a quantitative thematic and sentiment analysis was conducted in order to provide a well-informed anchor for the in-depth qualitative analysis on audience engagement. To conclude, the portrayal of a re-imagined overview of the artist's musical career contained several extra-musical artifacts (paint, shirts, hair styles, …) that triggered the audience in sharing nostalgic feelings mediating between past and present. In this interaction, the artifacts had a talismanic effect that provided an affective intensity boost, which catalyses the nostalgizing process. This entertaining experience gave rise to affective bonds in the community through nostalgic practices.

Keywords

nostalgia, artifacts, digital interaction, affective attention, music video

1. Introduction

Many people like listening to popular music because it is an ideal getaway for everyday life in which people seek to experience as much wellbeing and happiness as possible [1]. Furthermore, it is suggested that nostalgic sentiment in music enhances emotion and that it can generate a wealth of positive responses, meaning that nostalgia-invoking music can contribute to the creation of psychological, emotional, and affective well-being in people [1]. Nostalgic elements in popular music can be so interwoven in people's life narratives that it contributes to the formation of their identity and it can become a cultural expression that is meaningful enough to establish bonds between people across space and time, showcasing that nostalgia-invoking music can become a prevalent source in the search for existential purpose [1]. Therefore, listening to nostalgia-invoking

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music could play a facilitating role in bridging the past and present through community engagement, transcending the individual and constituting an important part of intimate relationships [2]. For this reason, music cannot be reduced to a mere artistic expression decontextualized from the environments in which it is produced or listened to, because music plays specific roles in the construction of a shared reality. In this sense, music becomes a discourse with meanings that are related to social and cultural aspects that impact listeners and their social practices [2].

Popular music is listened to and marketed on a massive scale, meaning that the social dynamics concerning music are affected by globalisation [2]. In the globalised context, the accelerated growth of digital media plays an important role in how people are experiencing and interacting with social processes, meaning that due to the vast amount of information on the internet, users have to pay (with) their attention to engage with produced content; hence the contemporary term "attention economy" [3]. Today, the nostalgia phenomenon is very much ingrained in technological platforms, because the platforms actively produce and circulate so much nostalgia-invoking products that the attention economy of social media is complemented with a "nostalgia industry" [4]. Goddard [4] argues that securing one's attention is achieved by giving someone something they want, and since nostalgic emotions resonate well in YouTube music videos, the platform actively caters to its audience by cultivating nostalgia to circulate through mass-scale interactive practices such as: reactions, likes, shares, and comments. This results in a nostalgic feedback loop turning YouTube into an ideal space for music videos to make use of the nostalgia industry in the attention economy.

I recently encountered this experience, as the YouTube music video Premiere of COME GET YOUR GIRL by Canadian singer Lights served as a prime example of how a music video can draw the audience's attention via nostalgic elements. Lights created this music video with nostalgia-invoking elements and via the YouTube Premiere Live Chat, the audience was able to engage with this content. Much of contemporary research on YouTube music videos still focuses on the promotional aspects, while concerning itself less around the actual activities of the engaged audience [4]. By gaining more insights on audience engagement in music and nostalgia, researchers can further understand online subcultures and their relationships [1]. Hence, this YouTube Premiere benefits from an analysis of musical nostalgia that takes both the artistic intention and the community dynamics into account. By applying a digital ethnographic approach to this example, I aim to describe the social practices in the fan community through the interpretative lens of contemporary nostalgia theory in digital media.

2. Theoretical Framework

2.1 Space and Time

The term nostalgia has lived through several changes in its academic principle. Sayers [5] provides an extensive overview starting from the seventeenth century where the word was first coined as a medical condition focusing on physical symptoms, while later on the term grew to be characterised as a psychological state. While the premodern form of nostalgia focused on space, nostalgia during modernity shifted towards a focus on time. So instead of longing for a geographical place, it connoted a longing towards a missed time. This reaction to the irreversibility of time arose because modernity evoked an existential threat among people, caused by the discontinuities of the accelerated life in modernity, while people actually desired continuity and stability. As a consequence of postmodern information overflow and imagery saturation, a real sense of historical continuity became nearly impossible, leading to a different form of temporal nostalgia expressed by re-contextualised, re-historicised, and superficial imagery and fashion [5]. This makes current nostalgia not about idealizing the past, but seeking to be amused or charmed by it. This assumed lack of idealization is logical when nostalgia is looked at as a product for consumption.

The temporal aspects of nostalgia have made it so that people come to see the concept as a way to seek connection with the past, as it is in human nature to create a sense of meaning, direction and purpose with times gone by [6]. Yet nostalgia should not be understood as a static, shallow or one-dimensional emotion, because nostalgia can serve as a trigger for personal development, provide feelings of happiness, as well as inspire meaningful action. Therefore, it is not just an emotion that is a mere sentimental, backward-looking, melancholic and romanticised feeling towards the past, but it also involves the present and the future [6]. Also, Sayers [5] argued that future and nostalgia should not be perceived as two opposite entities. Because of the

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dynamics of contemporary nostalgia, the longings that people experience contain seeds of utopianism in a sense that people can envision their hopes and aims and can think of the world differently from what it currently is [5]. Therefore, the nostalgic mood can conceive the past as more perfect than the present, but it can also display the desire to somehow recreate these past sentiments in the present and the future [5]. So, the total concept of nostalgia bifurcates in two dimensions: space and time, in which temporal aspects re-contextualize the past in order to be charmed by it in the present.

2.2 Individual and Collective

So far, nostalgia has been discussed as an individual emotion, in which each person can make their own meaningful recollection or desire from the past related to the present [6]. However, meaning is not just created individually, but the social meaning-making practices surrounding music are vital as well, leading to socialization and community belonging [2]. Therefore, the meaning construction of nostalgia can be seen as a rhetorical and aesthetic device capable of eliciting a mood constructed in the discourses that are presented to a group [7]. Furthermore, nostalgia can be intentionally constructed in a narrative that is socially projected towards an audience, so the collective should not be underestimated [7]. Yet, post-modern culture focuses heavily on the individual, and people have become overly self-referential [8]. When people see themselves atomistically, a fragmentation arises in which it can be forgotten that everyone is part of a whole society [8]. This idea of atomisation of society has only increased with the dynamics of social media, which promotes a narcissistic turn on authenticity and makes people underestimate the effects of a community [9]. In fact, nostalgia is shaped by the constructions of selective recollection that are both individual and collective and current consumerist society has become an important generator for nostalgia [6]. Also, the rapid development of digital communication has made an overabundant supply of cultural goods an essential characteristic of people's contemporary lives, in which people's attention is modulated as a collective phenomenon [3]. This bifurcation of the individual and the collective plays an important role in experiencing nostalgic elements in digital media, as individual and collective levels become increasingly overlapped just like the analogue and the digital world [10].

2.3 Digitalized Nostalgia

Recent media changes of the digital age formed a time of transition that has triggered seemingly different types of nostalgia [11]. Therefore, Niemeyer [11] sees nostalgia in media as a user-oriented approach in which technology goes hand in hand with the social interactions that people do with that technology, thus coining the term 'nostalgizing'. In more recent work, the author argues that both analogue and digital objects can shape nostalgic moods and that both influence the social practices, expressions and experiences by the consumers [10]. Especially through social media, digital platforms shape the way nostalgic feelings are shared, performed, represented or produced [10]. In this sense, digital objects are sensorial agents on the same level as physical objects, as it is the rituals and stories – the nostalgizing – that transform such digital objects into agents or icons with an individual and collective history [11].

Today, people very much position themselves towards digital icons through digital platforms that are increasingly driven by algorithmic thinking [9]. The architecture of social media frames personal memories in a way that nostalgia becomes algorithmicized [10]. As mentioned, these personal memories are meaningful in the perspective of collective memories, and on these levels there is always some degree of manipulation present, even if it is not explicit [7]. These algorithms can influence media users in their affective intensity, as platforms can meticulously present desirable content in some kind of jolt [12]. This presentation of desirable content aims to provide a stickiness to the content, in which media users pay their attention to the digital object. Social media platforms use this stickiness in order to give rise to affective bonds that aim to grab the interaction of users [12]. By modulating affect, platforms can monetize their content [12], which in turn illustrates why the attention economy of social media is complemented by a nostalgia industry, especially concerning music videos on YouTube [4].

2.4 Nostalgia and Music Videos

The internet is a vast repository of artifacts from the past, and music videos on YouTube are a prime incentive to escape into an imaginary past, especially concerning videos from the late twentieth century [4]. This nostalgic effect of music videos enables viewers to feel intense emotions and to share their reactions,

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forming relations between viewers [4]. Such artifacts are recollections that people actively seek out in order to connect with the past and to be entertained by it [6]. The archival nature of the internet proliferates imagery and extends the accessibility to materials of the past, which in turn can be re-interpreted with nostalgic sentiment. Imagery can thus serve a talismanic use that connects with sentimental feelings and a magical realist effect [5]. Both for the listener and the performer, music is an experience of the present moment, meaning that musical nostalgia is triggered by associating or referencing to extra-musical realities which elicit an affective response [1]. The author posits that these associations and references can happen through the poetical effect of the song lyrics, through the stylistic traits of the music, through the design and ornamentation of musical instruments, and through the attachment to musical objects, such as a music video. Again, this nostalgic mood is personal and collective, as musical and extra-musical objects evoke emotions that bridge the past and the present. As Martín Arbide [1] concludes, participatory culture is an important behaviour in consuming online produced music. The YouTube platform enables users to interact and react to music videos, thus also enabling the potential of sharing nostalgic moods [4].

2.5 Research Question

With the aim of describing digital nostalgic practices in Lights' fan community in mind, this study investigates her latest YouTube Premiere music video COME GET YOUR GIRL and its Live Chat. Specifically, I aim to investigate: "how the extra-musical elements in the music video trigger spatial and temporal nostalgizing on an individual and collective level with the present audience."

3. Methods and Methodology

In order to study the complex affect of nostalgia and its social practices on one case, I adopt a digital ethnographic discourse analysis [13]. This approach is built on a long history of ethnography that aims to crystallize community structures from a grassroots perspective, and the approach sees discourse as a social practice that is inherently multimodal. This application of 'multimodal language use in society' is crucial to make sense of meaning-making in digital and globalized contexts. Maly [13] further emphasizes how ethnographic knowledge is inter-subjective in the sense that it is co-constructed by all participants in that process, including the ethnographer. This makes the socialisation and self-reflection process of the ethnographer key ingredients of good ethnographic work.

While taking the ethnographic turn in this study, I have been part of Lights' fan community since her debut in 2009. Therefore, the social practices and practical conditions of the collected data are well known by the researcher, and through a reflexive stance, this background can function as a tool to make analytical decisions concerning the investigated community [14]. Specific information on her career and music will be given in the results section when necessary for the interpretation, yet some main background is given here. Lights is a Canadian singer known for her electropop and synth-pop sound with which she reached a fanbase on Myspace. She has produced six official albums since 2009. Her latest album A6 (meaning Album 6) was released on the 2nd of May in 2025, with 8 new songs being released on the 30th of January 2026 as part of A6EXTENDED. The song COME GET YOUR GIRL, being her latest music video from A6EXTENDED, aired on the 28th of January 2026 on YouTube with the Live Chat enabled.

This music video with the Live Chat is the base of the data collection. It has a duration of 3 minutes and 52 seconds and the Live Chat enables one minute before the official airtime and automatically stops after 15 seconds when the music video ends. For the analysis, I provide screenshots of the music video and her older music videos for comparing the reenactments. All these videos were posted by the original artist and are publicly accessible via YouTube. Besides the publicly accessed music video screenshots, I also provide a selection of Live Chat items of the YouTube Premiere replay of COME GET YOUR GIRL. These publicly available chat items were scraped with Python, using the officially developed package Pytchat. Emojis are written out in a code (f.i. :two_hearts:) instead of displayed due to the compatibility with Python. In order to identify Live Chat items and screenshots for meticulous investigation, I first base myself on quantitative insights with which the Live Chat items are coded thematically (platform, song, album, emotion) and placed on the multiple dimensions of nostalgia (individual, collective, space, time). Using Python, word frequencies of the chat items were generated with the Pandas word count function, and an additional sentiment analysis was done using the TextBlob package. The choice to start from a quantitative approach is based on the

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suggestion to make well-informed decisions on the qualitative descriptions, which can be particularly suited for the vast amount of data that is collected in digital ethnography [15].

4. Results

In order to understand how the extra-musical elements in COME GET YOUR GIRL trigger nostalgia with the audience, it is first of all important to understand the artist's intent and creation of the nostalgic atmosphere. The following section analyses this built intent before continuing to the other sections focusing on audience engagement.

4.1 Nudging Nostalgia

Firstly, COME GET YOUR GIRL is a musical number, not just a video clip. As Martín Arbide [1] suggested, this means that the lyrics and the music play a prominent role in the evocation of feelings and are worthy for some investigation before moving to the extra-musical elements. The song melody already contributes to a mix of moods as it combines downbeat and upbeat sections. Also the instrumentation of synths, guitar and voice quality can be characterized as a paradoxical combination of melancholic and cheerful tones. The song lyrics play with this complex mood as well. The first verse clearly indicates how sensorial experiences bring back memories from the past, which flow into a more melancholic pre-chorus expressing speechlessness and uncertainty. These lyrics set the floor for the complex feeling of longing, one that is typical for temporal nostalgia. Then the upbeat chorus expresses love and anticipation to be with a loved one, turning the longing into a positive mood that can be linked to the charming feeling of nostalgia. Other than that, the song contains a second verse and a bridge. These parts also play with both the woeful and joyful mood of longing for love and the anticipation to be reunited with a loved one. Both the poetical and melodic effects, therefore, create a stream of woe, joy, memory, longing, love, and other complex layers of the nostalgia mood. This stream is a perfect premise to create affective intensity discussed by Paasonen [12] that boost the audience's attention towards feelings of nostalgia.

To continue, the design and ornamentation of extra-musical elements, as well as the attachment to such objects, play major roles in promoting nostalgia [1]. The artist herself is present in the live chat, and already before the video clip starts the audience gets informed that the video is designed for nostalgic attachment by Lights posting the message: 'Did you bring snorkels cause we drowning in nostalgia in t minus one minute'. When the clip starts (see Figure 1), Lights is positioned behind several computer screens that display small clips of her past albums; one clip from each of the previous albums that she made during her career. This moment is also complemented by a message saying: 'I can't wait for u guys to see this'. This representation places the artist and the audience on an interesting spectator view in which the collective is getting prepared to look back into the past. This can be interpreted as a first affective intensity jolt in providing affective attachment and nostalgia [12]. Lights provides several other jolts in the live chat by referring to her upcoming tour, displaying emotion, stating how the past shapes the present, and expressing gratefulness at the end (see Table 1 for the chat items).

Figure 1: Music video beginning



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Table 1: Artist chat items

Time	Message
-0:40	Did you bring snorkels cause we drowning in nostalgia in t minus one minute
0:16	I can't wait for u guys to see this
0:49	Yall knowwww I'll be playing this on the tour so best learn it
3:01	:face_holding_back_tears: *12
3:27	all of our past versions give us something we can use now babies
4:07	THANK YOU GUYS SO MUCH

4.2 Nostalgizing a Musical Era

The video itself provides affective intensity jolts throughout, as the clip portrays a linear account of Lights' musical history, a timeline she is experiencing herself in the video clip just like the audience is doing. In this music video the artist reenacts a music video from each of her previous albums in historical order and is therefore recreating past sentiments to invoke nostalgia [5]. The first verse contains a reenactment of the song 'Second Go' followed by 'Toes' of her first and second album respectively. Figure 2 showcases the reenacted set of 'Second Go' in which Lights paints a white interior of a house. The hairstyle, clothes, paint colours, and filming style match the ones from the original music video from 2010 exactly. Figure 3 portrays the meticulous reenactment for 'Toes', in which the lighting, synthesizer, and shirt are her archetypical props. Similarly, the second verse does the same for 'Running with the boys' from her third album, in which Lights is riding a bike and wearing a wolf mask (Figure 4); and for 'Giants' from the fourth album, which shows her red hair with another distinctive shirt (Figure 5). The bridge showcases the reenactment of the song 'Prodigal Daughter' of the fifth album, characterised with a baseball bat and an orange ski mask (Figure 6). During these verses and choruses, the music video regularly switches to the established room from the beginning in which she and the audience are a spectator of the old video clips and in which she is playing the current song of her sixth album (Figure 7). Even though all these reenactments are displaying towards materials from the past, Lights is constantly performing the lyrics of COME GET YOUR GIRL, thus connecting the reenactments to the current time. This way, the older video clips serve as material that is re-imagined for re-interpretation and nostalgic sentiment, as discussed by Sayers [5].

During these reenactments, the audience engages in the live chat, especially at the times the first shots of these reenactments are shown. Many audience members refer to the songs, as 53 chat items mention song-related aspects, making up 14.25% of the full chat (n=372). The sentiment analysis indicates a polarity of 0.229, meaning that the chat items have a slightly positive message, as 0 is completely neutral and 1 is fully positive. The subjectivity of the sentiment analysis indicates a 0.644, which means that according to the software the messages are quite subjective, with 1 being the maximum amount of subjectivity. The word frequencies also show that the audience is not only referring to the songs, but also to some items displayed in the reenactments, such as the paint (n=5). Similarly, the albums of these reenactments are mentioned in the Live Chat, totalling 31 chat items (8.33% of the full chat). The sentiment analysis for these items indicates a polarity of 0.382, which has a higher positivity than the song items; and a subjectivity of 0.565, which is a lower subjectivity in comparison. Even though the names of the albums are mentioned by the audience, the most common word is 'era' (n=13). As discussed by Jacobson [6] nostalgia is not a simple emotion that only focuses on the past. The past is a pool of cherished memories that can be kept alive through nostalgic sentiment, but it can also serve as a way to look ahead to brighter times and to form new aspirations. The sentiment analysis does indicate this positive and subjective outlook, but a closer look at some of these chat items further indicate the happiness, energy and meaningfulness that the nostalgic reenactments provide. Table 2 displays an overview of several selected chat items that provide more in-depth insights into the complex nostalgic sentiment expressed by the audience.

Table 2: Selection audience chat items

Theme	#	Chat item
Song	1	this is the same room where I believe she painted!?
	2	Give us a third goooo
	3	ahh toes throwback!
	4	is it the same green shirt?! after all this time
	5	Her songs evolve like a Pokémon—constantly growing, surprising, and leveling up. :yellow_heart:
Album	6	SIBERIA ERA :loudly_crying_face: *2
	7	every mf era :loudly_crying_face:
	8	if i see drive my soul i will drop dead
	9	THE ERAS MERGING, OH MY GOD
	10	Saw that cheeky A1!

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Figure 2: Reenactment Second Go



Figure 3: Reenactment Toes



Figure 4: Reenactment Running with the boys



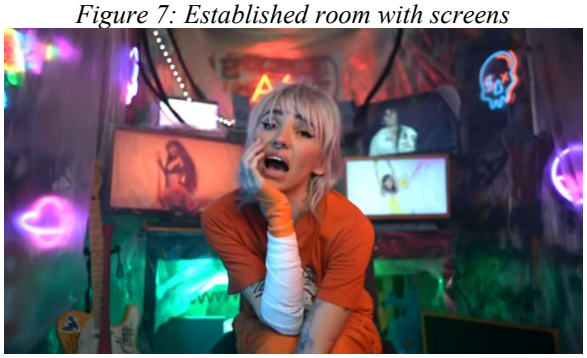
Figure 5: Reenactment Giants



Figure 6: Reenactment Prodigal Daughter



Figure 7: Established room with screens



Firstly, chat items 1 and 4 mention paint and a green shirt, which are important props from the reenacted music videos. In these items the audience members pose a question, but also suggest a sentimental state about the past; wanting it to be the same room and the same shirt. These items reflect the desire for stability and continuity, and especially the words "after all this time" is a prime indication of the temporal nostalgia these items evoke [5]. This also follows Niemeyer's concept in the sense that these objects become icons that transport people to a social space and time in the past and the rituals and stories surrounding these objects transform them into agents to evoke nostalgia [11]. Furthermore, all these chat items portray Niemeyer's idea that nostalgia is not just about what the audience members feel, but what members do: nostalgizing [10]. Posing an item as a question is one way to display engagement, but items 2 and 8 are prime examples of audience requests. In these items they request to experience even more nostalgia, even with the exaggerated shared emotion of "I will drop dead". Chat item 3 serves as an example in which the audience member makes a plain statement of experiencing a throwback. Chat items 6 and 7 have used the "loudly crying face" emoji, an emoji that is frequently being used in the live chat. Crying is also heavily expressed in writing, as the word frequency counted 23 chat items with the word 'cry'. These items show that nostalgia is about feelings being shared, performed, represented and produced online [10] and that personal experiences enable viewers to re-feel the intense emotions that they felt when experiencing the music for the first time [4].

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Secondly, chat item 5 talks about the experienced evolution and growth of the artist and the music, leading up to the concept of the different eras that the audience members mention in chat items 6, 7 and 9. By describing these groups of songs and reenacted extra-musical elements (such as the paint) as eras, the audience creates a path to socializing and belonging [2]. With these eras, a shared reality is created which elicits a feeling of belonging to the community. This shared reality bridges the gap between the past and the present, which can be observed in chat items 9 and 10. These two messages were posted during the last chorus of the song. In this last chorus, Lights is passing a prop from each reenactment to the next reenactment which leads to all props coming together in the room with the video screens from Figure 7. This forms a chain from her first album (A1) to the current album (A6), bridging the past and the present. The passing of these props, which is portrayed in Figures 8 to 13, merges all the eras into one overarching shared experience that comes to live in the present. This falls in line with the music video being a cultural expression that is meaningful enough to establish bonds between people across space and time, thus becoming a prevalent source for existential purpose [1]. Again, Niemeyer's concept that objects become icons for nostalgia is clearly shown because through these reenactments and shared emotions, the older music videos themselves become the digital icons for nostalgia [11].

Figure 8: Passing from first era



Figure 9: First era prop in second era



Figure 10: Second era prop in third era



Figure 11: Third era prop in fourth era



Figure 12: Fourth era prop in the now

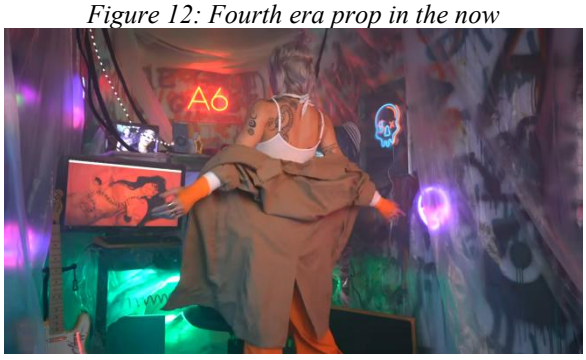


Figure 13: First era prop in the now



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4.3 The Talisman Effect on the Collective

Finally, the nostalgia mood in music videos can be evoked through the attachment that people have to the extra-musical objects [1]. The audience, as portrayed in Table 2, has already expressed their attachment to the props and the reenacted music videos and they show the complexity of nostalgic feelings each time one of these new icons enters the screen, displaying the talismanic potential of a nostalgic icon [5]. For instance, the paint of the reenactment in Second Go which gets passed along (see Figures 2, 8, 9 and 13), has become an item that expresses implicitly magical feelings that triggers the complex nostalgia of space and time in individuals, but also in the collective. The reactions of the fan community do not merely reflect idealizations of the past, but they display how they are charmed by it [5]. Table 3 lists some of the chat items concerning this talisman effect in a nostalgia matrix.

Table 3: Selection audience chat items in nostalgia matrix

		Individual		Collective
	#	Chat item	#	Chat item
Space	11	my 4 year old always asks for the lights where she's painting the house...he's gonna love this	15	THE GREEN AND ORANGE PAINT NOWW AHHHH
	12	been here since Myspace days I needed this	16	Yoo. Gonna be at Pittsburgh, London, and Ottawa! Pretty stoked for this tour! Anyone else?
		Total items: n=13		Total items: n=11
Time	13	been here since myspace days age 12 throughout, do not make me CRY RN LIGHTS	17	Back to the past we go :airplane:
	14	i remember exact memories from all these versions of u U BEEN THERE FOR ME THRU IT ALL :purple_heart:	18	a menace to us bcos how dare u include all eras you have been w us thru throwing us back to eras of our own with ur music
		Total items: n=21		Total items: n=28

The matrix shows that there are more chat items referring to the experienced time, even though the distinction between time and space is not easily separable. The references to Myspace in chat items 12 and 13 do overlap the digital space itself and the sentiment of using that space during that time. Chat items 11 and 14 refer to the attachment of the items shown, and also here, there is a difficult distinction to be made between what is individual and what is collective; because chat item 11 is about the person itself, yet mentions their child, while chat item 14 is also personal, yet mentions the artist being there for them. This increasing overlap of the individual and collective, is what Niemeyer [10] suggested happens frequently in the digital nostalgia industry. This also follows the suggestion of Panico [7] that nostalgia is intentionally constructed in a narrative that is socially projected towards an audience. These items, as well as chat item 15 with the emotional expression once the paint comes up, show a desire for sharing and engagement, as these messages are produced to be seen by the other audience members and the artist herself. Other than that, chat items 17 and 18 display a clearer expression of the fanbase being a collective, as these audience members use the plural ‘we’ in their messages. Furthermore, the person in chat item 16 is directly asking who else is going to be joining future concerts, bridging the online experience and looking for live engagement in the community. Taylor [8] suggested that post-modern culture is more shaped by fragmentation in which people tend to forget that they are part of a whole society. This concern is furtherly expressed by Han [9] who argued that social media promotes such a narcissistic turn making people underestimate the effects of a community. Yet, the shown engagement shows that the nostalgic icons and the sentiments attached to them serve as a vital connection in which the individual and the collective overlap, like Niemeyer [10] and Panico [7] suggested. This overlap is driven by YouTube as it enables the interaction of sharing nostalgic moods [4] and such participatory culture is an important behaviour concerning the consumption of online music [1].

5. Conclusion

By taking the YouTube Premiere of COME GET YOUR GIRL, this case study demonstrates that the music video and the audience interaction, trigger a complex of nostalgia. This nostalgia is experienced spatially and temporally [5], as icons in the music video and messages in the Live Chat are performed to express yearning for past times, sometimes for the digital spaces that they made use of back then [10]. This yearning is modulated in order to be charmed by the past and feel entertained by it [5], while the extra-musical elements

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also serve as a bridge to connect the past to the present [1, 6]. The extra-musical elements used in the music video function as icons with a talisman effect that shape the connection to the past and present into a form of magical realism which triggers the nostalgic mood [5]. But the case also shows that through the reenactment, older music videos which only exist digitally, can become icons in themselves with the same talisman effect. This strengthens Niemeyer's suggestion that digital objects can transform into sensorial agents on the same level as physical objects, because these icons with individual and collective history are shaped by the nostalgic engagement of the audience [11]. Furthermore, both the artist and the audience 'nostaligize' in the way that the expression of stories and the sharing of rituals are essential to the nostalgic sentiment [10]. Moreover, the audience engagement transcends the suggested atomised individual experience [9] to a larger collective [7]. The participatory culture in consuming online produced music is therefore an important behaviour in understanding nostalgia, especially because this participation can create affective bonds [1]. Platforms, such as YouTube, enable users to create these bonds by facilitating an interactive feature like the Live Chat [4], and they provide the opportunity for performers, who strategically present nostalgia, to nudge interaction with their content [12]. This way it is shown that extra-musical elements in the nostalgia industry can modulate the experience as a collective phenomenon, grabbing people's attention and engagement [3]. On the whole, in music videos like these, each talismanic icon can serve as a trigger to evoke an interactive mood, producing a stream of complex nostalgic affect that is being shared by the community.

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