

TIKTOK AS A MEDIUM FOR MUSICAL ACTIVITIES AND ARTISTIC EXPRESSION IN THE PUBLIC SPACES OF PALEMBANG

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ABSTRACT

This study aims to describe the utilization of the TikTok social media application in musical activities as a form of artistic expression in the public spaces of Palembang City. The study employed a qualitative approach using a descriptive method and was conducted in the Ampera Bridge area, one of the city's busiest public spaces that is frequently used for artistic activities. The research subjects were musicians who performed musical activities while conducting live streaming through the TikTok application in public spaces. Data were collected through observation, interviews, and documentation, while data analysis was carried out through data reduction, data presentation, and conclusion drawing. The results of the study indicate that TikTok is utilized as a medium for broadcasting musical activities to a wider audience and facilitating interaction between musicians and both physical and digital audiences. TikTok-based musical activities in public spaces can be understood as a form of artistic expression that reflects the creativity, identity, and social experiences of musicians. Therefore, the use of TikTok in musical activities within public spaces expands the scope of artistic expression from physical spaces to digital environments and creates new patterns of interaction between musicians and audiences.

ABSTRAK

Penelitian ini bertujuan untuk menjelaskan pemanfaatan aplikasi media sosial TikTok dalam aktivitas musik sebagai bentuk ekspresi seni di ruang publik Kota Palembang. Penelitian ini menggunakan pendekatan kualitatif dengan metode deskriptif yang dilaksanakan di kawasan Jembatan Ampera sebagai salah satu ruang publik yang ramai dan sering dimanfaatkan sebagai tempat berlangsungnya aktivitas seni. Subjek penelitian adalah pelaku aktivitas musik yang melakukan siaran langsung (live streaming) menggunakan aplikasi TikTok di ruang publik. Teknik pengumpulan data dilakukan melalui observasi, wawancara, dan dokumentasi, sedangkan analisis data dilakukan melalui reduksi data, penyajian data, dan penarikan kesimpulan. Hasil penelitian menunjukkan bahwa TikTok dimanfaatkan sebagai media untuk menampilkan aktivitas musik secara langsung kepada audiens yang lebih luas, serta memungkinkan terjadinya interaksi antara pelaku musik dengan audiens fisik dan digital. Aktivitas musik berbasis TikTok di ruang publik dapat dipahami sebagai bentuk ekspresi seni yang mencerminkan kreativitas, identitas, dan pengalaman sosial pelaku musik. Dengan demikian, pemanfaatan TikTok dalam aktivitas musik di ruang publik mampu memperluas ruang ekspresi seni dari ruang fisik ke ruang digital serta menciptakan pola interaksi baru antara pelaku musik dan audiens.

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INTRODUCTION

The development of digital technology in the Industry 4.0 era has brought significant changes to the ways people interact, communicate, and express themselves. Social media has emerged as a new and highly active space where individuals can display their identities, creativity, and artistic activities in various forms.

Social media platforms not only function as channels for sharing information but also serve as inclusive and easily accessible spaces for self-expression. One of the most popular platforms with a vast user base is TikTok, a short-video application that enables users to create, edit, and share content quickly and attractively. Features such as audio integration, filters, visual effects, duets, and live streaming have made TikTok a prominent platform for musical and artistic expression, particularly among younger generations.

In the context of music, TikTok has evolved into a new medium through which individuals can sing, create song covers, demonstrate their instrumental skills, and perform live karaoke sessions. According to Herdiati et al. (2021), TikTok not only increases interest in musical creativity but also provides users with opportunities to experiment freely without formal constraints. Its high level of interactivity, ease of use, and creative features have transformed TikTok into a platform capable of reshaping the presence and dissemination of artistic practices within society. Consequently, TikTok is no longer merely an entertainment application but has become a digital cultural space that facilitates artistic expression in diverse forms.

This phenomenon is increasingly visible in various public spaces across Indonesia, including Palembang City. One notable location is the Ampera Bridge area, an iconic landmark of Palembang that serves as a center for tourism, social interaction, and community activities. In this area, particularly during the evening, many individuals and groups

engage in musical performances such as singing, playing guitars or keyboards, and conducting live karaoke sessions using TikTok. These activities are often accompanied by live streaming, allowing performers to reach two types of audiences simultaneously: spectators physically present at the location and virtual audiences watching through TikTok.

From the perspective of the sociology of art, art can be understood as a social action involving performers, audiences, spaces, objectives, and the interactions that occur among them. Becker (1982) argues that art worlds are formed through networks of activities, collaborations, and participation among individuals involved in artistic production and consumption. Musical activities performed live in public spaces and simultaneously broadcast through TikTok can therefore be interpreted as a new form of art world characterized by spontaneity, informality, and community-based participation. Public spaces such as the Ampera Bridge area function not only as physical settings but also as social arenas that enable individuals to present their identities, creativity, and artistic expressions.

Despite its growing popularity and social significance, research examining the utilization of TikTok in musical activities as a form of artistic expression in the public spaces of Palembang City remains limited. Previous studies have generally focused on social media usage in broader contexts rather than specifically investigating TikTok-based live musical performances in public spaces.

This phenomenon, however, possesses important social, artistic, and cultural dimensions that contribute to understanding the dynamics of contemporary art and digital culture within urban communities. Therefore, this study is essential for providing new insights into the development of artistic practices in the digital era, the interaction between art and public space, and the ways urban communities utilize digital technology as a medium

for self-expression.

RESEARCH METHOD

This study employed a qualitative approach using a descriptive research design. Qualitative research is particularly suitable for exploring social phenomena in their natural settings and for understanding the meanings, experiences, and perspectives of the individuals involved. According to Sugiyono (2016), qualitative research is conducted in natural contexts where the researcher serves as the primary instrument for data collection and interpretation. This approach was chosen because the study focuses on understanding how musicians utilize the TikTok application as a medium of artistic expression in public spaces and how they experience the interaction between physical and digital audiences.

The research was conducted in the Ampera Bridge area of Palembang City, South Sumatra, Indonesia. As one of the most iconic landmarks of the city, the Ampera Bridge serves not only as a tourist destination but also as a vibrant public space where various social and cultural activities take place.

The site was selected because it is frequently used by individuals and groups to perform musical activities, including singing, playing musical instruments, and conducting live karaoke sessions while simultaneously broadcasting their performances through TikTok's live-streaming feature. The study was carried out during 2025.

The subjects of this research were musicians who regularly engaged in live musical performances and streamed their activities through TikTok in the Ampera Bridge area. Findings from preliminary observations revealed that approximately ten individuals were actively involved in this musical community. However, participation levels varied depending on personal schedules, availability, and situational factors. The selection of participants was

based on their active involvement in musical performances and their use of TikTok as a platform for public artistic expression.

Data were collected through three complementary techniques: observation, interviews, and documentation. First, non-participant observation was conducted to examine the setting, performance activities, audience responses, and the interaction between performers and viewers both on-site and online.

Through this method, the researcher observed the natural occurrence of musical activities without directly participating in them. Second, semi-structured interviews were carried out with selected participants to obtain in-depth information regarding their motivations, experiences, perceptions, and reasons for utilizing TikTok in their musical performances.

The semi-structured format allowed flexibility for participants to elaborate on issues relevant to the study while maintaining consistency across interviews. Third, documentation was used to support and validate the findings through photographs, video recordings, field notes, and screenshots of TikTok live-streaming activities.

To ensure the trustworthiness of the data, the study employed prolonged engagement and technical triangulation.

Prolonged engagement enabled the researcher to gain a deeper understanding of the research setting and participants' activities through repeated observations over a period of time. Technical triangulation was conducted by comparing information obtained from different data collection methods, including observation, interviews, and documentation, to verify the consistency and credibility of the findings.

Data analysis was conducted continuously throughout the research process following the interactive model proposed by Miles and Huberman. The analysis consisted of three stages. The first stage

was data reduction, which involved selecting, organizing, simplifying, and focusing the collected data according to the research objectives.

The second stage was data display, in which the reduced data were systematically organized and presented in the form of descriptive narratives to facilitate interpretation. The final stage involved conclusion drawing and verification, whereby patterns, themes, and meanings emerging from the data were identified, interpreted, and continuously re-examined to ensure the validity and reliability of the research findings.

RESULTS AND DISCUSSION

Description of the Research Site

The Ampera Bridge area is one of the most prominent landmarks in Palembang City and serves as a central public space that attracts both local residents and tourists. Located along the Musi River, the area functions not only as a transportation and tourism hub but also as a venue for various social, cultural, and recreational activities. During the evening hours, particularly on weekends, the area becomes increasingly crowded as people gather to enjoy the city's atmosphere, interact socially, and participate in public entertainment activities.

Based on field observations, the Ampera Bridge area has developed into an informal space for artistic expression, especially musical performances. The openness of the location, the constant flow of visitors, and the availability of public gathering spaces create favorable conditions for musicians and performers to present their artistic activities. Unlike formal performance venues that require institutional support and scheduled programs, artistic activities in this area emerge organically through community participation and individual initiative.

The musical activities observed during the research primarily consisted of live karaoke performances. Participants typically used smartphones connected to portable sound systems to

play instrumental tracks and song accompaniments. The performers then sang popular songs while simultaneously interacting with audiences present at the location. In many cases, these activities were also broadcast through TikTok's live-streaming feature, allowing performers to engage not only with on-site spectators but also with online viewers from different regions.

The intensity of musical activities varied depending on the day, weather conditions, and the availability of performers. These performances were generally more frequent during the evening and reached their peak on Saturday nights, when the number of visitors to the Ampera Bridge area significantly increased. Nevertheless, the activities did not follow a fixed schedule. The musicians participated voluntarily and organized their performances based on personal availability, work commitments, and other daily responsibilities. As a result, the continuity of musical performances depended largely on the initiative and coordination of the individuals involved.

The findings indicate that the Ampera Bridge area functions as a dynamic public space that supports artistic expression through both physical and digital forms of interaction. The integration of live musical performances with social media platforms, particularly TikTok, has transformed the area into a hybrid cultural space where traditional face-to-face interactions coexist with digital communication. This condition reflects the growing influence of digital technology in shaping contemporary artistic practices and expanding opportunities for public participation in cultural activities.

Preparation Stage

The preparation stage represents an essential phase in the implementation of TikTok-based musical activities in the Ampera Bridge area. Before initiating a live-streaming session, performers

carefully prepare and organize the equipment required to ensure that the performance can be conducted smoothly and that both audio and visual quality meet the expectations of online and offline audiences. The effectiveness of this preparation process significantly influences the success of the live performance, particularly because audience engagement on digital platforms is often affected by technical quality.

Based on observations and interviews conducted during the research, the equipment commonly used by performers consists of two smartphones, a tripod, a sound card, a microphone, a headset, and various connecting cables. Some performers also utilize a ring light to improve lighting conditions, especially during nighttime performances. However, the use of additional lighting equipment varies depending on individual preferences, technical needs, and the availability of resources.

The preparation process typically begins with setting up the tripod, which serves as the primary support for the smartphones used during the performance. Two smartphones are positioned on or near the tripod for different purposes. The first smartphone is used to access the TikTok application and conduct the live-streaming session, while the second smartphone is dedicated to playing instrumental tracks or karaoke accompaniment music. This arrangement enables performers to manage the live broadcast and musical accompaniment simultaneously without disrupting the streaming process.

Following the installation of the smartphones, performers connect the sound card and configure the audio system. The sound card functions as a central device that integrates audio input and output, ensuring better sound quality during the live broadcast. Various cables are connected to link the smartphones, microphone, and sound card into a single operational system. The

microphone serves as the primary device for capturing vocal performances, while the headset allows performers to monitor the audio output in real time. Through the use of the headset, performers can hear both the accompaniment music and their own voices more clearly, enabling them to maintain vocal accuracy and performance quality.

The final step of the preparation stage involves conducting a comprehensive sound check. During this process, performers test the microphone, monitor audio levels, adjust volume settings, and ensure that all equipment functions properly. They also verify the stability of the internet connection and assess whether the sound transmitted through TikTok is clear and free from technical disturbances such as noise, echo, or signal interruptions. This stage is considered crucial because technical issues can negatively affect audience experiences and reduce interaction during live-streaming sessions.

The findings indicate that the preparation stage involves not only technical readiness but also strategic efforts to create a professional and engaging performance environment. Although the performances are conducted in an informal public setting, the performers demonstrate a considerable level of technical competence in operating digital devices and audio equipment. This reflects the increasing integration of digital technology into contemporary musical practices, where artistic expression is closely intertwined with technological skills and media management.

Implementation Stage

Following the completion of the preparation stage, performers proceed to the implementation stage by conducting live broadcasts through the TikTok application. This stage represents the core activity of the performance process, where musical expression, audience engagement, and digital interaction occur simultaneously. The implementation stage demonstrates how public

musical performances are transformed into hybrid artistic experiences that connect physical and virtual audiences through digital technology.

The process begins with performers opening the TikTok application, logging into their personal accounts, and selecting the live-streaming feature. Before starting the broadcast, performers typically create a live-stream title that reflects the nature of the musical activity being conducted. The title serves not only as an introduction to the performance but also as a means of attracting potential viewers browsing the platform. In addition, performers often utilize interactive features available on TikTok to increase audience engagement and participation.

One of the most commonly observed strategies is the creation of challenges associated with virtual gifts. Before the live stream begins, performers announce specific challenges or actions that they will perform if viewers send particular gifts during the broadcast. These challenges may include singing a requested song, performing a dance, carrying out humorous actions, or responding to audience requests. Such practices function as interactive mechanisms that encourage viewer participation while simultaneously enhancing the entertainment value of the live stream. This finding illustrates how digital platforms have introduced new forms of audience-performer interaction that extend beyond conventional musical performances.

During the live-streaming session, performers engage in multiple activities simultaneously. In addition to singing and performing music, they actively interact with viewers through the comment section. This interaction includes reading comments, responding to questions, accepting song requests, greeting viewers, and expressing appreciation for virtual gifts received during the broadcast. The comment feature creates a dynamic communication environment in which audiences are not merely passive spectators but become active participants who contribute to

shaping the flow and content of the performance.

Furthermore, interaction occurs not only in the digital environment but also within the physical setting of the Ampera Bridge area. Observations revealed that individuals present at the location frequently participated in the performances. Some audience members joined the performers in singing, danced alongside the music, or interacted directly with the live-streaming process. In certain cases, local spectators appeared on camera and became part of the live broadcast, creating a unique blend of physical and virtual participation. This phenomenon demonstrates how public spaces and digital platforms intersect to produce new forms of collective artistic engagement.

The number of viewers during live-streaming sessions varied considerably and did not follow a fixed pattern. At certain times, broadcasts attracted only a small number of viewers, while during peak periods the audience increased significantly. Factors such as performance quality, song selection, streaming duration, audience interaction, and TikTok's algorithmic recommendations appeared to influence viewer engagement. This fluctuation reflects the dynamic nature of digital audiences, whose participation is shaped by both technological mechanisms and social interactions.

The findings suggest that the implementation stage is characterized by the integration of musical performance, social interaction, and digital communication. Through TikTok's live-streaming feature, performers are able to transform conventional public music performances into interactive artistic events that engage audiences across physical and virtual spaces.

Consequently, musical expression is no longer confined to a specific location but can be experienced simultaneously by audiences from diverse geographical and social backgrounds. This development highlights the role of digital media in

expanding the reach of artistic expression and reshaping the relationship between performers and audiences in contemporary society.

Audience And Rewards

The audience involved in TikTok-based musical activities at the Ampera Bridge area consists of two distinct groups: physical audiences who are present at the performance site and digital audiences who watch the performances through TikTok live streaming.

The coexistence of these two audience categories creates a unique performance environment in which artistic expression is simultaneously experienced in physical and virtual spaces. As a result, performers are required to engage with both groups at the same time, creating a multidimensional form of interaction that differs from conventional public musical performances.

Physical audiences generally consist of visitors, tourists, and local residents who happen to be present in the area during the performances. Their participation varies from simply watching the performance to actively engaging by singing along, dancing, taking photographs, recording videos, or interacting directly with the performers. In contrast, digital audiences participate through various interactive features provided by TikTok, including comments, song requests, likes, follows, and virtual gifts. These features enable viewers from different geographical locations to become involved in the performance despite not being physically present at the site.

Among the available interaction features, virtual gifts play a particularly significant role in shaping the relationship between performers and audiences. Gifts represent a form of digital appreciation that can be purchased by viewers using TikTok coins and sent to performers during live-streaming sessions. Beyond serving as a symbolic expression of support, gifts also possess economic

value because they can be converted into monetary earnings by performers. Consequently, TikTok functions not only as a platform for artistic expression but also as a potential source of income for musicians performing in public spaces.

Based on field observations, several types of virtual gifts were frequently received by performers during live-streaming activities. These gifts vary considerably in value, ranging from low-cost gifts that are accessible to most viewers to high-value gifts that represent substantial financial contributions.

Table 1. Types of Virtual Gifts Commonly Received by Music Performers

No.	Gift Type	Coin Value	Approximate Value (IDR)
1	Rose	±1 Coin	± IDR 200
2	Hat	±99 Coins	± IDR 20,000
3	Coffee	±1 Coin	± IDR 200
4	Orange Juice	±1 Coin	± IDR 200
5	Donut	±30 Coins	± IDR 7,000
6	Train	±800 Coins	± IDR 200,000
7	Lion	±29,000 Coins	± IDR 2,000,000
8	Bear	±100 Coins	± IDR 20,000
9	Coral	±400 Coins	± IDR 100,000
10	Whale	±2,000 Coins	± IDR 500,000

Source: Research Findings, 2025.

The findings indicate that the provision of gifts influences the dynamics of interaction during live-streaming sessions. Viewers who send gifts often receive greater attention from performers compared to ordinary viewers. This attention may take various forms, such as prioritization of song requests, verbal acknowledgments, personalized greetings, or special responses linked to previously announced challenges. As a result, gift-giving functions not only as an economic transaction but also as a mechanism for increasing audience visibility and participation within the live-streaming environment.

The amount of income generated through

virtual gifts is highly variable and depends on several factors, including the number of viewers, the duration of the live stream, audience engagement levels, the popularity of the performer, and the overall quality of interaction during the broadcast. Some live-streaming sessions generate only a small amount of revenue, whereas others can produce substantially higher earnings when audience participation is particularly active. Therefore, income derived from TikTok gifts cannot be considered fixed or guaranteed.

At the end of each live-streaming session, performers typically review their earnings through TikTok's monetization features. The accumulated balance can subsequently be withdrawn through available payment methods, including bank transfers and digital wallets. This process demonstrates how digital platforms have transformed artistic activities into opportunities for economic participation within the creator economy.

From a broader perspective, the presence of virtual gifts illustrates the convergence of artistic expression, social interaction, and digital monetization. The findings suggest that TikTok has expanded the role of public musical performances beyond cultural and recreational activities by introducing economic dimensions that were previously less accessible to informal street musicians. Consequently, the platform enables performers to gain not only social recognition and audience engagement but also financial rewards that support the sustainability of their artistic activities.

DISCUSSION

The findings of this study demonstrate that the utilization of TikTok in musical activities within the public spaces of Palembang City reflects significant changes in contemporary musical practices influenced by the rapid development of digital technology.

The integration of TikTok's live-streaming

feature into public musical performances illustrates how artistic activities are increasingly conducted in real time while simultaneously occupying both physical and digital environments. Through live streaming, performers are able to broadcast karaoke performances taking place in the Ampera Bridge area to audiences physically present at the site as well as viewers connected through digital networks. This phenomenon indicates that public space can no longer be understood solely as a physical location; rather, it has evolved into a digitally connected environment where social and cultural interactions transcend geographical boundaries.

The emergence of this phenomenon supports the notion of hybrid public space, in which face-to-face interactions coexist with digitally mediated communication. The Ampera Bridge area functions not only as a venue for public gathering and artistic activities but also as a gateway through which performances are transmitted to wider audiences beyond the local community. Consequently, the boundaries between physical and virtual spaces become increasingly blurred, creating new opportunities for artistic participation, audience engagement, and cultural exchange.

The manner in which performers utilize TikTok also reveals a transformation in musical practices that have become more accessible, flexible, and technology-oriented. The predominance of digital karaoke performances suggests that musical expression is no longer dependent on formal stages, professional production facilities, or complete musical ensembles. Instead, performers can create and disseminate musical content using relatively simple technological equipment, including smartphones, sound cards, microphones, and internet connectivity. These findings support Oliver Bown's (2009) argument that digital music should not be understood merely as the production of sound but as a process involving continuous interaction between humans and technological systems. In this

context, technology functions not only as a supporting tool but also as an integral component that shapes the creative process, performance practices, and modes of audience engagement.

From the perspective of the sociology of art, the musical activities observed in this study can be interpreted as social practices embedded within networks of interaction. Becker's (1982) concept of Art Worlds emphasizes that artistic activities are produced through collaborative relationships among various participants rather than through the efforts of individual artists alone. The findings indicate that TikTok serves as a mediating platform connecting performers, audiences, technological infrastructures, and digital communities into a single interactive network. Through comments, song requests, virtual gifts, and live interactions, audiences actively participate in shaping the performance experience. Therefore, artistic production within this context emerges through collective participation rather than solely through the actions of performers.

Furthermore, the interactive nature of TikTok transforms audiences from passive spectators into active contributors. Unlike conventional musical performances where communication often occurs in a one-way direction, TikTok-based performances facilitate immediate feedback and direct audience involvement. Viewers can influence the flow of the performance by requesting songs, sending comments, participating in challenges, and providing virtual gifts. This participatory environment reflects broader characteristics of digital culture, where user engagement and interaction play crucial roles in the creation and dissemination of content.

From the perspective of artistic expression, TikTok-based musical activities can be understood as a form of self-expression through which performers communicate their creativity, identities, emotions, and social experiences. Singing, dancing, interacting with viewers, and participating in

challenges enable performers to construct and present their public identities in both physical and digital spaces. These activities illustrate how artistic expression in contemporary society increasingly involves processes of self-representation facilitated by digital media platforms.

The selection of the Ampera Bridge area as a performance location also contributes significantly to the meaning and visibility of these artistic activities. As one of the most recognizable landmarks in Palembang City, the site provides performers with access to diverse audiences and enhances the symbolic value of their performances. The visibility of the location attracts visitors, tourists, and local residents, thereby increasing opportunities for social interaction and audience participation. At the same time, the presence of a culturally significant urban landmark in live-streaming broadcasts strengthens the connection between local identity and digital representation.

In addition to its artistic and social dimensions, the use of TikTok also introduces an economic dimension to musical activities through the platform's virtual gifting system. The findings reveal that virtual gifts function as both expressions of audience appreciation and mechanisms for financial support. Through this feature, performers can convert audience engagement into monetary rewards, creating opportunities for supplementary income. This phenomenon reflects the emergence of the digital creator economy, in which artistic expression, social interaction, and economic value become increasingly interconnected. Consequently, TikTok serves not only as a medium for artistic performance and communication but also as a platform that enables musicians to benefit economically from their creative activities.

Overall, the findings suggest that TikTok has transformed public musical performances into multidimensional activities that combine artistic expression, social interaction, technological

mediation, and economic participation. The platform expands the possibilities of artistic practice by enabling performers to reach broader audiences, establish new forms of engagement, and integrate cultural expression within both physical and digital public spaces. As a result, TikTok contributes to the ongoing transformation of contemporary art practices in the digital era, where creativity, technology, and audience participation are increasingly interconnected.

CONCLUSION

Based on the findings and discussion of this study, several conclusions can be drawn regarding the utilization of TikTok in musical activities as a form of artistic expression in the public spaces of Palembang City.

First, TikTok functions as a primary medium for presenting musical activities through its live-streaming feature, enabling performers to broadcast karaoke performances simultaneously to both physical audiences present at the Ampera Bridge area and digital audiences connected through the platform. This demonstrates how digital technology has expanded the scope of public musical performances beyond geographical limitations.

Second, the use of TikTok in musical activities is characterized by a simple, flexible, and technology-oriented approach. Performers utilize relatively accessible equipment, including smartphones, sound cards, microphones, headsets, and tripods, to conduct live broadcasts.

This finding indicates a transformation in contemporary musical practices, where artistic performances have become more practical, adaptable, and integrated with digital technologies.

Third, TikTok serves as a participatory communication medium that facilitates active interaction between performers and audiences. Viewers are able to engage with performances through comments, song requests, and virtual gifts,

all of which influence the flow and dynamics of musical activities. At the same time, direct interactions among performers and audiences in the public space continue to occur, creating a unique convergence between physical and digital forms of engagement. This interactional pattern illustrates the emergence of a hybrid public space where offline and online participation coexist within a single artistic activity.

Fourth, TikTok-based musical activities in public spaces can be understood as a form of artistic expression that reflects the creativity, identity, and social experiences of performers. Through singing, audience interaction, and live-streaming practices, performers are able to communicate and represent themselves to a broader audience. The Ampera Bridge area functions as an open stage that enhances the visibility of these artistic activities, while TikTok extends their reach beyond the local environment to a wider digital audience.

Overall, the study demonstrates that TikTok has transformed public musical activities into multidimensional practices that integrate artistic expression, social interaction, digital technology, and economic opportunities. The platform not only expands access to artistic participation but also creates new forms of engagement between performers and audiences, highlighting the evolving relationship between art, public space, and digital media in contemporary society.

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