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Abstract

The rise of digital technology has fundamentally transformed music consumption, with platforms like TikTok emerging as pivotal influencers in contemporary music trends. This shift has been particularly pronounced during the COVID-19 pandemic, which disrupted traditional revenue models within the music industry. TikTok, in particular, has become a major platform for music promotion and audience engagement, fostering new dynamics of interaction. This article explores TikTok's role as a platform for User-Generated Content (UGC) and its impact on the Thai music industry, with a specific focus on the emerging genre of "Wan music." Utilizing qualitative research methods such as participant observation and content analysis, the study examines how TikTok users—primarily female—engage with and share Wan music, contributing to the genre's growing popularity and the formation of an active online community. Drawing on digital ethnography, social media studies, and music marketing, the article contextualizes how platforms like TikTok reshape music dissemination and audience participation in Thailand. By highlighting TikTok's role in music discovery and community-building, the study offers insights into the broader implications of digital platforms within the Thai music ecosystem. This research underscores the interplay between digital technology and socio-cultural factors in shaping music consumption. While focused on a specific context, the findings provide broader perspectives on the influence of digital platforms in modern music industries, offering valuable insights for media scholars, industry stakeholders, and practitioners in the creative sector.

Keywords: TikTok, Wan Music in Thailand, User-Generated Content (UGC), Digital Ethnography, Thai music industry

Introduction

The proliferation of mobile phones, particularly smartphones, and the widespread adoption of Internet-enabled devices have revolutionized music consumption practices. This technological leap has not only facilitated unprecedented convenience in accessing music but has also catalyzed significant growth in the music industry. According to the International Federation of the Phonographic Industry (IFPI), the period from 2015 to 2020 saw a remarkable 42% increase in revenue within the music industry, largely attributed to advancements in digital technology (Stone, 2020). However, the emergence of the COVID-19 pandemic introduced a disruptive force, prompting stakeholders within the global music industry to adapt by adopting digital platforms, hosting virtual performances, and leveraging social media to maintain audience connections and sustain operations. Traditionally, revenue streams for record labels and artists were predominantly derived from merchandise sales and live concerts, which served as primary avenues for audience engagement. However, this landscape has evolved dramatically, with income now generated through diverse channels such as live streaming, online broadcasting, subscription-based platforms, and various other digital mediums. These transformations underscore the dynamic nature of the music industry and highlight the imperative for adaptation in response to evolving technological and socio-economic landscapes.

In September 2016, the launch of the "TikTok" application marked a significant milestone in the convergence of music and digital media. Originating in China, TikTok quickly ascended to become a global phenomenon, captivating audiences across Asia, the United States, and beyond. With accessibility spanning over 150 markets and supporting 75 languages, TikTok has emerged as an ubiquitous platform for creative expression and social engagement (Jaffar et al., 2019).

TikTok's unique proposition lies in its ability to empower users to create and share short-form videos ranging from 15 to 60 seconds, accompanied by an extensive library of background music, motion editing tools, and special effects functionalities. Central to TikTok's appeal is its cultivation of a vibrant music community, where music serves as the nucleus around which content categories are organized (Xu et al., 2019). Notably, TikTok's innovative features, such as the "dance machine" leveraging "human key detection technology," and its emphasis on collaboration through features like "duets," have further augmented its allure among users (Jaffar et al., 2019).

TikTok's success can be largely attributed to its algorithmic prowess, which governs how content is managed and distributed to users. The TikTok algorithm uses signals, including hashtags, music preferences, and user engagement metrics, to customize content suggestions. This iterative process creates a feedback loop that sustains the virality of content, effectively amplifying user engagement (Thai, 2021).

Problem Statement

Thailand's music landscape is rich and diverse, with each genre contributing uniquely to the nation's cultural heritage. Among this diversity, Thai music stands out for its playful and distinctly Thai character. This article focuses on "Wan" music, a genre that occupies a distinctive place within the Thai music industry. In Thai slang, the term "Wan" refers to individuals, often youth, associated with noisy motorcycles and disruptive behavior in their communities. These "Dek Wan" (misbehaving children) are frequently involved in illegal street racing, seeking recognition through acts perceived as brave or daring (Kriangwattana, 2007). This phenomenon closely parallels identity formation, a concept explored in Putnark's (2018) work, which examines how youth culture interacts with digital platforms, particularly TikTok, as a medium for self-expression.

The origins of "Wan music" can be traced to the performances of comedian Jazz Chuan Chuen, who embodied Wan culture in various movies and dramas. His collaboration with the Jazz Spooknick Papiyong Kookkook band led to the release of Wan Fo Lo Phew in 2015, a track that gained immense popularity and became an iconic feature of New Year's Eve celebrations (Sanook.com, 2015). The rise of Wan music in the Thai music scene highlights its broad appeal and its alignment with cultural festivals. This genre, characterized by its fusion of humor, infectious rhythms, and catchy lyrics, evokes joy and celebration, making it a staple in communal gatherings and cultural events.

The proliferation of Wan music on digital platforms such as TikTok underscores its adaptability and enduring relevance. Its simplicity, engaging melodies, and relatable themes make it particularly well-suited for TikTok's format, allowing the genre to thrive on the platform. Unlike other genres, Wan music has consistently resonated with TikTok users, suggesting its potential to bridge traditional Thai culture with contemporary digital consumption. This makes Wan music a valuable case for studying how TikTok fosters engagement, amplifies traditional art forms, and contributes to the sustainability of Thailand's music industry.

TikTok exemplifies a User-Generated Content (UGC) platform, akin to Facebook and Instagram, where users simultaneously act as creators and consumers. Music is a dominant theme on TikTok, driving both content creation and consumption. During the COVID-19 pandemic, TikTok emerged as a critical platform for music discovery, audience engagement, and artist promotion. Its algorithm-driven content distribution system—using signals like hashtags, user preferences, and music choices—has amplified its role in shaping modern music practices (Thai, 2021). However, while these developments reflect significant socio-cultural shifts, their implications for traditional Thai music genres like Wan music remain underexplored.

This study seeks to examine how Thai TikTok users engage with Wan music. Through this analysis, the article aims to uncover the evolving dynamics between digital platforms and traditional music forms. By focusing on Wan music, the article contributes to understanding how TikTok influences musical practices, enables new forms of audience engagement, and promotes cultural traditions in Thailand's music industry. This exploration provides valuable

insights into TikTok's broader role in reshaping music consumption and interaction, while avoiding overstating its impact.

Research Questions

1. How do Thai TikTok users engage with Wan music on the platform?

2. What are the characteristics of the content creation process among Thai TikTok users when interacting with Wan music?

3. How does user-generated content on TikTok influence the visibility and popularity of Wan music in the Thai music industry?

Literature Review

TikTok Application and the Thai Music Industry

The exponential rise of TikTok as a global phenomenon has had profound implications for the music industry, revolutionizing music consumption and promotion. According to Zhi (2018), TikTok distinguishes itself through three core elements: A) **Music-Centric Theme**—music is the central focus, with the application offering an intuitive and user-friendly interface; B) **Big Data Management**—effective management and analysis of big data allow users to easily find content they enjoy; and C) **Short Video Length**—with a basic video length of 15 seconds, TikTok caters to the fast-paced lifestyles of young people. Importantly, music serves as the heart of TikTok, with the platform providing users an easy way to create and share short videos set to their favorite songs. This integration of music into the fabric of TikTok's user experience underscores its transformative role as a catalyst for music discovery and promotion.

The platform's algorithmic capabilities play a crucial role in shaping user engagement by facilitating personalized content recommendations based on user preferences and behaviors. This algorithm not only enhances user satisfaction but also improves the discoverability of musical content, helping emerging artists gain visibility among audiences (Harn, 2022).

In Zhi's research (2018), it is noted that music marketers in the digital age understand that audiences typically stick to the music they like. This has led to the trend of artists releasing singles rather than full albums, with many of these songs being promoted through TikTok. The platform democratizes music discovery by allowing users to create and share short videos set to music, empowering both established artists and emerging talents to reach broader audiences. TikTok's intuitive interface and powerful algorithm make content creation and curation effortless, enhancing the overall user experience and fostering high levels of engagement (Newsroom.tiktok.com., 2023; Aguimbag, 2024).

In Thailand, TikTok's popularity extends across various demographics, particularly among Generation Y and Generation Z users (Prakai, 2020). This surge in usage reflects TikTok's broad appeal and its ability to resonate with diverse segments of the population. The platform has become a vibrant hub for musical expression, with users leveraging it to showcase their creative talents and musical preferences. Genres such as "Wan music," which are deeply rooted in Thai cultural sensibilities, have found a strong following within TikTok's user

community, further highlighting the platform's role in shaping local music consumption patterns (Sanook.com, 2015). The proliferation of user-generated content (UGC) centered around Thai music underscores TikTok's transformative impact on the country's music industry, democratizing the processes of content creation and dissemination.

According to Ms. Laksamee Jong, Campaign and Content Manager at TikTok Thailand reported on the *MARKETINGOPPS* website (Prakai, 2020), short videos were a dominant trend throughout 2020. These videos can be categorized into five primary content types:

1. Talent: Videos showcasing special talents or skills.

2. Comedy: Humorous content designed to entertain the audience.

3. Food, Drink, & Travel: Content related to eating, cooking, making drinks, and reviewing various tourist attractions.

4. Basic Dance: Dance videos, ranging from skilled performances to dance tutorials.

5. Beauty & Fashion: Reviews of fashion products, clothing, bags, shoes, and cosmetics.

Through these diverse categories, TikTok has become an essential platform for content creators across a variety of interests, including music, which continues to thrive on the platform and contribute to reshaping Thailand's music industry. User-Generated Content (UGC)

Naeem and Okafor (2019) discuss the rise of Web 2.0 technologies and the growing significance of user-generated content (UGC) in the 21st century. UGC has become the cornerstone of modern digital culture, signifying a paradigm shift in how information is distributed and consumed. Defined as any content created and shared by users on digital platforms, UGC encompasses a variety of media formats, including text, images, and video (Driscoll et al., 2008). UGC serves as a powerful medium for electronic word of mouth (eWOM), enabling individuals to share their experiences, ideas, and recommendations with a global audience. Scholars have emphasized the trustworthiness of UGC as a key factor behind its impact, as it is perceived as more truthful and unbiased than traditional forms of marketing (Hennig-Thurau et al., 2004; Manap & Adzharudin, 2013).

Miles (2024) suggests that UGC generally falls into three categories: text, images, and videos, or a combination of these formats. Further classifications of UGC include social media content, reviews and testimonials, video content, blog posts, hashtag campaigns, case studies, content gathered through surveys, and neutral content. In contrast to traditional marketing, which involves content created by the brand itself, UGC features content created by social media users or influencers, which is then moderated or shared by the brand. Customers generate UGC by sharing their experiences and opinions about products and services, creating a modern form of digital word-of-mouth that benefits both brands and consumers (Nyein, 2019). UGC acts as a form of feedback, allowing previous customers to share their experiences online, enabling others, including potential buyers, to gain insights from those reviews (Bahtar & Muda, 2016). Halliday (2016) connects UGC to a person-centric metaphor of the journey, where individuals interact with brands online, focusing on what motivates them and the meanings behind their interactions, ultimately leading to personal growth and transformative experiences.

In the context of music consumption, UGC plays a significant role in shaping audience preferences and consumption behaviors. Bahtar and Muda (2016) note that UGC has been the subject of research since the 1960s and continues to be studied extensively into the 2000s. UGC allows internet users to express themselves by sharing their thoughts, opinions, feedback, comments, and experiences related to products or services they have used. Most previous research has focused on UGC in platforms like YouTube, particularly in relation to its impact on purchasing decisions. However, there has been less emphasis on how UGC on other social media platforms, such as TikTok, influences music consumption behaviors.

TikTok's integration of music and its focus on user-generated content highlights its profound influence on the Thai music industry. By enabling widespread content creation and sharing, TikTok has emerged as a key platform for music promotion and discovery, reshaping traditional practices and fostering new forms of audience engagement. Despite its growing role, there is a lack of focused research on how TikTok user behaviors specifically impact the Thai music industry, particularly with regard to traditional genres like Wan music. This article aims to examine the interaction patterns of Thai TikTok users with Wan music and explore their influence on the Thai music industry.

Research Methodology

To address the research question, the study employed digital ethnography, an adaptation of traditional ethnography used to study online communication. This approach acknowledges the increasing overlap between the real and virtual worlds, where boundaries between them have become fluid. Digital ethnography—also referred to as Webnography, Network Ethnography, Online Ethnography, Cyberethnography, or Virtual Ethnography—uses traditional observational techniques in digital environments. It aims to understand social interactions and digital communications within online spaces, with a particular focus on cyberspace, virtual communities, and online worlds. For instance, Schellewald (2021) examines how TikTok users engage with short-video communications, offering insights into the platform's communicative practices through digital ethnography. Similarly, Lukan (2023) explores TikTok as a tool for ethnographic research on social media influencers, providing a framework for analyzing user interactions. This method is particularly well-suited for investigating TikTok users' behavior and interactions, especially in relation to the Thai music industry. By analyzing how users engage with digital content and form virtual communities around shared interests, such as specific music genres, digital ethnography provides a comprehensive understanding of these interactions.

In addition to digital ethnography, the researcher conducted interviews with three TikTokers, each with over 200,000 followers, who are actively engaged with Thai Wan songs and the broader music industry. The research methodology included the following key steps:

1. Identification of Issues

The study focused on exploring how TikTok users engage with Thai Wan music. Wan music is a genre of Thai music linked to rebellious youth culture, often associated with activities such as noisy motorcycle riding, street racing, and defying social norms. The term (Wan) refers to young people, particularly boys, who engage in these disruptive behaviors, and the music reflects their spirit of defiance. Wan music are characterized by catchy, playful melodies and humorous or cheeky lyrics, resonating with themes of freedom, mischief, and youthful rebellion.

2. Defining and Selecting Communities

The research targeted a community of Thai TikTok users who actively engage with and share Wan music content. This community creates a vibrant space for interaction, participation, and promotion of the genre, contributing to its visibility and cultural resonance.

3. Participatory Observation

Over three months, from August 1 to October 31, 2021, the researcher conducted participatory observation by joining TikTok, observing user interactions, and interviewing three TikTokers. These participants were selected through purposive sampling to gather in-depth insights from individuals who were actively engaged with Wan music on TikTok and had a significant influence within the platform's community. With over 200,000 followers, these TikTokers were prominent figures whose engagement likely shaped the visibility and popularity of Wan music on the platform. The small sample size reflects the researchers' focus on qualitative insights from key figures, rather than statistical generalization, which would be more typical in quantitative studies. Although the specific number of TikTok users engaging with Wan music requires further research, these three interviewees were considered representative of active contributors to the genre's presence on the platform.

4. Data Analysis and Interpretation

The collected data were analyzed to interpret user behaviors and trends. The researcher focused on how TikTok users engage with Wan music, including interactions with videos, participation in trends, and contributions to the music's promotion. Social and cultural implications of these interactions were explored within the broader context of the Thai music industry.

5. Writing and Presenting Research Results

The findings were documented and presented, offering insights into how TikTok is reshaping music consumption, particularly in relation to traditional Thai music genres like Wan music. The results were synthesized to provide a comprehensive understanding of the dynamics in the digital space and their impact on the Thai music industry.

Duration and Frequency of Observation

The study was designed to observe TikTok users' interactions with Wan music over a three-month period, from August 1 to October 31, 2021. A key methodological consideration was the duration and frequency of observation. Researchers chose an average observation period of 30 minutes per day, which was deemed sufficient to capture typical patterns of user engagement and interaction with Wan music on the platform. This duration aligned with the nature of TikTok usage, where engagement tends to occur in short bursts, with users often interacting with content during brief intervals throughout the day. Extending the observation period to 60 minutes might have resulted in diminishing returns, as user activity may not sustain for that long, particularly given TikTok's design, which encourages quick interactions rather than prolonged engagement.

Timing of Observation

The study focused on observing TikTok usage during periods when engagement was expected to be highest, based on general online activity patterns. These peak times typically occur during late afternoons to evenings (around 4 PM to 9 PM), when users, particularly teenagers, are more likely to engage with content after school or work. By observing during these times, the study aimed to capture moments of peak engagement, ensuring that the data collected reflected typical TikTok interaction patterns within the target demographic.

Interviews and Participant Insights

In addition to observational data, interviews were conducted with three teenage users who frequently engaged with Wan music on TikTok. These interviews were designed to provide deeper insights into user behaviors, motivations, and interactions with the music. This combination of direct observation and participant interviews allowed for a thorough understanding of how TikTok users interact with Wan music on the platform.

Through this research methodology, the study gained a nuanced, qualitative understanding of TikTok user behaviors and the role of digital platforms in shaping music consumption patterns, particularly within the context of traditional Thai music genres like Wan music.

Results and Discussion

How do Thai TikTok users engage with Wan music on the platform?

The observations revealed that approximately 90% of video clip creators were female. These users primarily engaged in creating content through dancing and lip-syncing to music or audio clips. The majority of female participants produced clips individually, with only a few collaborating with 2–3 friends. In contrast, male users accounted for only about 10% of the clip creators.

The typical process for TikTokers engaging with *Wan music* began with watching clips made by others and identifying the original singer of the song featured in their favorite clip.

Subsequently, they would download the song and use it to create their own version. This practice led to the formation of fan communities centered around a shared appreciation for particular songs or sounds. These communities engaged in collective activities, often using hashtags (e.g., #IWantAGoodLover) to indicate their affiliation with specific songs or keywords.

To gauge the level of fan engagement, the researchers documented their observations while scrolling through content. They identified clips reproducing *Wan music* that had exceeded 20K users per hashtag, totaling 13 prominent hashtags. These hashtags included:

1.#IWantAGoodLover

2.#YouBetterLikeMe

3.#WearingGoldToDriveAWan

4.#WaistAround

5.#FunLovingLadies

6.#NangNang

7.#HeartsPoundingForOxygen

8.#SharksLand

9.#BowlingWantsToEatChicken

10.#CantHoldBack

11.#RaisesTheGlass

12.#Device

13.#WillBeShotByGun

These findings suggest that *Wan music* has generated considerable engagement, with numerous active and highly engaged fan communities forming around the genre. The use of hashtags played a central role in organizing content and fostering a sense of belonging among TikTok users, facilitating collective participation in the broader *Wan music* trend.

Table 1

Overview of Song Performers as Initial Post Creators Across 13 Instances

Song	Artist	Number of Videos Created by Users (Data as of December 31, 2021)
1. I want a good lover	LiLTY	28.4K
2. Wearing gold to drive a wan	Jazz Spooknick Papiyong Kookkook	235.4 K
3. Waist around	Prim Lai Thai	517.2K
4. Can't hold back	Vangoe	853.4K
5. Device	Bangmin	1.4M
6. Will be shot by a gun	Namemt & 1 Flow	116.6K
7. You better like me	Owen	4767K

What are the characteristics of the content creation process among Thai TikTok users when interacting with Wan music?

Out of the 13 instances analyzed, it was determined that the artist who created the initial post for the song was also the performer in 7 of these cases. The research findings regarding content related to Wan music can be categorized into four distinct types:

 1. Original Songs: Users frequently utilized original songs that already incorporated a Wan rhythm, often focusing on specific parts of the song, such as choruses or hooks. These clips maintained hashtags (#) followed by the song's name, as observed in the sequence of songs numbered from 1-6.

 2. Remixes: Independent artists often reimagined older songs or tracks that deviated from their original rhythm. For example, the song 'You Better Like Me' by OWEN, which originally features a slower tempo, saw only 4,767 user-created content pieces. However, when remixed by the user 'Seafood Kon Dee' to incorporate a more pronounced Wan rhythm, the content creation surged to 169.6K videos, demonstrating greater success among TikTok fans compared to the original track.

 3. Edited Clips: Some songs were edited by users, focusing on particular lines that resonated with them. For instance, in the song 'Hurt Jang Tee Rak Khwai' by the Joker Family, a TikToker highlighted the line 'Raise a glass and throw it down your throat.' This specific line became popular as the hashtag '#raiseaglass,' overshadowing the original song title in search terms.

4. DJ-style Mixes: Reflecting nostalgia for nightlife during the COVID-19 pandemic, users created mixes that mimicked DF-style voiceovers, similar to those heard in pubs. This trend emerged as pubs and bars remained closed for over a year, leading TikTokers to reminisce about the atmosphere of a night out. The researchers also found that TikTok users frequently shared these popular clips on other social media platforms, such as Instagram, thereby enhancing the song's visibility and promoting the artist across various platforms.

How does User-Generated Content on TikTok influences the visibility and popularity of Wan music in the Thai music industry?

User-generated content (UGC) on TikTok plays a pivotal role in enhancing the visibility and popularity of *Wan music* within the Thai music industry by providing a dynamic, participatory platform. This allows users to actively engage with, reinterpret, and share these songs, leading to their widespread reach and cultural resonance. Engagement with *Wan music* manifests in various forms, such as individual and group activities like dancing, lip-syncing, and creating video clips. The use of hashtags fosters the formation of communities around specific songs or themes, making it easier to discover and aggregate content related to *Wan music*. The playful, humorous lyrics characteristic of *Wan music* resonate particularly strongly with TikTok users, further driving engagement and content creation.

Moreover, the ability to share TikTok content across other social media platforms like Instagram, YouTube, and Facebook exemplifies the cross-platform nature of content distribution, significantly amplifying the visibility of *Wan music* and the artists behind them. This cross-platform sharing contributes to the creation of a dynamic promotional ecosystem,

benefiting both artists and record labels. When a *Wan music* is released, the focus typically shifts to its most memorable elements, such as its catchy hook or danceable rhythms, which are designed to engage listeners and encourage sharing. TikTok serves as a primary platform for this engagement, with its viral features making it easier for songs to gain traction among users.

Additionally, platforms like Instagram and Facebook function as secondary spaces for sharing user-generated content, further broadening a song's reach. Artists, fan clubs, and affiliates contribute by posting, reposting, and interacting with content, thereby boosting the song's visibility and encouraging additional UGC creation. This interplay between TikTok and other platforms creates a comprehensive promotional network, increasing the exposure of *Wan music*.

For *Wan music*, this process has proven especially effective. The genre's infectious melodies and relatable themes make it highly shareable, particularly within TikTok's vibrant user community. TikTok's central role in this ecosystem underscores its significance in modern music promotion, offering both established and emerging artists a powerful tool for reaching a broad, engaged audience.

This study specifically addresses TikTok's impact on *Wan music*, emphasizing the platform's contribution to the genre's growing popularity and visibility within the Thai music scene. By focusing on the unique aspects of *Wan music*—including its catchy melodies and humorous lyrics—the study highlights the genre's appeal in the context of TikTok's user-generated content culture. Through this lens, TikTok's role in shaping the visibility of *Wan music* becomes clear, underscoring its transformative influence on how music is consumed, shared, and promoted in today's digital landscape.

Conclusions and Recommendations

This study concluded that female engagement with Thai-style music on TikTok significantly increased during the COVID-19 pandemic, with female users demonstrating a stronger affinity for engaging with music content compared to male users. This trend underscores the potential for TikTok to further tailor its platform to this demographic, ensuring that content creation tools, trends, and features resonate with female audiences. Recognizing the prominence of women as active participants, TikTok could consider implementing targeted promotional strategies or features that foster greater representation and engagement for female artists.

User-generated content (UGC) emerged as a transformative force shaping the Thai music industry, with TikTok acting as a central platform for music promotion and discovery. The platform's seamless integration of music as a key component enabled users to engage with Thai songs in diverse ways, including covers, dance challenges, and remixes. This dynamic amplified the visibility of these tracks across various social media platforms, such as Instagram and Facebook. Notably, this process elevated the popularity of Thai songs, including Wan

music, by transforming them into viral trends that garnered attention for both the songs and their performers.

Wan music, characterized by catchy melodies, humorous lyrics, and playful charm, greatly benefited from TikTok's features. Interactions such as dance routines, remixes, and viral challenges fueled the genre's popularity and extended its reach, fostering a broader appreciation of these songs. In this context, TikTok played a pivotal role in reshaping how music is discovered and shared, particularly during the pandemic, by providing a platform for creative engagement with these tracks. Consequently, record labels adapted their marketing strategies to leverage TikTok as an essential tool for amplifying reach and building fanbases for their artists.

While TikTok's influence on the Thai music industry is evident, it is important to highlight the specific ways Wan music has benefited from the platform. The study suggests that TikTok's role in amplifying the visibility of these songs—coupled with their inherent appeal through humor, catchy hooks, and relatable themes—underscores a shift in promotional practices that has reshaped industry dynamics. However, these findings should be framed within the specific context of Wan music to ensure the genre is adequately represented in discussions of UGC and TikTok's broader impact.

This study recognizes TikTok's impact on the Thai music industry without overstating its transformative nature. Rather than portraying TikTok's influence as purely revolutionary, the findings emphasize its role as a significant tool for amplifying the reach of Thai music, particularly during a period of increased reliance on digital platforms. By examining TikTok's engagement with Wan music, the study sheds light on the evolving relationship between social media platforms and music consumption, focusing on how these platforms facilitate audience engagement and artist discovery.

TikTok's engagement-driven model has profoundly impacted entrepreneurial strategies within the music industry by cultivating a participatory culture in which users actively contribute to the promotion and dissemination of music trends. This organic, fan-driven marketing approach reduces traditional promotional costs while amplifying audience reach, offering independent artists and record labels a cost-effective alternative to conventional advertising. By leveraging user-generated content (UGC), musicians and industry professionals can capitalize on viral trends, creating interactive campaigns that encourage audience participation and, in turn, drive song popularity. This shift from passive consumption to active engagement has redefined music promotion, enabling artists to cultivate direct relationships with their audience while generating monetization opportunities through streaming, brand collaborations, and merchandise sales. As a result, TikTok has not only democratized music marketing but also provided a blueprint for entrepreneurial innovation in the digital entertainment ecosystem.

Lastly, the study recommends a closer examination of musicological terminology to more accurately describe the humor, wit, and charm inherent in Wan music. Future research should maintain a focused discussion on TikTok's influence on these particular genres, avoiding overly broad claims about the music industry at large. A more detailed exploration of

TikTok's role in the visibility and popularity of Wan songs, alongside an analysis of its specific impact on female users, will provide deeper insights into the shifting dynamics of the Thai music scene.

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