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TikTok Velocity Trends and Collective Participation among Generation Z in Tangerang

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Abstract

This qualitative case study examines how four Generation Z TikTok users in Tangerang experienced collective participation in velocity videos featuring the song "Kasih Tau Mama." It asks how shared video conventions, perceived For You Page visibility, and participation motives shaped their accounts of belonging. Interviews with one key informant and three supporting informants, alongside video observation and documentation described in the source study, were interpreted through a case-oriented thematic synthesis. Three patterns are reported: perceived repeated visibility, identification through reusable audiovisual templates, and accessible participation. Participants described four motives: joining a viral trend, imitating existing formats, displaying cultural currency, and entertainment. Drawing on scholarship on imitation publics and algorithmic self-presentation, the discussion treats platform visibility as a participant perception rather than proof of algorithmic causation. It also distinguishes shared cultural participation from political populism. The evidence supports contextual understanding of this small case, not generalization to Generation Z as a population. Missing fieldwork and ethics details are flagged for author confirmation.

Keywords

collective identity, Generation Z, imitation publics, participatory culture, Tangerang, TikTok velocity.

1. Introduction

TikTok affords participation not only through original video creation but also through the reuse of sounds, gestures, effects, and recognizable editing patterns. In a trend using the song "Kasih Tau Mama," participants may produce individually authored videos that nevertheless remain visibly linked by a shared audiovisual template. The resulting tension between personal expression and repetition is an important problem for contemporary digital communication research.

Research on participatory media emphasizes exchanges between audiences and producers (Jenkins, 2006). More specifically, Zulli & Zulli (2022) conceptualize TikTok as fostering "imitation publics," in which platform features and norms make imitation a mode of networked association. Bhandari & Bimo (2022) show that users' awareness of TikTok recommendation processes is implicated in online self-presentation. These works offer more directly applicable concepts than an unqualified equation of viral entertainment and political populism.

The original study framed the velocity trend partly through inclusionary and exclusionary populism. Yet Mudde & Rovira Kaltwasser (2013) develop that distinction within political conflict and conceptions of the people. Shared participation in a playful sound-based trend is not, without further evidence, a political ideology, an anti-elite claim, or a populist discourse. The present revision therefore treats "nonpolitical populism" as a provisional analogy retained for theoretical scrutiny, while foregrounding the empirically closer concepts of collective participation, imitation, and perceived belonging.

Existing discussions of TikTok velocity practices address their circulation and communicative significance in other Indonesian contexts (e.g., Ibrahim & Nur, 2025, as cited in the source manuscript). The narrower contribution of this case is to show how four participants understood visibility, imitated templates, and derived a feeling of participating in something shared, while distinguishing what interviews can reveal about perceived recommendation effects from what would require platform analytics.

The study asks: (1) How do participants characterize visibility, similarity, and openness in the "Kasih Tau Mama" velocity trend? (2) What reasons do they give for producing or reproducing such videos? (3) What conceptual distinction can be drawn between participatory belonging and claims associated with populism? The objective is context-specific interpretation rather than population estimation or causal modeling.

2. Research Methods

Study design and case boundaries

The study used an interpretive, descriptive qualitative approach and a holistic single-case design focused on "Kasih Tau Mama" velocity content among TikTok users residing in Tangerang. A case approach fits a bounded examination of participant meanings and everyday creative practices. It does not support claims about the frequency of a motive in all Generation Z users or the internal operation of TikTok's ranking system.

Informants, recruitment, and data corpus

Four purposively chosen participants were described: one key informant, aged 21, and three supporting informants aged 20–22. Reported criteria were residence in Tangerang, age 18–24, active use of TikTok, and experience participating in the specified velocity trend. Data sources comprised interviews, observation of videos using the format and sound, screenshots, archived posts, and relevant online documentation. The supplied material does not establish interview dates, number of videos, observation dates, recruitment pathway, or corpus-selection rules. These cannot responsibly be reconstructed retrospectively from the article text.

Analytical procedure and evidence trail

The original description references the Miles and Huberman interactive approach: organizing and condensing interview and observational information, displaying thematic evidence, and drawing and checking interpretations. This revision presents a transparent mapping of quotations and observational descriptions to the themes already reported. It does not claim new coding rounds, intercoder agreement, member checking, or access to original transcripts. The proposed mapping distinguishes direct participant speech, researcher observation as reported in the source, and the author's interpretation.

Research ethics and confidentiality

Participant quotations are attributed to neutral labels (P1 and P2) in this anonymized manuscript. Actual consent procedures, permission to reproduce videos or screenshots, storage safeguards, any participation by minors, and ethics committee approval or exemption are not documented in the supplied study. An absence of reporting must not be represented as approval or informed consent.

3. Results and Discussion

Perceived visibility, not verified recommendation causality

Interviewees described recurrent exposure to velocity videos and related this repetition to the sense that many users were participating. P1 stated: "Actually, the two reasons—appearing on the FYP and being used by many people—are connected ... because when many people use it, it appears more often on the FYP." This describes the participant's mental model of circulation, rather than an experimentally observed algorithmic process.

The original study also mentioned a screenshot suggesting approximately 1.4 million uses of the audio, but provided no capture date. That count should not be presented as an independently verified current total. In light of Bhandari and Bimo (2022), perceived platform visibility may shape how users interpret the significance of their own participation, even where the platform's underlying recommendation mechanism remains opaque. The case supports an account of perceived amplified visibility; it does not establish that repeated use caused increased algorithmic ranking.

Reproducible format and mediated belonging

The videos described in the source material share sound, movements, framing, and velocity transitions. P2 explained: "There is a similarity, but it is a similarity in making TikTok velocity videos with that song, so it feels as if we are on the same wavelength." The reported similarity is more than technical copying: it appears as a recognizable public signal that one creator is taking part in the same trend as others.

This observation is compatible with Zulli and Zulli's (2022) imitation-publics framework. Replication need not imply passivity or absence of creative agency; it can create legibility and belonging across creators who do not know one another. However, the four interviews do not establish how widespread this identification is, or whether nonparticipants experience exclusion.

Accessible participation and conceptual boundaries

P1 described velocity trends as "inclusive rather than exclusive" and added that "everyone can do it; everyone can create that trend." In this case, inclusion denotes perceived access to readily imitable editing and audio conventions. It should not be equated with the inclusionary populism of political science, which has different actors, claims, and boundaries. Similarly, being "up to date" may express cultural positioning but provides no evidence of a morally charged people-versus-elite division. The conceptual conclusion is therefore narrower: accessible templates support a sense of informal cultural membership.

Four participation motives

The submitted interviews describe following virality, replicating tutorials and existing templates, expressing cultural currency, and making content for enjoyment with friends. The evidence below preserves the qualitative status of these themes and does not rank their population-level prevalence.

Table 1. Evidence-to-theme matrix. Quotations are taken from the supplied English-language manuscript; their fidelity to source-language transcripts requires author confirmation

Theme	Grounding in supplied material	Bounded interpretation
Joining a viral trend	P2: "At first, it was just because it was viral ... kind of FOMO."	Repeated encounter and fear of missing out were meaningful in this account.
Imitating templates	P2: "I follow viral dance tutorials; we simply follow what they do ..."	Replication makes participation recognizable and less demanding.
Remaining current	P1: "...we feel that we are part of the up-to-date community."	Participation becomes a form of cultural self-presentation.
Entertainment with others	P1: "It is entertainment with friends."	Collaborative creation is itself a recreational reward.

These themes are analytically related rather than exclusive categories. A participant may imitate a template because of repeated exposure, while also seeking to be recognized as culturally current or simply enjoying recording with friends. This intersection suggests that platform templates function both as practical production resources and as symbols of shared participation.

Interpretive synthesis and theoretical contribution

The case supports a proposed sequence of meanings, not a tested causal chain: perceived repeated visibility helps make the format recognizable; ease of imitation facilitates joining; shared formal features allow creators to see themselves as participating in the same public; and the experience acquires value through belonging, cultural currency, and enjoyment. No stage has been established as temporally necessary or statistically prevalent. This synthesis adds a bounded empirical illustration of imitation publics in a specific Indonesian short-video setting.

The populism analogy is useful chiefly as a negative boundary test: openness and collective identity are not sufficient criteria for political populism. Naming the phenomenon "nonpolitical populism" without additional defining properties risks obscuring the closer and better-supported mechanisms of imitation, affiliation, and digital self-presentation. A future study interested in populism should operationalize claims of representation, antagonism, and moral group boundaries independently of ordinary trend participation.

Limitations and practical implications

Four purposively selected informants cannot support generalization to all Generation Z residents of Tangerang. The available document does not permit a full audit of dates, recruitment, observational sampling, coding, interview translation, or consent. The reported FYP experience does not test TikTok's recommendation logic, and screenshots with undocumented capture dates cannot ground contemporaneous platform metrics. These constraints are substantive and should remain visible to readers.

For communication practice, the findings invite attention to the way low-barrier, reusable templates can enable collaborative expression and perceived affiliation. They do not establish how to engineer virality or show that a specific intervention will increase reach. Comparative designs using multiple sound trends, transparent video corpora, and longitudinal interviews would allow stronger tests of the proposed interpretive relationships.

4. Conclusion

Among four Generation Z participants in Tangerang, the "Kasih Tau Mama" velocity trend was described as repeatedly visible, easy to imitate, and capable of creating a feeling of common participation. Interviews identified joining a viral phenomenon, copying familiar formats, remaining culturally current, and entertainment as motives. The study's most defensible contribution is a

context-specific account of how recognizable video templates and perceived platform circulation relate to informal collective identity. Neither platform-level causation nor political populism is demonstrated. The interpretation must remain bounded by the limited participant group and the unresolved documentation issues. Future studies should strengthen the audit trail, research ethics reporting, and comparative scope.

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Publication Declarations

Author Contributions : Salsabila Nur Putri: Conceptualization, Investigation, Data Curation, Formal Analysis, Writing – Original Draft. Muh. Ruslan Ramli: Methodology, Supervision, Validation, Writing – Review & Editing. Both authors reviewed and approved the final manuscript.

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Ethics and Consent : This qualitative study involved four adult TikTok users in Tangerang. The research examined participants' experiences of digital trends through interviews and observations of social media content. Participant consent procedures, confidentiality safeguards, and the institutional ethics review status are subject to author confirmation.

Data Availability : The findings are based on qualitative interviews, social media observations, and supporting documentation. Relevant research materials may be made available by the corresponding author upon reasonable request, subject to participant confidentiality, consent, and applicable ethical requirements.

AI Use Declaration : Generative artificial intelligence tools were used to assist with academic language refinement, sentence structure, and the presentation of scholarly arguments. The authors critically reviewed, revised, and validated AI-assisted content and retain full responsibility for the accuracy, originality, and integrity of the final manuscript.

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