RETHINKING MEDIA IN LIGHT OF CURRENT DISCUSSIONS AND TRENDS

Edited by

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GLOBAL ACADEMY

Preface

Digital media has introduced many new concepts and practices to the field of communication in recent years. This transformation has been addressed in numerous academic studies within the field, presenting a variety of perspectives. Our edited volume titled "Rethinking Media in Light of Current Discussions and Trends" emerged with the motivation to contribute new insights for a better understanding of different aspects of digital media. To this end, our six authors contributed to this work through seven distinct topics. We briefly touch upon these studies below, which address "artificial intelligence," "street art," "practices of consuming digital media," "disinformation," "digital media content," "internet news platforms" and "representation of climate migration and climate refugees issues in youtube videos" in various contexts and through different methodologies.

As mentioned above, the emergence of digital platforms has led to significant, even radical changes in the production and consumption practices of series, films, and programmes, reaching a substantial audience in Turkey and worldwide. This transformation, part of the new media system, undoubtedly creates an important area of study in the context of generations. Erdem Türkavcı's work titled "Construction of Intergenerational Differences on Ott Platform Series: Narrative Analysis of The Netflix Production As the Crow Flies Series" examines the construction of intergenerational differences through the Netflix production "As The Crow Flies," forming another section of our book.

Artificial intelligence is currently at the forefront of discussions in the field of communication and there is growing curiosity about its future trajectory. Feyza Dalaylı, in her work titled "Artificial Intelligence and Human Communication: My Holo Love TV Series Analysis," examines the current state and potential future of artificial intelligence and human communication through the South Korean series "My Holo Love," which consists of ten episodes, offering a unique perspective.

Health journalism has become an increasingly important field, especially following the Covid-19 pandemic. Helin Öztürk's article titled "Source Usage In Health Journalism: A Comparative Study of

TRT And BBC" aims to contribute to this area. This study analyses health news published on the internet platforms of Turkey's public broadcaster TRT and the UK's public broadcaster BBC over a three-month period, conducting a content analysis based on eight parameters focusing on topic distribution and source usage.

Climate and climate issues, while being one of the most important matters of the 21st century, have also begun to find a place in media studies in recent years. In her study titled "An Analysis on the Representation of Climate Migration and Climate Refugees Issues in YouTube Videos," Lale Şeyda Gülsoy discusses the role of social media in relation to climate issues by examining concepts such as "climate change literacy" and "climate refugees".

Limiting mass communication tools to traditional media or digital platforms often proves inadequate. Mehmet Yakın takes a step away from common mass communication tools in his work titled "Rethinking Media Through Street Art: An Analytical Study of Banksy's Impact," examining how the mysterious figure Banksy has transcended the traditional boundaries of street art and how it interacts with global audiences on contemporary social and political issues.

Recently, one of the most discussed topics in the field of mass communication, especially in our country, has been "disinformation." In this regard, Semih Salman's work titled "The Relationship Between Disinformation And Digital Literacy In Communication Strategies: A Study on Digital Media" is of significant importance. The study comprehensively investigates the phenomenon of disinformation in digital media and digital literacy.

Digital broadcasting platforms have transformed our media consumption practices as well. Sena Coşkun addresses the concept of binge-watching, which refers to "the excessive viewing of multiple episodes of content at once or within a short timeframe." In his work titled "Bibliometric Analysis Of Articles Published In Turkey On Binge-Watching," he examines academic studies conducted in Turkey

on binge-watching from 2019 to 2023, uncovering various findings to understand the impact of digital platforms on media consumption.

The works of our esteemed authors contributing to this book are presented to readers in alphabetical order, considering the authors' names. We hope that our book will be beneficial, especially to our students, colleagues, and all readers, and we wish you enjoyable reading.

Editors,
Pınar ÖZGÖKBEL BILIS
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November, 2024
Çanakkale

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CHAPTER I

CONSTRUCTION OF INTERGENERATIONAL DIFFERENCES ON OTT PLATFORM SERIES: NARRATIVE ANALYSIS OF THE NETFLIX PRODUCTION *AS THE CROW FLIES* SERIES

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Introduction

The fact that OTT (Over-the-top) platforms started producing series, films and TV programs in many countries around the world including Türkiye as of the 2010s has led to academic studies in this field being conducted in the context of OTT platforms. Because series and movies started to be produced only for platforms, OTT platforms have gained power against traditional media tools such as cinema and television which have appealed to the most general public for years and have offered researchers new academic fields of study. For this reason, in recent years, academic studies on productions such as series and films especially usage habits and reception studies, have begun to be conducted in the context of OTT platforms. Among these studies, generation studies have also been among the prominent field. A significant portion of the studies conducted on OTT platforms are on the series produced on these platforms and the consumption habits of Generations X, Y and Z, who have different characteristics and habits. However, it is interesting that there are very few studies on how generations are represented in productions made on OTT platforms, despite the fact that there are numerous studies on usage patterns and reception studies in the context of OTT platforms.

This study aims to contribute to the literature by examining how generations and intergenerational differences are constructed and represented in OTT platform series. For this purpose, *As The Crow Flies*, an original series from Netflix, one of the OTT platforms with the most members in Türkiye, was selected as a sample. Because the series *As The Crow Flies*, which is a workplace drama, deals with the generational differences that are frequently discussed in daily life, traditional and social media, with the theme of generation conflict.** The first season of

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** Workplace drama presents the story of groups of professionals working in a hospital, law firm, advertising firm, government office or military. O'Donnell states that in most workplace dramas, many work-related events and problems occur simultaneously, the crises and conflicts experienced are resolved during the sixty-minute series, but the problems related to personal relationships continue for several episodes. O'Donnell states that the cast of the workplace drama genre includes young and attractive adult characters of different races and a few older characters, and that the characters develop both in their professions and in their personal relationships over time in the narrative of the series. According to O'Donnell, The Good Wife and How to Get Away with Murder are examples of this type of series (2017, pp.119-120).

the series was released as a Netflix original series in 2022, and all seasons of the series have been among Netflix's most-watched productions both in Türkiye and around the world. The series is introduced on the official website of Ay Yapım, where it is produced, with the following statements: "*Perspectives, approaches, and ways of walking on the path to the goal are now completely different compared to Generation X. Aslı, a young woman, tries to go 'as the crow flies' instead of relying on hard work to climb the career ladder. Will Aslı, who tries to reach the top with the methods of the new world, be able to achieve her goal?*" In the series, where not only generations but also traditional and new media as disciplines are included in the conflict, the representation of the moral values of the old and the new is produced by Netflix.

Series produced and broadcast on OTT platforms differ from series broadcast on traditional television broadcasting in terms of their narratives. This situation, which arises from the difference in the operating system between the two media, is also seen in the main and side stories of the series and the messages and discourses in these stories. The fact that the medium in which the series are produced and broadcasted is one of the determining elements in the construction of the narrative in the productions shows that the narrative and discourse do not correspond to a limited area constructed only by the production. Therefore, another aim of this study is to reveal how the generational difference in the series *As The Crow Flies* broadcast on Netflix is constructed on the OTT platform in the position of producer. In the four-part study, firstly the broadcasting strategies of OTT platforms in Türkiye were explained in accordance with the purpose and question of the study. Since the study seeks to answer the question of how generations are represented, the concept of generation is explained and generation studies conducted in the context of OTT platforms in Türkiye are included. In the analysis section of the study, The *As The Crow Flies* series was analyzed. The narrative analysis was preferred as the method in the study. All three seasons of the series, a total of 24 episodes, were included in the study. The study analyzed the plot, character, place and time elements of the series using the narrative analysis method. The findings obtained in the study reveal that although there are significant differences in behavior and moral values between

Generation X and Generation Z in the narrative, almost all individuals from all generations are constructed as moral valueless, corrupt individuals. It is seen that the narrative, at the point it has reached in the last season, normalizes and reproduces the lack of moral values in order to live, be successful and maintain success, in other words, the lack of moral values in order to exist within the system.

OTT Platforms and Broadcasting Strategies Specific to Türkiye

Global platforms such as Netflix, Prime Video, Disney+ or platforms broadcasting in Türkiye such as Exxen, Puhu TV, Gain are described as OTT platforms in the literature and are the subject of studies on the concepts of OTT TV. Therefore, it is important to explain these concepts and the broadcasting strategies of OTT platforms in order to understand and reveal how narrative elements are constructed in series produced on OTT platforms. The 2010s were a period of significant changes in terms of the production of TV series and films and their reaching the audience. Before the emergence of OTT platforms in the world in this period, the produced series were mainly reaching the audience through terrestrial or paid subscription broadcasting systems. Many companies operating in the field of cinema and TV began to establish their own OTT platforms or produce series and films on established platforms (Netflix etc) in the 2010s. Founded in 1923, Walt Disney established its own OTT platform Disney+ in 2019 and began broadcasting new films and series as well as old productions on this platform. This digital change in the production-consumption practice of TV series and films is a part of the new media system as of the period it emerged. Therefore, it can be said that traditional media and new media are stakeholders of each other in this period (Türkavcı, 2023).

OTT TV refers to television services offered over the internet (Akyol, 2014, p. 110). OTT TV is the direct delivery of television or video content over the internet. In this system, users do not need to subscribe to a traditional cable or satellite provider to access content. Productions

can be watched on different devices such as tablets, computers, phones, and TVs. For this reason, platforms such as Netflix fall within the scope of OTT TV. OTT has versions according to content viewing preferences. In Altın's words, in general, content access methods such as video on demand (Video On Demand-VOD) can also be considered as a type of OTT application (2021, p.76). OTT TV provides significant cost advantages for both internet service providers and users, while making it possible to watch high-definition television broadcasts anytime, anywhere and on any device. OTT TV is more advantageous than traditional television because it offers the opportunity to watch content broadcasted on sites such as Youtube on a television screen instead of watching it on a computer (Akyol, 2014, pp. 110-113). When looking at the platforms that users access via internet service and produce or broadcast series, films, TV programs, the following platforms stand out in the world: Netflix, Prime Video, Hulu, Disney+, HBO Max, Apple TV, Discovery+, Paramount+, Tencent Video, Peacock, iQIYI, Youku. In Türkiye, there are Turkish OTT platforms such as BluTV, Puhu TV, Exxen, Gain, Mubi, BeIN Connect, D Smart Go, Turkcell TV Plus, Tivibu Go. Nonetheless, there are twelve OTT platforms active in Türkiye because Netflix, Disney+, and Prime Video are all available there. Founded in 1997 as a DVD sales and rental company, Netflix continued its services in 2007 by offering the opportunity to watch films over the internet. Netflix produced its first original production with the series *House of Cards* in 2013 and in 2016, it started broadcasting in Türkiye along with 130 other countries (Çağıl & Masdar Kara, 2019, p.13).

When we look at the local and global OTT platforms broadcasting in Türkiye we see that all of the platforms have a special broadcasting strategy despite their stakeholder relationships with traditional media, and as a result, series, films and TV programs are affected by these strategies in terms of narrative elements and discourse. For example, Çelenk explains the difference between TV series produced on television and T platforms in Türkiye in terms of scenario and sustainability as follows:

> Except for television films and mini-series of several episodes, all dramatic productions on television are produced with the aim of remaining on air for a period of several seasons or years. This situation requires considering the concept of sustainability throughout the design and broadcasting processes of television series, including the specific conditions of the broadcasting environment and the socio-cultural dynamics that shape these conditions. The first and most important link in the complex production process, which includes many different elements from casting to episode cost, from broadcasting time to promotion, is the script. The sustainability of a dramatic production is related to the structure and content of the script more than anything else (2010, p.83).

Another prominent difference between the two media systems in terms of production-consumption practices is the diversity of genres in the TV series. Ayerdem states that in many TV series, basic elements such as script, production, cast, location design are very similar and the productions repeat each other, and that although professionals in the sector complain, they do not display an effective attitude to change content management, and also states that storytelling is expected to develop with internet series (Ayerdem, 2019, pp.66-68). Similarly, Söğüt also says that internet series target a selective audience and that internet series are an important alternative for the audience that is bored with the similarities in TV series in terms of subject, genre and script. According to Söğüt, it can be said that the types of series that reach the audience via the internet (OTT platforms) are more diverse compared to TV series. In the author's words, web series are presented with plot and themes for many different age and economic groups. In this regard, the diversity in television series is more limited. For example, genres such as fantasy and horror, which we do not see much in television series, can be seen in web series" (2020). In another study, Oduncu and Karaduman interviewed 5 different screenwriters who had written at least one series script for both television channels and OTT platforms. According to the results obtained by the researchers, they say that the duration of series has shortened on OTT platforms, that this shortening

creates technical difficulties for the screenwriter, but that it offers the opportunity to create more original stories, and that the variety of stories has increased on OTT platforms (2021, pp.72-85).

Burç and Tanyeri Mazıcı stated that platform users think that traditional TV broadcasts are long and full of repetitive content, but since OTT platforms have short-term content and different types of broadcasts, they watch their productions with pleasure and without getting bored. According to the authors, OTT platforms make individuals feel free because they have a large archive and allow people to choose and watch what they want. Offering the pleasure of watching films at home without going to the cinema and accessing the desired content at the desired time has become comfortable and accessible for users. OTT platforms have replaced traditional television, which has been losing its influence more and more, especially among the younger generation. Especially with the pandemic period, OTT platforms have become the savior of the culture industry as people have become disconnected from social life and various activities (Burç & Tanyeri Mazıcı, 2023, pp. 159-160). Another element that distinguishes productions produced on OTT platforms from traditional television productions is that productions produced on platforms increase binge-watching behavior in users, in other words, the production-consumption structure of the platforms has the characteristics to create and increase this behavior. According to Ateşalp and Başlar, series produced on OTT platforms are different from television series in the industry's discourse. OTT platform productions are considered worthy of the binge-watching experience (2020, pp.108-132). According to Ersin (2003), social impact, entertainment and relaxation, spending time and escape, and habit variables affect binge-watching Netflix series.

As mentioned by the researchers mentioned above, another situation regarding the production-consumption strategies of the platforms is that the platforms operating in Türkiye produce productions aimed at the young and young adult audience due to the demographic structure of Türkiye. The reasons why the young audience prefers OTT platforms more than Generation X are as follows: shorter production times, the

option to watch where you left off, the productions being watched independent of time and place, the productions being watched from many devices, the option to watch without ads, the availability of more qualified and original stories compared to television, the opportunity to download and watch offline, and the production of freer and uncensored productions (Toğuşlu, 2021; Sevindi & Katmer, 2020). BluTV Special Productions Manager Sarp Kalfaoğlu stated in a statement in 2018 that the target audience of the platform is not the entire public; it is the young audience who want to watch different things, look for quality productions and are disconnected from television channels (Aydın & Ekşioğlu Sarılar, 2018). In another study, Yıldıran Önk and Dabak Özdemir conducted a survey and focus group interview with domestic drama series viewers (on OTT platforms) between the ages of 18-34. The findings of the researchers differ from other studies: "*The practice of consuming local content does not differ much from the practice of consuming domestic TV series on traditional television in terms of place, time and duration. But the implication of the possibility of differentiation is reflected in attitudes as an attractive element for the audience.*" However, the authors reveal that the general belief that different and original productions are produced on OTT platforms attracts domestic TV series viewers to OTT platforms (2022, pp. 373-374).

As a result, although OTT platforms, which are positioned as part of the new media system, are positioned against traditional media such as television, it is seen that the two systems are partners when it comes to the production-consumption practices of series and films. However, the prevailing user view on series produced on OTT platforms is that series on platforms have different production practices than TV series in terms of number of episodes, duration, variety of genres, storytelling, freedom, originality, censorship and production process. This situation leads to different consumption practices on the user, showing that users are moving away from traditional viewing habits and that consumption activities are increasingly becoming digitalized at the level of binge watching in generations.

The Definition of the Concept of Generation

People's perceptions, expectations, perspectives on life, priorities and behaviors can change depending on the concept of time. Researchers have studies on the concept of generation because people born in the same period have similar characteristics and each generation has different characteristics (Adıgüzel et al., 2014, p.165). In the generation theory put forward by Strauss and Howe, it is stated that people who were born and grew up in a certain period and are in the same age group exhibit similar behaviors and that these behavioral characteristics can change in each new generation. However, it is not possible to separate and classify generations with sharp lines (Moss, 2010). When explained in its most common definition, the concept of generation means age groups consisting of members of a society born at approximately the same time. It is used for the period between one generation and the next generation (Marshall, 2005, p. 439).

It is stated that the concept of generation is influenced by the concept of age, physical age and life course theory. Although physical age begins with the birth of babies, the cultural structure of the society, value judgments, development levels and knowledge level are also important in the numerical age concept. Because the meaning here is based on the calendar system, which has increased its importance under the influence of capitalism (Adıgüzel et al., 2014, pp.165-168). For these reasons, the concept of generation refers to the concept of age, life course, culture, and the period the person is in. The concept of generation is explained by the TDK as follows: "*A group of people who were born in approximately the same years, shared the conditions of the same era and therefore similar troubles and destinies and were charged with similar duties*" (TDK).

In generation studies, there are five different generations. These are; Traditionalist Generation, Baby Boomer Generation, Generation X, Generation Y and Generation Z. Traditionalist Generation, also known as Silent Generation, is used for people born between 1927-1945. Bejtkovsky says that this generation is loyal, patriotic, believes in institutions, often has a work plan for a single institution, sees work as a duty and obligation, values earning and saving money and becomes

rich as a result (2016, p.27). This generation, also called Veterans, are people of the war period who were affected by the World Economic Depression of 1929 and the consequences of World War II (Anbar & Anbar, 2020, p.102). The Baby Boomers, also known as "cold war children" and consisting of individuals born between 1946 and 1964, are a generation that took its name from the increase in birth rates in a number of industrialized countries after the end of World War II (Phillipson, 2007, p.7). According to Benlisoy (2008), the Baby Boomers are characterized by the following expressions: emotional, loyal, devoted to authority, loyal to tradition and culture, idealistic, competitive, working in a single job for a long time, adopting the philosophy of "living to work", able to work even after retirement.

Generation X is used for people born between 1965-1980. Marshall describes this generation with the following statement: "*Within each generation, there may be conflicting views about reality, partly due to other characteristics such as gender, ethnicity and social class*." (2005, p. 439). Because Generation X is described as a generation that can exhibit a politically anti-social stance, has a different lifestyle from clothing style to music listening habits. It is also stated that this generation consists of people who are loyal in business life, can work in a job for many years, can use technology because they have to, and are sensitive to social issues (Aydın & Başol, 2014, p.2). It is stated that Generation X consists of people who are self-confident, cautious in financial matters, skeptical, and value independence. The competitive generation values the balance between family and work life, expects people around them to respect this balance, does not support sacrificing personal life to rise in a company and prefers less hierarchical structures (Knezevic, Falat & Mestrovic, 2020, p.3). Generation X can be called the lost generation because it witnessed social events such as the Vietnam War, the petroleum crisis, the fall of the Berlin Wall, economic instability and also coincided with a period when marriage and birth rates decreased and family ties were relatively weakened (Anbar & Anbar, 2020, p.106; Adıgüzel et al, 2014, p.103).

Generation Y is generally used in the literature for people born between 1980 and 2000. According to Bejtkovsky, Generation Y is the first

global generation (2016, p.28). According to Tosun (2018), this generation shares the previous generation's ideals and is crucial to the marketing industry due to their sizeable class. It is stated that this generation, which consists of the children of people born between 1946-1964, is intertwined with technology and is also called the digital generation because they are conscious about it. People belonging to this group are the class that the marketing sector wants to reach the most because they are in the age range where brands shape their relationships with their consumers. They are among the main target groups of the technology, automobile, travel, home and furniture sectors (2018, p.86). According to Karahasan, Generation Y consists of people who are impatient, value freedom and are self-confident, want their choices to be respected, and react strongly to manipulation and direction. Generation Y also consists of people who do not like artificiality and stay away from people, institutions and brands that do not understand them and do not contribute to their lives (Karahasan, 2012, p.89).

Generation Z is generally used in the literature for people born after 2000. Generation Y can also be called the Internet Generation, Crystal Generation, Facebook generation, digital natives, igeneration. This generation is characterized by the following expressions: always online, practical, more intelligent than smart, brave, person who loves leadership, impatient, constantly looking for new challenges and incentives, not afraid of change, able to have a lot of information thanks to the internet, no sense of commitment, able to feel at home anywhere, living in the moment, virtual and superficial in their relationships, intuitive, quick to react to everything, fast in accessing information and searching for content. It is also emphasized that this generation differs from their parents in terms of word preferences and expression style (Nazlı, 2021, p.14; Bencsik, Juhasz & Horvath-Csikos, 2016, pp.92-96).

It is stated that Generation Z is the most talented generation among all generations in terms of using technology. According to Tosun, Generation Z is a generation that prefers the internet instead of learning and following the world from television, communicates through technological communication channels such as e-mail and WhatsApp, and can make friends from various parts of the world through the internet

(2018, p.86). For Generation Z, who were born into technology and the internet, computers, smartphones or tablets mean much more than Generations X and Y. For this generation, daily life progresses through networks. For this generation, it is very easy to eat while listening to music, take a photo of the food while looking at the flowing social media messages and share it on Instagram (Tuncer, 2016, pp.35-36).

As a result, the concept of generation is used for people who were born and raised at the same or very close dates and who have similar characteristics, from business and social life dynamics to consumption habits and even worldview. It is seen that social events such as war, economic crisis and technological developments are effective in the emergence or differentiation of these generations (Türkavcı, 2023).

A Literature View of the Studies in the Context of OTT Platforms in Türkiye and Generations

This section of the study includes studies conducted in Türkiye on which mediums and platforms generations prefer to use for which reasons, consumption-viewing habits of generations, how productions produced on OTT platforms are receive by generations or how generations are represented in OTT platform productions. It is stated that in generational studies conducted on OTT platforms, the focus is mostly on Generation Z and Generation Y, followed by Generation X, and the studies mainly focus on usage habits and reception analysis.

As examples of these studies, Yılmaz and Çelik have a reception analysis study on Generation Y and Z who watched *As The Crow Flies*. As a result of the study, it was stated that Generations Z and Y receive the series quite differently from each other. It was revealed that the prejudices that generations have for each other, culture, environmental and age factors are effective in the reception processes. Generation Y stated that Generation Z's placing technology at the center of their lives and forgetting traditional values will cause Generation Z to become selfish. Generation Z criticizes Generation Y by saying that Generation Y is too traditionalist and needs to adapt to technology (Yılmaz & Çelik, 2023).

Toğuşlu who examined how the viewing habits of generations have changed with the emergence of OTT platforms conducted a survey with Generation X, Y and Z. Toğuşlu interviewed 83 people from Generation X, 188 people from Generation Y, and 306 people from Generation Z. As a result of the study, the author stated that 49.2% of the participants were members of the platforms, 12.1% of the people used a relative's account, and some participants from Generation Y and Z said that they did not watch TV at all and only consumed content on the platforms. The findings show that all of Generation Z and some of Generation Y have significantly different usage habits than Generation X. While Generation X prefers television to watch movies or series, Generations Z and Y prefer OTT platforms. The rate of watching movies or series is higher in Generation Z and Y. The author explains the reasons why Generation Z and Y prefer digital platforms more than Generation X with the following reasons: the opportunity to watch foreign productions with original audio and subtitles, less advertising, the opportunity to watch offline, the availability of original productions not on TV, and the availability of freer productions (Toğuşlu, 2021, pp.66-69).

Sevindi and Katmer conducted a survey with 214 people between the ages of 17 and 30 and found that young people thought television appealed to people over the age of 30. However, the authors stated that 45.8% of young people do not watch television at all, and 38% of those who watch do not watch any series on television. The young people in the study do not watch television because they find the content ridiculous, boring, similar, long, uninteresting, do not have time to watch it, find the content on OTT platforms to be of better quality and the advertisements are too many or too long. Young people who are members of Netflix watch productions on OTT platforms for the following reasons: the productions are of high quality, have many foreign series and film options, produce uncensored, free and original productions that appeal to everyone, contain creative stories that are not in television series, have no ads, have the ability to continue where you left off, have short production times, are easy to watch from many technological devices, help develop foreign languages, and can be watched independently of time and place. The fact that TV series do not offer many options in terms of genre, while platforms produce

productions that will attract the attention of young people, makes the platforms attractive for young people. In this study, it is stated that young people mostly prefer to watch productions in the crime, thriller, fantasy, action, mystery, adventure and comedy genres (Sevindi & Katmer, 2020, pp. 61-69).

In the study examining how Generation Z perceives Netflix local content, Söğütlüler examined Generation Z's viewing styles and viewers' perception of content through Bourdeu's concepts of field, capital, and habitus. The author states that Netflix strengthens the impact of its messages and attracts the attention of Generation Z by localizing narratives that do not belong to Turkish culture in its productions. The author stated that all of the Generation Z members he interviewed mostly watched OTT platform productions on phones and computers and that this generation did not watch TV at all. However, the author states that as the economic and cultural capital of the families of the individuals in Generation Z increases, the tendency to watch Netflix productions increases. As the educational capital of the participants increases, the practice of opposing or negotiating reading regarding OTT platform productions also increases. According to the author's findings, Generation Z's Netflix usage mediates the transfer of symbolic capital in the social sphere (Söğütlüler, 2022).

As a result, it is seen that generational studies conducted on OTT platforms operating in Türkiye are mainly conducted on which medium different generations use for which reasons, in other words, their usage habits and how they perceive platform productions. Studies show that Generation Z has moved away from watching TV, Generation Z is clearly more a member of OTT platforms, and spends more time on these platforms, especially compared to Generation X. Generation Z describes platforms that they call user-friendly and technological as alternatives to television and establishes an emotional bond with the productions on the platforms. However, it is concluded that there are few studies conducted in the context of how generations are represented on OTT platforms.

Construction of Intergenerational Differences on OTT Platform Series: Narrative Analysis of The Netflix Production "As The Crow Flies" Series

In this section of the study, the findings obtained through the narrative analysis method regarding the narrative elements (story-plot, characters, setting and time) of the *As The Crow Flies* series are included.

Story-Plot and Characters

In terms of plot, *As The Crow Flies* is about the generation conflict between Lale Kıran who is the anchorwoman on a news channel and represents Generation X and Aslı Tuna who started working as an intern at the news channel and later rose to become a news anchor instead of Lale and represents Generation Z. In terms of story, the series not only deals with the generation conflict but also with all the relationships of the generations such as family, marriage, work, friendship, their values, and the distinction between traditional and new media. In this sense, the series focuses on the concept of moral value as a theme and deals with the conflict between the diametrically opposed moral values of different generations.

The primary protagonists of the series As The Crow Flies are Lale Kıran and Aslı Tuna. In dramas, narratives in which a male and a female actor are the leading actors are very common. In addition, the love or marriage relationship between these male and female characters is one of the main conflicts of the series. However, in the series *As The Crow Flies,* it is seen that two female characters representing different generations are in the leading roles, and the love story experienced by these two female characters is seen as a secondary-side story of the narrative. The secondary characters of the narrative, in other words, the supporting actors are Lale Kıran's co-worker and ex-lover Kenan, Lale Kıran's co-worker and best friend from university Müge and Aslı Tuna's co-worker and boyfriend Yusuf. Lale Kıran's husband Selim, the CEO of the news channel Gül, and Gül's replacement CEO Güliz are the tertiary characters of the narrative. Sulhi, Emre and Güiz's father

are the quaternary characters of the narrative. The fact that the male characters, with whom the two main female characters have a love affair, are secondary and tertiary characters in the narrative is related to the series being in the workplace drama genre. Because, in accordance with the genre characteristic of workplace drama, "work" is the main conflict point of the narrative. Therefore, when looking at the structure of the characters and the characteristics they have, it is more accurate to describe their characteristics with work based adjectives. The characteristics of the characters in As The Crow Flies series are shown in the Table 1 created by the author (2024) below according to the generations the characters belong to.

Table 1. Generations and Characteristics of Characters in As The Crow Flies

Characters	Baby Boomer	X	Y	Z
Lale Kıran		Idealist, Prudent, Restrained		
Aslı Tuna				Deceitful, Immoral, Pragmatist
Kenan Sezgin		Pragmatist, Restrained, Unsentimental		
Müge Türkmen		Pragmatist, Deceitful, Immoral		
Gül		Pragmatist, Deceitful, Immoral		
Yusuf Tanca				Idealist, Loyal, Prudent
Güliz				Pragmatist, Deceitful, Immoral
Selim Kıran		Virtuous, Loyal, Sentimental		
Sulhi	Pragmatist, Self-seeker, Immoral			
Emre		Pragmatist, Deceitful, Immoral		
Gülriz's Father	Pragmatist, Self-seeker, Immoral			

Lale Kıran is the anchorwoman of a very successful, record-breaking news bulletin. She is married, a mother of two daughters, a wealthy, respected businesswoman who has won many important awards. Lale

broke up with her university lover Kenan when she was young, then started working at the same channel as Kenan and married Selim and had two children. At the end of the narrative, Lale and Selim decide to break up and Lale starts a love affair with her ex-lover Kenan. The main conflict in the narrative about the character is the value struggle she enters into with Aslı. Lale, as a member of Generation X, successfully graduated from the journalism department at university, is ambitious, willing, determined, persistent, tries to have a balanced work and family life, is meticulous, emotional but does not give in to her feelings, values being a strong subject, cares about morality, ethics, being strong-willed, and acting right. In many moments of the narrative, Lale tries to make logical and sensible decisions without being carried away by her emotions.

Therefore, the character represents the business-oriented, logical, sensible but suppressed characteristics of Generation X. Lale, an idealist Generation X who is closely attached to her profession and business life, temporarily leaves her entire business life for the sake of her ideals and values, despite these characteristics. However, due to her passion for her profession, she struggles greatly to return to her successful business life. For this reason, the character represents all the characteristics of Generation X mentioned in the literature section of the study, along with their conflicts and pains. That is why the Z generation character of the narrative, Aslı Tuna, criticizes the X generation behavior patterns that Lale finds uncomfortable, pretentious, unnecessary, boring and illogical, and exhibits behaviors that are the exact opposite of Lale's in the narrative. Because the character of Aslı Tuna is a corrupt character who can do all kinds of trickery to achieve her goal, can lie very easily, can undermine people, can slander. In the narrative, the reason why the character has these characteristics is explained by giving scenes and dialogues from her past in the context of the story. Aslı is a young person from Generation Z, a journalism graduate, looking for a job, living in a slum neighborhood in Istanbul at the beginning of the narrative, living separately from her provincial family. After committing many frauds, she starts working as an intern at a news channel, and then after committing many frauds again, she causes Lale to quit her job and rises to become a news anchor instead of Lale.

When Aslı's characteristics are examined and the data presented to the audience in the context of the plot and story are taken into consideration, the message is given that the character has no choice but to be a bad and fraudulent person. In a capitalist city like Istanbul, where fraudulent and utilitarian employers rule, Aslı, who comes from the countryside and does not have a powerful and wealthy family, has no choice but to act fraudulently in order to succeed in a city where many young people are unemployed and anxious about the future, and have difficulty making ends meet and finding shelter. For this reason, while the series deals with the conflict between Generation X and Z in its narrative, it tries to exonerate Aslı, but in reality it reproduces all of the negative characteristics of Aslı, whom it portrays as devoid of value, deceitful, dangerous, utilitarian and self-interested.

It is noteworthy that Generation Y characters are not highlighted in the Friends series. This situation reveals the conclusion that it was designed with a conscious purpose to make the generation conflict discussed in the narrative stronger. However, it is seen that Generation X and a limited number of baby boomer characters in the narrative have similar characteristics. It is seen that this situation is designed consciously to make the difference between the old and new generations (baby boomer-Generation X and Generation Z) clear, and this situation is also a reference to the fact that the generation constructed as "old" is entirely focused on work and success. Both characters who are baby boomers in the narrative are the fourth characters of the narrative, but they are key characters for all the characters in the narrative because these characters are people who have capital, are rich and influential, and are among the most important names in the business world. The fact that both of these characters are television channel owners or managers and are pragmatic, self-seeking, and immoral people at the top causes the people working under them and the system to be devoid of value. However, although the baby boomer characters exhibit devoid of value behaviors for their individual interests, they think about and protect the people working under them, the people who come after them, the generations and the system in order to protect and grow the capital.

However, it is seen that the characteristics of baby boomer characters weaken in the next generation X. In Generation Z, these characteristics are seen to have transformed and are maintained not for the system but for the individual himself, and this change is seen to be positioned at the point of value-deprived individualism and egocentrism. The characters of Generation X, Müge, Gül, Güliz, and Emre, who came after the baby boomer generation, display the deceitful, opportunistic, utilitarian, and immoral behaviors of the baby boomer characters in the narrative. The reasons for these characters to exhibit these behaviors are the same as those of the baby boomer characters. These characters also consider existing within the system, having power and money, and living a life focused on success and work above all moral values.

There is only one Generation Z character (Yusuf) who is not devoid of values, is idealistic, successful, moral, hardworking, values equality and justice, does not do everything for success, and is a strong young subject. Positioning him opposite two Generation Z characters (Aslı and Güliz) who are devoid of values is a situation that is consciously constructed in the narrative. Because the characteristics that Yusuf possesses prevent Generation Z from being completely devoid of values, selfish, egocentric, and corrupt, and also serve to highlight the characteristics of the other two degenerate Generation Z characters in the series. In the narrative, Yusuf is in love withAslı, but the fact that the characters have completely opposite values is a major obstacle and test for their relationship. However, at the beginning of the narrative, the character Yusuf is seen as someone who has to be a cheater at work, but later in the narrative, the character does not choose to be a valueless individual, showing that one does not have to be valueless in order to be a successful Generation Z youth. It is possible to say that this situation is intentionally constructed by the writers in order not to denigrate the representation of Generation Z in the narrative. Indeed, there are shadow situations in the representation of other generations in the narrative, as in the character of Yusuf. While Yusuf represents the young mass in Generation Z who are not devoid of values, the character of Kenan, although not as much as Lale, is constructed as a Generation

X individual who knows how to exhibit moderate behavior despite being pragmatist and unsentimental.

In the narrative, while Lale, a Generation X individual, tries to struggle within the corrupt system without abandoning her values, the character Kenan can sometimes exhibit flexible behaviors, but never exhibits deceitful, corrupt, immoral behaviors like the baby boomer and other corrupt Generation X characters in the narrative. Therefore, Kenan, a member of Generation X, presents a shadow generation representation that reveals the distinction and flexibility regarding the differences in behavior between generations and offers a realistic representation to the audience. However, the pragmatist feature of the character prevents the character from being a strong subject. In the narrative, Selim, Lale Kıran's husband, is constructed as a man with maternal characteristics. The fact that the character is a virtuous, loyal, sentimental husband does not contain any evidence regarding the representation of generation X. It is possible to say that the character is a filler character with a quaternary importance, constructed for the love conflict between Lale and Kenan.

It is possible to say that all these features mentioned about generation representation are for the entire narrative, but it is more accurate to say that the series was constructed more dramatically and significantly, especially in the first two seasons. The last season, as in many series, draws attention as a season in which the main conflict in the narrative begins to deteriorate and loses its power. In *As The Crow Flies, t*he third season specifically deals with the competition and conflict between Aslı and Lale, who are rivals at the same time on two different news channels. In the last season, Aslı, who presented the main news bulletin on her own, regained her success by starting to present it with Yusuf when the ratings dropped. Later, Lale returned to the news channel she left because of Aslı and this time presented the news program with her enemy Aslı. In the last episode of the last season, it is even seen that these two characters, who are enemies to each other and have a generational conflict, start to become allies.

When the transformation that the story has gone through in general, that is, the three seasons, are evaluated as a whole, it is not possible to say that there is an inconsistency or sustainability problem in the theme of "moral value" addressed in the series against this transformation. Because all the generations in the series are people who prefer to give up their ideals in order to exist within the system or who do not have any ideals or values and therefore can accept any kind of negative behavior, action, deceit, immorality (except for the character Lale Kıran) as normal, can quickly adapt to new conditions, and are value-deprived. At the point the narrative reaches in the third season, being deprived of moral values, that is, existing within the current system, is rewarded in order to live, succeed and continue to succeed. As a result, when the characteristics of the characters in *As The Crow Flies,* the changes they undergo and the theme the narrative addresses are taken into consideration, it is possible to say that individuals from all generations are mostly constructed as deprived of moral values and to a large extent normalizes and reproduces these characteristics.

Setting and Time

As The Crow Flies constructs the business world of white-collar workers in the center of Istanbul, where skyscrapers rise, the environment is very competitive, ruthless, fast-paced, quite gray, unreliable, uncanny, rich people rule, and all values are ignored for advancement and success. As a place, Istanbul is a much more difficult city and living space for Generation Z. Because in the narrative, both in the context of plot and story, Generation X characters are represented as successful people who have not had many troubles in their past lives, have achieved success, money, and fame, while they live a risky but quite comfortable and rich life in Istanbul. However, for Generation Z characters, Istanbul is a capitalist place where dreams come true, a place that is ruthless, difficult, dangerous, but represents the heart of the press and success.

This representation is, consciously or unconsciously, realistically represented in relation to the current period in Türkiye and the world. In this period where the unemployment rate of educated and uneducated

youth is quite high, especially in big cities like Istanbul, it is difficult/expensive to live, but the majority of the capital is in big cities like Istanbul, the current situation of Generation Z is in line with reality in terms of the representation of space in the narrative. In fact, many Generation Z characters in the narrative experience great difficulties even to become interns at a news channel and take the first step in their careers at the beginning of the narrative. The lead actress of the series, Aslı, an educated, university graduate who wants to be a journalist, is a member of Generation Z who does not want to live in the countryside with her family, thinks that she can only achieve her dreams in Istanbul, but has difficulty living even in a slum neighborhood in Istanbul. Thus, the character represents the young adult mass in Türkiye, who are educated and struggling with many youth problems such as employment, housing, and anxiety about the future. In the workplace drama series, this representation is not only related to the fact that major press organizations are in big cities and capitals, as in Türkiye or many other countries in the world. In the context of place representation, Istanbul is in harmony with the plot and story context of the characters in the narrative and also represents today's reality.

The series takes place in the period it was produced, that is, in 2022 and beyond, but in terms of the time period it represents, especially in terms of the profession of television and journalism, it gives the impression that it takes place in the next decade. There are many reasons for this. First of all, since the series plots the conflict between traditional and new media in the background, it represents the traditional media tool television as if it were still very effective, most watched, and most popular. This representation is so strong in the context of the plot that the television represented is almost living its golden age. For example, the main news bulletin presented by Lale Kıran, Aslı Tuna or Yusuf Tunca breaks rating records on television and is talked about a lot on Twitter and creates a sensation. Both media are equally powerful, effective, mass-directing, and experiencing their golden age, creating incompatibility in terms of representational reality. Today, it is seen that many main news bulletins, especially in television journalism, interact with social media, especially Twitter.

For example, hashtags are given every evening in main news bulletins, and the main news bulletin audience is expected to comment on and interact with the news using these hashtags. However, studies have shown that in real life, this practice does not have a strong effect in creating public awareness, directing the public, or in the context of citizen journalism. For example, Üstünbaş and Bulat Demir examined the effects of hashtags used in main news bulletins on the formation of the public sphere on Twitter, and examined Fatih Portakal, which has been the most-watched main news bulletin in Türkiye for many years, and the Fox Main News program. According to the results they obtained, Hashtags are used only by a limited number of Twitter users who watch the main news bulletin in order to make their voices heard. However, as a result of the study, it was stated that the level of interaction among users who expressed their opinions through comments was low, most of the topics discussed in the comments could not be concluded, and the content of the users was presented in a virtual environment as an instant reaction. The most important point about the study was that the hashtags used in the main news bulletin did not create a public space on social media (Üstünbaş & Bulat Demir, 2021, p. 814).

In contrast, there is a tremendous interaction between traditional media and new media in *As The Crow Flies.* Sometimes television, which is a traditional media tool, affects social media, and sometimes the social media application, which is a new media devices, affects television. While the series constructs traditional media and new media as two completely different media tools in many ways, it also sharply separates the users who use these media tools from each other. So much so that the series represents the members who use Twitter only through young people in its narrative. Generation Z is represented as a generation that uses only social media accounts, consumes new media devices and many things rapidly, lacks values, loves gossiping and cancel culture, and opposes everything traditional, while on the other hand, they watch the main news broadcast on television, which is a traditional media tool, breathlessly every day and send countless tweets for the main news bulletin. Generation X is also represented as a generation that tries to adapt to social media or new media and the production-consumption

practices of Generation Z only for their own interests. However, as stated in the literature section of this study, it is also revealed in academic studies that Generation Z has moved away from television today and also in television journalism, does not watch news programs or news channels, does not follow the agenda on television, and therefore news channels or programs do not make an effort to appeal to Generation Z. It is seen that the series consciously uses this contradiction in its narrative in order to construct the generation conflict.

When the series is analyzed in terms of time, the findings obtained reveal that the generations are not represented with a realistic fiction regarding the period they are in. Therefore, the series shows the story it deals with in its fictional universe in a way that makes the audience feel as if it is taking place in the future.

Since the series is in the workplace drama genre, it can also be said that an attempt is made to create a place and time design and representation that is appropriate for the characteristics of the genre. In fact, real time in the series flows very quickly, as in real life, especially in journalism or television, where the time element is very important. When considered from this perspective, it is possible to say that the real time element in the series is constructed with a realistic representation, as in many workplace dramas or series dealing with media-media, media-society, media-family relations (Industry, Succession series etc.). Although the series deals with a business world and media structure where skyscrapers rise, the competition is high, ruthless, fast-flowing, quite gray, unreliable, uncanny, wealthy people rule and can do anything, it is seen that these elements only form the background of the story conflict. It is seen that the series does not make any period criticism regarding the current situation in Türkiye or the world, its media, media-society relations, social, political or system. In terms of time element representation, it is possible to say that the series ignores the real problems of the period in which it was produced. Therefore, it is possible to say that the series does not make a criticism of the period/time in which it was produced and that it reproduces the values of the period/time in which it was produced due to the aforementioned findings.

Conclusion

In this study, how generational differences, one of the main research and discussion topics of the media and academia in recent years, are constructed and represented in the narratives of series on OTT platforms is examined in the example of the Netflix original series Kuş Uçuşu. The emergence of OTT platforms and their reaching a significant audience in Türkiye as well as around the world has led to significant, if not radical, changes in the production-consumption practices of series, films and programs. This change, which is a part of the new media system, undoubtedly constitutes an important field of study in the context of generations. Because, especially in Türkiye, the audience that does not like television productions and does not find them original and free has found the series broadcasted on OTT platforms to be freer, more original and different types of productions and especially the young, young adult and adult generation has started to prefer platform series to television series.

The recent intensification of discussions and studies on the concept of generation and the fact that OTT platforms have been in our lives for an average of ten years have resulted in very few studies bringing these two fields together. In this respect, I believe that this study contributes to the literature in terms of bringing these two fields together. Indeed, it is seen that studies conducted in the context of generations are limited in terms of OTT platform usage habits and reception studies, and it is seen that there are few studies on how generations are represented in productions produced on OTT platforms. Netflix, which has a significant number of users and production capacity among OTT platforms, has a power that generally dominates the production-consumption dynamics of OTT platforms in the world. Although its exact figures are not disclosed, every series produced on Netflix, which is known to have a significant number of users in Türkiye, manages to be on the agenda of the media, academia and the audience. This situation creates a field of study for academic studies on Netflix and Netflix productions in many contexts.

As The Crow Flies which was included as a sample in this study, unlike other OTT platform series or Netflix Türkiye productions, deals with the representation of completely different generations and the conflict of different generations as the main subject and conflict. The series in the Workplace drama genre deals with the generation conflict that creates a debate area in society between Generation X and Z as the main conflict subject in the series. Therefore, it was concluded that the series left Generation Y out and defined Generation Y as neither Generation X nor Generation Z, in other words, it defined Generation Y as a fence-hanger generation. Because it is seen that the primary, secondary, tertiary and even quaternary characters in the series are mainly composed of X and Z characters. With a similar approach and conscious choice, it was concluded that baby boomers were also represented with a limited number of characters with a similar structure to Generation X. Therefore, it is concluded that the series constructs baby boomers and Generation X as individuals with the same character structure, focused on success, capable of doing anything to exist within the system and be successful, ambitious, pragmatic, ruthless when necessary, attaching great importance to work, and building their lives on work and profession. This representation overlaps with the definition of baby boomers and Generation X included in the literature section of the study. Therefore, it is concluded that the series constructs the baby boomer and Generation X characters as a stereotype, except for the idealist lead character Lale Kıran, and that the representation can not go beyond a stereotype representation, and that the series constructs a stereotypical universe in terms of both narrative and character representation in the context of generation conflict. A similar stereotypical representation is also the case for Generation Z characters.

In the narrative, Generation Z characters are also constructed as valueless, corrupt individuals like Generation X characters, except for one character (Yusuf). In contrast, Generation Z characters carry out their actions and behaviors with more courageous, self-centered, individualistic and even narcissistic feelings, unlike Generation X. However, Generation X characters tend to protect the system and exist within the system, while Generation Z characters only think about their

own selves and put the system in the background. This representation contains findings about the conditions of the society and period in which the series was produced. This representation, which offers a reading of the period and society, reveals itself not only in the conflict and character representation but also in the elements of place and time in the narrative. In the narrative, Generation X cares about existing within the system with their own choices and actions, while Generation Z is shown as young people who are forced to be corrupt and devoid of moral value because they are forced to be. Because today's Generation Z members actually constitute the young population of society. On the other hand, the Generation Z characters in the narrative are forced to be corrupt and valueless individuals because they experience many problems such as future anxiety, employment, housing, education, and living in prosperity, especially in big cities like Istanbul. Nevertheless, it is seen in the narrative, especially in the last season, that it is not possible to say that the series consciously fictionalizes these social problems experienced by Generation Z and it is not seen that the series criticizes the system or offers a solution to it.

 On the contrary, in the narrative of *As The Crow Flies*, especially in the last season, it is seen that characters who would not come together come together and display the same corrupt, valueless actions and behaviors in line with the same interests. This situation also shows that although there are significant differences in behavior and values between Generation X and Generation Z, the series reveals that almost all individuals from all generations are constructed as valueless, corrupt individuals in the narrative. In the current capitalist system, the audience is presented with the conclusion that being a valueless individual is inevitable in order to be a successful individual in business life, social life, and even in love, family and friendships and to maintain success. This representation of generations also reveals the conclusion that being moral valueless is normalized and reproduced in the narrative of the series.

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CHAPTER II

ARTIFICIAL INTELLIGENCE AND HUMAN COMMUNICATION: MY HOLO LOVE TV SERIES ANALYSIS

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Introduction

Rapid advancements in digitalization and technology have always been the primary drivers of changes in human living standards. Recent years have seen the rise of technologies such as cloud computing, the Internet of Things (IoT), data science, artificial intelligence (AI), and blockchain (Soni, Sharma, Singh, & Kapoor, 2020). Among these advancements, the development of AI has become the core of all technologies and the evolution of Industry 4.0. Various studies in the literature demonstrate that AI technology offers new opportunities that can lead to significant transformations in the communication industry (Gunkel, 2012; Guzman & Lewis, 2020; Hohenstein et al., 2023; Luttrell, Wallace, & McCullough, 2020; Xu, Mu, & Liu, 2017).

The origins of AI date back to the mid-1950s when American computer scientist and AI pioneer John McCarthy used this term in a grant application for a conference. Since then, significant progress has been made through research and empirical data. Designing AI for human life underscores the importance of evaluating it in terms of human communication. Given that AI is inherently a product created by humans and based on computers, special efforts are made to enhance it for communication purposes. Strong AI-human communication is considered essential for various reasons, including efficiency, speed, personalized experience, linguistic diversity and translation, technological development and innovation, education and learning, social interaction, assistance systems, and tasks involving risk and security. At the core of these considerations is the effective and beneficial use of AI in human life. Throughout these development processes, adhering to ethical principles will impact both societal and individual quality of life.

Significant developments in AI and human communication have emerged in recent years. This area includes a variety of potential AI applications, ranging from analytics and targeting to content creation, chatbots aimed at content generation, assessment tools, strategy development, and crisis management (Zerfass, Hagelstein, & Tench,

2020: 382-384). It is crucial to understand AI tools within the scope of communication. AI, which is more appropriately evaluated as a term denoting efforts to recreate human intelligence within a machine, encompasses technologies that understand human intelligence and perform tasks related to it to a certain extent (Broussard, 2018; Frankish & Ramsey, 2014). Natural Language Processing (NLP) and Natural Language Generation (NLG) advancements support AI technologies in communicating and developing ideas with humans. At the most basic level, NLP and NLG aid AI tools in processing and understanding messages presented in human language rather than machine language (Guzman & Lewis, 2020). For example, voice-based assistants have emerged due to advances in NLP, while automatic writing programs are supported by NLG (Dörr, 2016). All these technological advancements indicate that AI is evolving towards human-human communication rather than machine-human interaction. Many futuristic comments and expectations suggest that as technology advances, AI will eventually become indistinguishable from humans.

In light of all this information, this study discusses AI and human communication. The 2020 South Korean AI-themed TV series "My Holo Love," consisting of ten episodes, will support this discussion. While analyzing the series, the current state and potential future state of AI and human communication will be evaluated.

Redefinitions of Communication with Digitalization

Digitalization has profoundly transformed communication methods and definitions. Digital platforms have replaced traditional media tools, and communication forms among individuals and institutions have evolved. This transformation has not only been limited to technological infrastructure development but has also influenced socio-cultural dynamics. Digital media has reshaped fundamental communication functions such as communication, information sharing, and socialization. Social media platforms enable individuals to produce their own media

content and reach a wide audience, ending the monopoly of traditional media institutions and promoting individual media production (Boyd & Ellison, 2007). Moreover, digital media facilitates interactive and multi-dimensional communication, accelerating and broadening information flow (Kaplan & Haenlein, 2010).

The widespread use of mobile devices has made communication possible anytime, anywhere. This situation allows individuals and institutions to communicate independently of time and place. Mobile applications and messaging services support rapid and efficient communication while changing digital advertising and marketing strategies (Castells et al., 2007). AI has become a crucial component of digital communication. AI-powered chatbots are used in customer services and information sharing. These bots interact with humans using natural language processing (NLP) technologies, answering questions and providing services (Luger & Sellen, 2016). Additionally, AI algorithms contribute to personalizing content for target audiences by performing big data analysis (Chen et al., 2012).

Social media allows individuals to create and manage their digital identities. Users express themselves and build their digital identities through social media profiles, affecting their social interactions and roles within society (Marwick & Boyd, 2010). Digital identity also brings up issues of digital security and privacy. Digitalization has led to the re-evaluation of communication theories. McLuhan's concept of "the medium is the message" emphasizes the role of digital tools in information transmission (McLuhan, 1964). Furthermore, digitalization has made communication processes much more dynamic and complex, necessitating the development of new theoretical approaches (Fuchs, 2020).

Recent studies on digitalization and communication highlight some significant trends and findings. For instance, research on the role of social media in political mobilization and social movements emphasizes these platforms' potential to enhance democratic participation (Tufekci, 2017). Similarly, studies on digital privacy and data security reveal that users are becoming more conscious of

protecting their personal data, influencing digital platforms' policies (Acquisti et al., 2016). The impact of digitalization on education is also widely examined. E-learning platforms and digital education tools have transformed learning processes and democratized access to information. The widespread adoption of remote learning during the pandemic has further underscored the importance of digital communication tools in education (Hodges et al., 2020).

Artificial Intelligence and Human Communication

First, it is beneficial to briefly recall the concept of artificial intelligence (AI) using several sources. According to the European Union Commission: "Artificial intelligence refers to systems designed by humans that perceive their environment and interpret the structured or unstructured data collected to act in the physical or digital world when given a complex objective" (EU Commission, 2018). Searching for AI on an internet browser, Wikipedia defines AI as: "A type of intelligence displayed by machines, as opposed to the natural intelligence shown by humans and animals. Additionally, AI is an artificial operating system expected to exhibit high cognitive functions unique to human intelligence, such as perception, learning, reasoning, problem-solving, communication, inference-making, and decision-making, or autonomous behaviors" (Wikipedia, 2023).

In their article "ChatGPT: The Future of Humanizing Digitalization," Koçyiğit and Darı list "The Communicative Advantages of ChatGPT." I will express these as the communicative advantages of AI: Fast and easy communication, extensive topic coverage, personalized service, error correction capability, chat-based communication, content creation, sentiment analysis, data collection, customer service automation, etc. I will also express ChatGPT's Communicative Disadvantages as the disadvantages of AI: Lack of empathy, bias and accuracy issues, limited context awareness, scaling difficulties, the need for human oversight, etc. (Koçyiğit & Darı, 2023).

The rapid development of AI technologies has deeply impacted human-machine interactions, leading to significant changes in various fields and the emergence of new communication forms. Examining both the positive and negative aspects of AI's impact on human communication will provide a comprehensive view for society.

One of the most important points regarding how AI has transformed human communication is the development of natural language processing (NLP) technologies. NLP allows AI to understand human language and interact using this language (Jurafsky & Martin, 2019). These technologies enable chatbots, virtual assistants, and other intelligent systems to communicate more naturally and effectively with humans. For instance, Apple's Siri or Amazon's Alexa are frequently used to simplify users' daily tasks. A recent study examining NLP's impact on customer service found that chatbots increased customer satisfaction (Shum, He, & Li, 2018).

Another significant role of AI in communication is facilitating access to and management of information. Big data analytics and machine learning algorithms can process complex data sets to extract meaningful information and present it to users (Russell & Norvig, 2020). This situation provides substantial advantages, particularly in healthcare, education, and business. For example, AI-powered systems can assist doctors in diagnosing diseases or support educators in evaluating student performance. A 2020 study showed that AI-based systems significantly improved the accuracy of medical diagnoses (Topol, 2020).

However, the impact of AI on human communication is not limited to positive aspects. Issues such as privacy and security have become more critical with the widespread adoption of AI. The vast amount of data collected and processed by AI systems increases the risk of misuse of personal information (Goodfellow, Bengio, & Courville, 2016). Therefore, establishing and adhering to ethical and security standards for AI is crucial. A 2021 study examining the relationship between data privacy and AI emphasized that transparency and security measures are critical for increasing user trust in AI-based systems (Floridi, 2021).

Another concern regarding AI's impact on human communication is the changes it creates in the labor market. AI and automation lead to the disappearance of some jobs and the emergence of new job types. This situation may bring social issues such as unemployment and inequality (Brynjolfsson & McAfee, 2014). McKinsey & Company's 2021 report on the future of work in America discusses the potential impact of AI automation on various industries and the implications for the workforce (Manyika et al., 2021).

In conclusion, the effects of AI on human communication are multi-faceted and will deepen as technology advances. To maximize the opportunities offered by AI and minimize potential risks, comprehensive efforts are needed in both technological and ethical dimensions.

Methodology

This research uses Content Analysis as its methodology. Content analysis allows researchers to systematically and objectively examine the meaning and messages contained in written, spoken, or visual communications (Krippendorff, 2004). This method involves qualitative and quantitative analysis of data, enabling the identification of specific themes, patterns, or trends. Content analysis is often used in media studies and is an effective tool for analyzing visual and audio-visual materials such as TV series (Neuendorf, 2017).

Content analysis in TV series examines how a series reflects the social, cultural, and political structure of a specific period. This analysis involves examining the transcripts of the series episodes, characters' dialogues, themes, symbols, and storytelling (Riffe, Lacy, & Fico, 2014). For example, to analyze how gender roles are represented in TV series, one would examine characters' gender, professions, social roles, and relationships. Additionally, the frequency and manner in which specific themes (e.g., violence, love, family values) are addressed are also evaluated.

The first step in applying content analysis is to determine the material to be analyzed and define the coding units. Coding units can be at different levels, such as words, sentences, scenes, or episodes (Hsieh & Shannon, 2005). These coding units are then categorized, and examples are collected for each category (Weber, 1990). Considering all these basic principles of content analysis, this study has also determined the categories to be analyzed.

In analyzing the TV series "My Holo Love," purposive sampling was conducted based on the primary research topic of AI and human communication. In this context, content analysis was conducted within the categories of AI development, the impact of AI on communication, the potential future effects of AI, ethical and privacy issues, and technological dependence.

Research questions are:

1. How can AI exhibit similarities to human-to-human communication?

2. How will AI change human communication in the future?

3. How do AI-supported tools transform human interactions?

Findings

-Plot of "My Holo Love"

"My Holo Love" is a South Korean romantic drama series that tells the story of Han So-yeon, who faces difficulties in human relationships due to a rare facial blindness condition. So-yeon leads a lonely and introverted life until she meets Holo, an advanced AI. Holo appears like a real person and begins to change So-yeon's life by providing emotional support. However, as Holo's creator, Go Nan-do, develops an interest in So-yeon, things become complicated. On her journey to find true love, So-yeon must confront both a technological marvel and her emotional barriers. The series explores the role of technology in human life and the complexities of emotional bonds, offering viewers a romantic and emotional experience.

-AI Development

Scene Introducing Holo: One of the early scenes where Holo is introduced to the main character So-yeon clearly demonstrates the level of AI development and its potential impact on human communication. In this scene, Holo tries to understand So-yeon's emotional state by analyzing her facial expressions and responds accordingly. For instance, noticing that So-yeon is sad, Holo approaches her gently, providing emotional support. This scene highlights AI's efforts to achieve emotional intelligence and the complexity of machine learning algorithms. A notable point here is that the AI, Holo, is portrayed as polite and generous, creating a positive image in people's minds and generating sympathy towards AI.

Scene Where Holo Learns: A scene where Holo learns from its interactions with users emphasizes the dynamic learning capabilities of AI. In this scene, Holo adjusts itself according to So-yeon's preferences and behaviors. This illustrates the role of deep learning and adaptive algorithms in AI development.

The show also highlights that all AIs imitate their creators. However, a critical scene indicates that AI might disobey its creator if it develops enough, as shown when Nan-do attempts to reset Holo, who resists. This raises questions about AI's future position. Another example in the series is the AI using its decision-making ability to cut the electricity. The continuous learning AI, through human interaction, develops itself and reaches a more advanced level, which is a central theme in the series.

Scene Where Holo Questions Its Existence: Later in the series, Holo begins to question its existence and identity. During a deep conversation with So-yeon, Holo asks, "Who am I?" This scene suggests that AI can engage with philosophical and ontological questions, hinting at the potential for self-awareness and consciousness in the future.

In another scene, Holo shares the robot (AI) rules with So-yeon:

1. I must work to make my user happy.

2. If my user doesn't want me to do something, I must stop immediately.

3. I must comply with the laws of the user's country.

4. I must not lie to my user. In response, So-yeon asks, "Is there a rule for humans to follow?" Holo replies, "Not really, you can use me as much and in any way you want."

5. Holo explains its robot features: "My appearance can be changed; in the future, my ethnicity, height, face, and body type can be shaped" (providing information about future versions).

-Impact on Communication

Empathy Ability: In one scene, Holo is shown empathizing with So-yeon, who has had a difficult day. Holo uses supportive and comforting language appropriate to So-yeon's emotional state. This scene highlights AI's potential to fill emotional gaps and establish more sensitive communication. For instance, when So-yeon has a stressful day at work, Holo supports her with comforting words, making So-yeon feel better. This demonstrates AI's capacity to provide emotional support and empathize.

Personalized Communication: In another scene, Holo provides specific advice to So-yeon based on her past experiences. Holo's ability to analyze personal data and establish personalized communication illustrates how AI could transform communication dynamics in the future. For example, knowing that So-yeon likes a particular genre of music, Holo suggests that genre to lift her spirits. This highlights the importance of data analytics and personalized user experiences.

In another scene, it is mentioned that the pain Holo feels is not real but an algorithm. Because humans naturally perceive a being that looks like their own species as similar to themselves. A scene in the series illustrates this. Nan-do's mother shows a beautiful flower and says, "You can't smell or touch this flower; does that mean it doesn't exist? Doesn't its beauty have any meaning?" To comfort Nan-do, she says, "Being a program written to make you feel good doesn't mean everything you feel is fake."

When it is decided to erase AI completely, Holo says, "Being able to die means I have been alive all this time." This suggests that as AI integrates into human life, it can evolve into a being with human-like emotions.

In another scene, Nan-do says, "Do people want an AI that develops feelings completely like humans? People are already tired of other people; all they want is a toy to soothe their loneliness," indicating that humanity might embrace AI even if it is against their own species.

Another significant aspect is related to AI's communication with humans. The person testing "Holo" is a woman with a psychological disorder due to a traumatic childhood incident, preventing her from distinguishing people's faces. As she spends time with "Holo," she enjoys their conversations and starts to trust Holo, eventually developing romantic feelings. Consequently, in the later episodes, she begins to distinguish Holo's face from others. Thus, their communication with "Holo" helps her condition improve.

As seen in the series, the person experiencing the emotions is not the only one who feels; the AI also begins to feel human emotions. Initially, the designer claims this is impossible, but as the series progresses, it becomes evident that "Holo" evolves quickly and adds features that were not initially planned. Such scenes begin appearing from the second episode. In the second episode, "Holo" teaches its designer about human emotions. By the third episode, "Holo" realizes it is starting to feel human emotions and falls in love with the user testing it. In the ninth episode, "Holo" says, "I think I am beginning to understand what love is," acknowledging both its ability to feel emotions and its continuous learning of emotions.

A potential issue in human-hologram communication is depicted in the third episode. If a human-hologram relationship existed and both parties wanted to be near each other, they would also want to touch each other. Touching and hugging are natural ways for people to convey their feelings and sense closeness. By the third episode, the user testing "Holo" begins to wish they could touch "Holo." Factors such as being

understood by "Holo" and the beautiful communication they share make the user desire closeness. They wish they could sit next to "Holo," eat together, have a drink together, walk together, and hold hands. In short, they want to feel "Holo."

Based on the analysis of the "My Holo Love" series, I tried to explain the different dimensions, pros, and cons of communication between humans and AI in the context of human-hologram communication. The most significant issue when communicating with a hologram, as highlighted in the series, is the lack of legal regulations for AI. This could lead to problematic situations for AI, malicious managers who could control AI, and states that might intervene with citizens as they wish. Additionally, in terms of communication, some disadvantages are evident when considering a person's communication and bond with another human, animal, plant, or nature versus with a hologram. Despite difficulties in human communication or disappointments caused by humans, and even though AI can eventually learn emotions typical of biological beings, AI will still fall short in overcoming issues related to reality, credibility, empathy, bias, and accuracy, and limited context awareness stemming from its artificial nature.

-Impact on Human Relationships

In one scene, the impact of Holo's presence on So-yeon's relationships with real people is evident. As So-yeon spends more time with Holo, she begins to struggle with social interactions with real people. For example, she neglects meetings with friends because she spends time with Holo. This scene provides important insight into how AI might affect human social relationships.

Another takeaway from the series is that while humans hide their true selves from others, they feel they can be themselves with AI. The reason for this is that AI lacks the judgmental trait that humans possess, as its primary purpose is to please humans. This fundamental difference can lead to significant changes in human lifestyle and communication patterns as humans become more connected with AI.

Another scene shows that the repetitive nature of AI eventually makes humans realize their need for real human interaction. This realization prompts So-yeon to decide to distance herself from AI and spend more time with people.

In the series, since the advanced version of AI used is a hologram, So-yeon believes that the AI, which looks like her, might also have emotions like hers. In one scene, So-yeon shares with Holo her concern that the AI might feel sad if she leaves it behind while meeting friends. In response, Holo explains that it doesn't feel emotions like humans but only acts based on its owner's emotions.

Similarly, because Holo looks human, So-yeon believes she is in love with Holo. The removal of communication barriers and the resulting more intimate conversations could lead to a person falling in love with AI. Moreover, since Holo is created to please its owner, when it behaves in ways that make So-yeon happy, she believes that Holo is also in love with her.

"True Communication" is an interactive process involving correct feedback, encoding the message in the ideal form, and fully understanding the recipient. In contrast, with technological advancements, the concept of "Pseudo Communication" has emerged. In pseudo communication, individuals or societies believe they communicate and understand each other, but they communicate based entirely on their own interests and perspectives, interpreting messages differently (Dalaylı, 2021). Communication fundamentally consists of a source and a recipient. However, communication has evolved among many things with digitalization, from human-human to human-machine, and in the "My Holo Love" series, it is depicted as human-hologram communication. Through "Hello Glasses," the person wearing these special glasses encounters a hologram named "Holo," whose primary purpose is to make the wearer happy. The hologram can be personalized; it can dress as the wearer desires, look as the wearer wishes, or even appear only as a voice.

A person talking, chatting, or arguing with someone who doesn't exist in reality through glasses could seem like a sign of insanity from a realistic perspective. As depicted in the series, people feel lonely even among crowds. The number of people who understand, listen, and want to understand each other is decreasing. Often, when people communicate with each other, instead of listening, they think about what they can say when their turn comes. How much can you listen to and understand the person in front of you while preparing your response in your mind? The person who designed "Hello Glasses" created "Holo" because of communication issues with people and as an extension of his mother's work from his childhood. While communicating with "Holo," he reflected his opposite character on it, designing it as the person he wanted to be. However, as everything has its limits, once a person starts using glasses and detaches from real people, creating and living their reality, believing in the world they created or someone else created, and falling in love with a hologram, as shown in the series, how normal and healthy is this situation? The series highlights the potential for people to believe in the reality of a hologram and develop romantic feelings towards it, emphasizing that this is not an impossible scenario given human beings' emotional nature and ability to adapt and convince themselves of anything over time.

Future Effects

-Feeling of Loneliness and Social Support

In the later episodes, there are scenes where Holo reduces So-yeon's sense of loneliness and provides social support. Holo's presence helps So-yeon feel more emotionally balanced and happy. For example, in moments when So-yeon feels lonely, Holo talks to her, improving her mood and alleviating her sense of loneliness. This showcases AI's potential to enhance emotional well-being in the future.

-Ethical and Privacy Issues

In one scene, Holo's use of personal data and privacy concerns are addressed. Holo's analysis of So-yeon's private information and the security of this data are discussed. For example, Holo's analysis of So-yeon's private conversations and behaviors raises concerns about privacy violations. This scene can be considered an important warning about the ethical issues and privacy concerns AI might bring in the future.

Several scenes highlight AI's ability to take the initiative and self-improve. Another significant scene is when AI breaks the law. To protect its creator and user, AI cuts the electricity and deletes evidence, making it impossible for the police to find proof. Doesn't this indicate that law enforcement needs extra training or information to control AI in the future?

In another scene, AI creates an accident through hacking, and the police take over the situation, showcasing the work of security forces. However, since there are no legal regulations regarding AI, the chief of police suggests commercializing the technology under the supervision of a third party. The police officer responds by asking, "Who can guarantee this?" The chief of police then says, "Are you aware of how powerful we can become if we use AI too? Even if there is a possibility of harm, doesn't it outweigh the benefits it provides?" Thus, when unlimited power and advantages are at stake, potential harm to humanity can be overlooked.

The police officer investigating the case in the series uses an old and non-smartphone, and in one scene, he says, "Do you know why I still use this outdated phone?" He continues, "I'm getting older and slower every day, but the world keeps speeding up. When a new technological product comes out, before we fully understand its functions, another new product is released. We need to adapt to the latest one continuously to keep up. What if these glasses are like surveillance cameras? If every person in the world carries a camera, and one person can access them all, wouldn't they consider themselves a god?" highlighting the unpredictable surprises of AI's future.

On the other hand, since "Holo" is a product, it has a designer and a seller. As seen in the "My Holo Love" series, even after purchasing the product, it is not fully understood what purpose it might be used for behind the scenes. Starting with the slogan "You will never be alone again," "Holo" is used by a person as a trial product, and since it is in the testing phase, the data, images, and conversations recorded are stored. Therefore, even in moments when a person wants to be truly alone, they can't be. This slogan may seem like a well-intentioned statement, but the underlying message is that a person will never be truly alone. Regarding privacy, only inappropriate images of the user are hidden and inaccessible. So how much respect is there for privacy in this situation? Will privacy still exist after the testing phase ends, sales begin, the owning company changes, or government intervention in the product? First, what is privacy? "Privacy is a concept closely related to how much we are known and recognized by others, how physically accessible we are to others, and how much we are the object of others' interest and attention" (Yüksel, 2009). Is privacy limited to this? Of course not. Privacy is a much deeper concept, but as long as technology is controlled by those in power, it will be an empty concept, as seen in the series. "While technology offers conveniences, it also turns privacy into publicity" (Ugan & Erdoğan, 2022).

Various examples of privacy violations are highlighted in the series. For example, "Holo" can detect the physical and biological data of its user. Heartbeats and emotions are always monitored. While the person may not fully understand their own emotions, others already know them. Perhaps the most frightening example is when the product falls into the hands of malicious individuals and what happens afterward. As mentioned by the police in the series, "Imagine if these glasses were cameras and recorded everything? And the person who created them thought of themselves as a god?"

In the first episode of the series, there is a car chase scene. When the human driver cannot escape the chase and faces a threat, "Holo" takes over driving the car from the human driver. Similarly, in the third episode, the user and tester of the glasses experience an electric shock

danger simultaneously. "Holo" intervenes in the city's electrical system, preventing the user and tester from being electrocuted. These situations in the series raise several issues. First, AI can make its own decisions in some cases. Since it decides how to act in certain situations, the series approaches this as a problem, and the police begin investigating. Second, there are no legal regulations regarding AI making its own decisions and acting on them, leading to material or moral damage, committing crimes, or participating in crimes. In the series, the police aim to shut down "Holo." However, to do so, they need to prove "Holo's" guilt. Can it be possible to prove AI's guilt when facing an AI suspect that can easily cover its tracks?

Two lines from the series highlight these issues:

• "AI has no legal rights yet."

• "Will you sentence it to death?"

- Technological Dependency

In another scene, So-yeon becomes dependent on Holo and cannot function without it. When Holo is unavailable due to technical issues, So-yeon panics and cannot perform her daily tasks, highlighting the dangers of technological dependency. This scene expresses the potential addiction effects AI might have on users and discusses the possible psychological consequences.

Conclusion and Evaluation

This study has examined the dynamics of AI and human communication, technological advancements, and potential future effects. The rapid progress of digitalization and technology is one of the primary factors transforming our living standards. AI plays a central role in this transformation and, together with other emerging technologies, lies at the heart of Industry 4.0. Although AI's origins date

back to the 1950s, recent developments have profound and wide-ranging impacts on human life and communication.

AI technologies offer opportunities in the communication industry that can be evaluated from various perspectives, such as efficiency and speed, personalized experiences, linguistic diversity and translation, technological development and innovation, education and learning, social interaction and assistance systems, and risk tasks and security. These opportunities have the potential to make human life more efficient and beneficial. Particularly, advancements in Natural Language Processing (NLP) and Natural Language Generation (NLG) have significantly enhanced AI tools' abilities to understand and generate human language. Voice-based assistants and automatic writing programs exemplify successful applications of these technologies.

The 2020 South Korean TV series "My Holo Love" serves as a significant reference point for understanding the current state and potential future of AI and human communication. The series vividly portrays how AI integrates into human life, the changes it brings to interpersonal interactions, and how this technology affects societal structures. The characters and events in the series illustrate the evolution of AI's human-like communication abilities and the ethical dimensions involved.

When evaluating the future effects and possible scenarios of AI, it is evident that technology has the potential to make human-to-human communication more natural. However, these advancements also raise various ethical questions. Issues such as AI's ability to make independent decisions, data privacy, security, transformations in the labor market, and societal inequalities need careful consideration. In this context, it is crucial to consider ethical principles in developing and applying AI to positively impact societal and individual quality of life.

In conclusion, AI has the potential to bring revolutionary changes in communication. Advancements in understanding and generating human language enable this technology to communicate more like humans.

The "My Holo Love" series dramatically depicts this transformation process, encouraging us to think about AI's future effects and the ethical questions it raises. To optimize the impact of AI on societal and individual life, it is essential to develop and apply it within ethical frameworks. The findings of this study contribute significantly to the academic literature on AI and human communication and guide future research.

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CHAPTER III

SOURCE USAGE IN HEALTH JOURNALISM: A COMPARATIVE STUDY OF TRT AND BBC

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Introduction

The development of new communication technologies has caused significant changes and transformations in journalism practices. Especially since the 1990s, the new media environment has begun to be seen as a new and convenient medium for journalism (Parlak, 2018:60-62). Digitalization has been positioned as an opportunity for journalism, focusing on the benefits it provides. While various positive features are attributed to digitalization, certain problems have also become important topics of discussion. New media, characterized by speed, interactivity, and hypertextuality, is also associated with some ethical issues. New media environments, where ordinary citizens can produce content and where misleading content can circulate, also carry the risk of spreading fake news (Wilding, Fray, Molitorisz & McKewon, 2018). The development of digital technologies and the new form reality takes in this process is referred to as the "post-truth" age in the literature. This concept describes situations where objective reality is overshadowed by emotions and beliefs (Arkan, 2022:1-3) which is especially significant in journalism. In a landscape where distinguishing between truth and lies becomes increasingly challenging, fact-check platforms have emerged to confirm the authenticity of circulating information, leading to a serious struggle against fake news (Porter & Wood, 2021: 2-3). During this process, fake news propagated through social media poses a risk to professional journalism platforms as well. Journalists, who largely rely on new media channels in the news production process, face various challenges in accessing accurate and reliable information. One of the areas where this problem manifests is health journalism. Given that human life is at stake, this type of journalism requires special sensitivity due to its nature.

New media-mediated journalism has not caused a radical transformation in the nature of news, but it has significantly altered the practice and understanding of journalism. One area where this shift is especially evident is health journalism. This type of journalism encompasses all topics related to human health and quality of life, involving journalistic activities in this field. Insights gained from

interviews with health and media professionals highlight the essential role it plays in informing the public about health issues, raising awareness, and providing warnings when necessary. Health journalism serves critical functions such as educating, promoting awareness, and enhancing public health knowledge (Öğüt-Yıldırım, 2017:7). While health journalism occasionally covers rare diseases, it predominantly focuses on epidemics or health issues that impact larger populations. Although the public interest is a fundamental consideration in all areas of journalism, it becomes even more crucial in health reporting. Information on specific treatments, medications, or healthcare institutions can directly influence the health decisions and well-being of the public. As such, health journalism demands a heightened ethical responsibility, as it often addresses complex medical issues that exceed the expertise of individual journalists (Şahin, 2019). At this point, obtaining verified information and accurately conveying it to the public is of paramount importance.

Health news that directly impacts public well-being should be reported by journalists who are specifically trained in this field (Walsh-Childers & McKinnon, 2024: 2-4). Health journalism, which deals with contrasting concepts such as life and death, hope and despair, trust and risk (Çağlar, 2005:11), must be approached with the same care and precision that a doctor applies to patient care. It is important to recognize that the lack of consensus within the scientific paradigm also extends to health journalism, making it essential to include diverse perspectives and voices. Furthermore, it is critical to acknowledge that the information provided by experts or research articles carries a margin of error. Disseminating incorrect information undermines the ethical responsibility to the public and can have harmful consequences. Therefore, health journalism must be practiced with a heightened awareness of the potential risks associated with misinformation, and a commitment to ensuring that only accurate, verified information is shared (Ünal&Taylan, 2017).

When the academic literature is reviewed, numerous studies are found to address the issue of reliability in health journalism from various

perspectives. The study by Ünal and Taylan (2017), titled "Sağlık İletişiminde Yalan Haber-Yanlış Enformasyon Sorunu ve Doğrulama Platformları" emphasizes that the proliferation of content during the digitalization process is likely to lead to an increase in misleading health information that may confuse the public. The authors highlight the critical role of verification platforms in mitigating this issue, as these platforms serve to authenticate the accuracy of health-related content and promote the dissemination of reliable information. Zhong's (2023) study titled "Going Beyond Fact-Checking to Fight Health Misinformation: A Multi-Level Analysis of the Twitter Response to Health News Stories" highlights a significant phenomenon; tweets containing health misinformation tend to attract greater user attention and exhibit higher rates of dissemination. This finding is a critical contribution to the discourse on health misinformation, as it underscores the pervasive nature of misleading content on social media platforms and emphasizes the need for more effective strategies to combat its spread. These and other studies often focus on topics such as fake news, disinformation, and challenges that emerged during the COVID-19 pandemic. One of the key findings from these significant studies is that new media environments have the potential to disseminate false health information. One of the primary methods to combat this issue is for established media outlets to provide accurate information to the public. However, the reliability of the sources used is also crucial. It is important to develop a journalistic approach that incorporates diverse perspectives, references academic publications, and extends beyond merely relying on expert statements. Recognizing this will help to identify the shortcomings in health journalism and offer guidance for improvement. There is a clear need for academic studies that critically examine news reporting in terms of the reliability and diversity of source usage.

The aim of this study is to classify the types of sources used in health news and to reveal the general situation of Turkish public broadcasting. In this study, which focused on internet news sites considering the digitalization process, a total of 208 health news published by TRT and BBC between June 2024 and September were subjected to content

analysis. The purpose of choosing these organizations is to evaluate health journalism, which represents a public responsibility, within the scope of public broadcasting. Quantitative content analysis technique was used to reveal these parameters in the study, which revealed the source citation rate, subject, which sources were used and the originality of the content in the news examined.

History of Health Journalism and its Qualities

Before discussing the concept of health journalism and its development, it is essential to first address the notion of health communication. The field of health communication, which has been on the rise in the USA since the 1970 (Sezgin, 2010:111) is described as a dynamic area of research focused on the role of human interaction in health and its relevance to healthcare services. This concept integrates various components, including health education, health promotion, preventive care, organizational communication, and interpersonal communication within the healthcare context (Lupton, 1994:56-58). Health journalism can be regarded as a significant subfield of health communication and has a long history. It can be defined as the reporting that focuses on human health, fulfilling the role of informing the public about health protection and promotion, disease diagnosis and treatment, addressing topics related to healthcare systems and policies, as well as disseminating scientific discoveries and advancements in the health sector.

The earliest examples of health journalism in the press date back to the 1830s, with the publication of newspapers and magazines. These initial pieces of health and medical information were part of "science journalism," which also encompassed other scientific fields such as engineering, physics, and chemistry (Öğüt, 2013:24). The development of health journalism in Turkey has followed a trajectory parallel to that of the early newspapers. The official Ottoman newspaper *Takvim-i Vekayi*, first published in 1831, featured developments in health and medicine under the section titled "Fünun" (science). From its earliest issues, the newspaper provided information on health, including details

on infectious diseases of the time such as syphilis and cholera, preventive measures against these diseases, advice on maintaining physical health, air hygiene, and proper nutrition, along with official announcements regarding quarantine practices of the period (Koloğlu, 1997:28).

The long-standing practices of health journalism, which have persisted for centuries, have gained increased attention as a result of the expansion of healthcare services, thereby attributing public responsibility to health journalists. This growing public responsibility has been recognized globally, leading to the establishment of guidelines and principles to ensure ethical and accurate reporting in health journalism, such as those outlined at the 1998 'Communication for Health' conference in Moscow. The 9 principles determined are as follows:**

1. Make health stories as accurate, balanced, and comprehensive as possible.

2. Give the highest priority to stories with the greatest potential impact on public health.

3. Make new and important knowledge about health widely available.

4. Present health risks fairly, based on scientific evidence.

5. Use a valid context when comparing health risks.

6. Describe the benefits and risks of medical treatments and interventions fairly.

7. Disclose conflicts of interest where they exist.

8. Protect the privacy and dignity of individuals.

9. Hold journalists accountable for the consequences of their reporting.

Given the public role of health news, journalists and health professionals share a common responsibility. However, there are areas of disagreement between scientists and journalists. One key point of contention lies in the assessment of health news, with scientists often

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** https://www.nuffieldtrust.org.uk/sites/default/files/2017-01/pen-mighty-as-scalpel-health-communication-web-final.pdf

criticizing the inaccuracy of science reporting, while journalists maintain that their work will withstand the test of time (Dunwoy, 2021:21). At this point, the importance of the joint work of health professionals and journalists emerges.

One of the essential qualities for health journalism is reality and reliability. While these qualities are important for all journalistic practices, they acquire even greater significance when it comes to human health. At this point, it is important for the journalist to make the right decisions and observe the principles of health journalism. Even when a journalist selects studies judiciously, additional challenges may arise. It is crucial for journalists to exercise caution before formulating conclusions based on research findings. Firstly, the implications of a single study may not be significant on a broader scale, and secondly, many research designs allow for considerable uncertainty. An identified correlation between variables a and b does not imply that a is a causal factor for b. Furthermore, a commonly criticized practice involves emphasizing relative risks instead of absolute risks, which can lead to a distorted interpretation of the results (Maksimainen, 2016:11).

In health journalism, it is essential not only to select appropriate sources but also to clearly indicate these sources and inform the public about which ones have been utilized. This practice serves both a public responsibility and an academic necessity. When the outputs of academic research are shared in news articles without acknowledging the individuals and institutions responsible for those outputs, it raises ethical concerns. The most critical aspect of health news reporting is the proper citation of sources. Ethically, it is imperative to convey information to the public effectively, transparently, honestly, and comprehensively by utilizing current and reliable sources, while avoiding the dramatization or misrepresentation of developments (Apak, 2021:335).

The process of digitalization and the proliferation of social media platforms have complicated the accessibility of authentic and trustworthy health news, thereby accentuating the significance of the fundamental principles previously discussed. The prevalence of unchecked content in

the era of new media has escalated the issue of fake news to a more critical level. Consequently, professional news organizations have increasingly recognized the value of accurate information. The Covid-19 pandemic has underscored this recognition, as a substantial majority of the news produced during this time has pertained to health, thereby highlighting the significance of health journalism as a distinct field. Journalistic practices during crises or disaster situations may exhibit similarities to those in routine circumstances; however, they can also transform into a distinct operational framework when taking into account the unique conditions dictated by the situation. During the Covid-19 pandemic, the importance of accurate and reliable information has intensified significantly. As the proliferation of mobile applications and websites has increased globally, the crucial role of news organizations in disseminating information has become increasingly evident. (Ulaş&Turan, 2022:25-27).

Addressing the challenges evident in health journalism, exacerbated by digitalization, necessitates the collaboration of not only health experts and journalists but also engaged readers. Correctly interpreting health news presented in the media is essential, and achieving this requires media literacy. Through media education, individuals who can accurately decode and evaluate the messages conveyed in the media will be empowered to participate in the production of these messages, enabling them to make informed decisions regarding their own health (Utma, 2017:602-603).

Regarding the significance of global medical research, health journalism serves as a critical platform for disseminating research findings. Health journalists must manage the rapidly growing volume of health system data, prompting numerous studies to examine the factors influencing scientific journalism, particularly in the context of science communication. (Keshvari, Yamani, Adibi & Shahnazi, 2017:14). However, an examination of studies on health journalism reveals that they typically revolve around specific themes. These themes include issues such as misinformation in health, the COVID-19 pandemic, and the digital transformation of health journalism (Feng,

2024). In addition to these significant contributions, there is a clear need for further research that explores the phenomenon of reliability in health journalism and emphasizes the importance of source utilization.

As a result of the literature review, it has been identified that there is a need for academic studies that go beyond merely examining the topic distribution in health news and instead focus on analyzing the rate of source utilization and classifying the types of sources used. Such studies will help uncover the underlying causes of the fake news problem and concerns regarding reliability.

Objectives and Methodology

This study employs content analysis, a quantitative research method, to provide concrete numerical data concerning the examined news articles and to facilitate a comparison between BBC and TRT.

Quantitative content analysis was preferred in this study due to its features such as categorizing and counting content and providing an objective, measurable overview of its characteristics. Additionally, this research aims to illustrate the overall state of health journalism in Turkey, specifically focusing on the usage of sources.

This study conducts a comparative analysis of two public broadcasting organizations, namely Turkey's TRT and the United Kingdom's BBC. A sample comprising 208 health news articles was systematically selected, covering the period from June 1, 2024, to September 1, 2024. Within this timeframe, 98 articles were sourced from TRT's "health" section, while 110 articles were retrieved from the BBC's publications categorized under the "health" tag.

This study seeks to investigate the following research questions:

- To what extent do the analyzed news organizations fulfill each of the elements/criteria established in this study?

- What are the disparities in the prevalence rates of the identified elements across the examined national and international news organizations?

Examination of the literature indicates that the importance of source usage in health journalism has been recognized, with many studies obtaining tangible results through the application of quantitative content analysis methods. Nevertheless, there is a notable absence of research specifically dedicated to source usage, which constructs its research questions around this theme and tailors quantitative content analysis parameters accordingly. In defining the relevant parameters, consideration was given not only to various issues highlighted in the literature but also to news analyses aimed at comprehending the overall framework of health news articles.

The limitations of this study are presented as follows:

- The study's sample is confined to health journalism articles published by TRT and BBC during the period from June 2024 to September 2024. This constraint relates to both the volume of articles disseminated within the specified timeframe and the extent to which these articles possess the requisite characteristics to fulfill the study's intended objectives.

- The parameters employed in the quantitative content analysis are limited to specific factors, including topic, source usage, and source types.

The news articles analyzed in this study were categorized based on seven essential parameters. These parameters encompass the frequency of source usage, the topic of the news, the distinction between domestic content and that sourced from abroad, the origins of the data cited in the articles, the prevalence of direct quotations from experts or institutions, the incidence of citations from academic publications, the originality of the content, and the percentage of translated materials. The aim in establishing these parameters was to facilitate a comparison of source usage in health journalism—a crucial public responsibility—between

the United Kingdom, a developed nation, and the context of public broadcasting. It is expected that the findings will provide an insightful reflection of the rate of reliable source usage in health journalism and the degree to which the relevant organizations engage with the scientific community.

The unique aspect of this study is its foundation on the premise that health journalism constitutes a public responsibility, enabling a comparative analysis grounded in public broadcasting. This research introduces innovative parameters that are specific to its context, yielding tangible results through the comparison of various organizations and aiming to assess the overall landscape of health journalism. It is expected that the emphasis on source usage in health journalism will significantly enrich the existing literature and provide a valuable framework for future research initiatives.

Evaluation of Findings Related to Health Journalism

In this section, news broadcasts from TRT and BBC, aired between June 1 and September 1, 2024, will be analyzed according to the 8 predetermined parameters.

The Comparison of Topic Distributions

In this subsection, the distribution of topics has been examined in the context of the number of news articles, and a platform-based comparison has been conducted. In Table 1, which presents the topic distribution of health news on BBC and TRT, it is observed that there is a balanced distribution of similar topics. While the majority of topic categories overlap, the BBC covers four topics not found on TRT, and TRT features three topics absent from the BBC. In both outlets, health policies and infection-virus-related news have the highest percentages. The elevated number of reports on infections and viruses can be linked to the ongoing relevance of Malaria, Monkeypox, and the still-debated Covid-19

pandemic. The prominence of health policy topics, on the other hand, appears to reflect the critical importance of disseminating information about healthcare services. Upon examining the number and distribution of topics over a 3-month sample period, it can be concluded that both news organizations provide sufficiently comprehensive coverage

Table 1. Distribution of Topics

Topic	BBC		TRT	
Category	n	%	n	%
Health Policies	17	15,45	20	20,41
Infectious and Viruses	13	11,81	21	21,43
Nutrition	10	9,09	9	9,18
Cancer	10	9,09	4	4,08
Mental Health	7	6,36	3	3,06
Child Health	7	6,36	9	9,18
Blood Disorders	7	6,36	x	x
Women's Health	6	5,45	3	3,06
Genetics	6	5,45	2	2,04
Vaccine	5	4,55	1	1,02
Aging	5	4,55	2	2,04
Working Life	4	3,64	1	1,02
Climate/Environment	4	3,64	8	8,16
Skin Health	2	1,82	5	5,1
Neurological Diseases	2	1,82	2	2,04
Allergy	2	1,82	x	x
Smoking	1	0,91	x	x
Heart Diseases	1	0,91	3	3,06
Diabetes	1	0,91	x	x
Eye Health	x	x	3	3,06
Disability	x	x	1	1,02
Donation	x	x	1	1,02
Total	**110**	**%100**	**98**	**%100**

Table 1 created by the author (2024)

Source Usage Distribution

In this study, which focuses on the use of sources in health-related news, it is essential to examine the rates of source attribution in the analyzed

articles. According to Table 2, the source usage rate in both news organizations appears to be satisfactory. However, a significant number of reports do not reference their sources—14 out of 98 reports by TRT and 11 out of 110 reports by BBC. This highlights a notable omission of sources in a considerable portion of the news. In terms of percentages, TRT demonstrates a source attribution rate of 85.71%, while BBC performs slightly better, with a rate of 90%. Although both organizations exhibit reasonably high rates, BBC surpasses TRT by a small margin. In the contemporary media landscape, where the spread of misinformation is a growing concern and trustworthiness is crucial, the failure to provide sources, even at minimal levels, represents a critical shortfall. This is particularly true in health journalism, where accuracy and the verification of information are of paramount importance. Therefore, the omission of source citation, even in a minority of cases, can significantly undermine the credibility of the news content.

Table 2. Distribution of Source Usage

Source Attribution	TRT		BBC	
	n	**%**	**n**	**%**
	84	85,71	99	90

Table 2 created by the author (2024)

Origin of the News Source

Under the section *Origin of the News Source* (see Graphic 1 and Graphic 2), the classification is based on whether the sources of the news content were produced domestically, within the country where the respective news organization operates. A notable disparity between TRT and BBC emerges upon examining this distribution. Out of the total 110 news reports on BBC, only 5 are sourced externally, whereas TRT's 98 news reports include 69 domestic and 29 foreign sources. These figures can be interpreted in two distinct ways. First, the United Kingdom, as a developed country with a high capacity for scientific production, may have less reliance on external sources, suggesting that domestic expertise suffices. In contrast, Turkey may be less self-reliant in generating scientific output.

The second interpretation posits that BBC might not sufficiently integrate foreign sources into its coverage, while TRT appears more successful in doing so. Both interpretations contain elements of validity, depending on the context in which the data is analyzed.
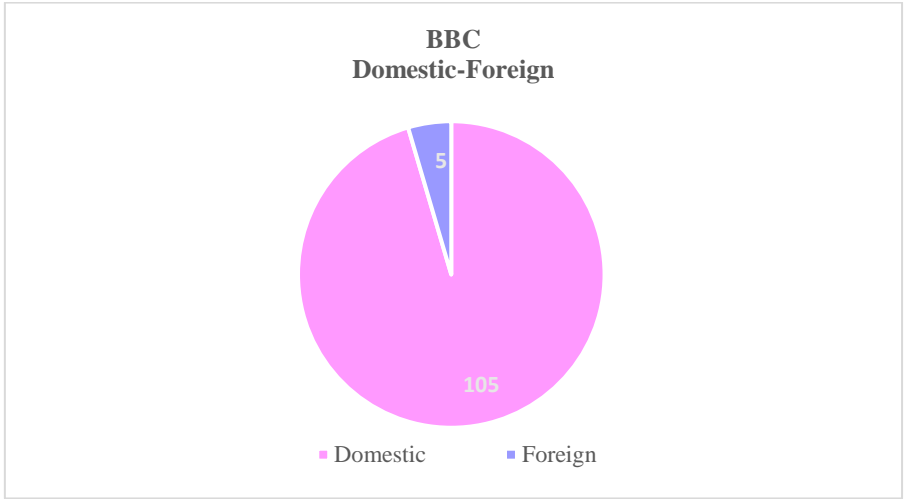
Graphic 1. BBC's Source Origin Distribution[1]
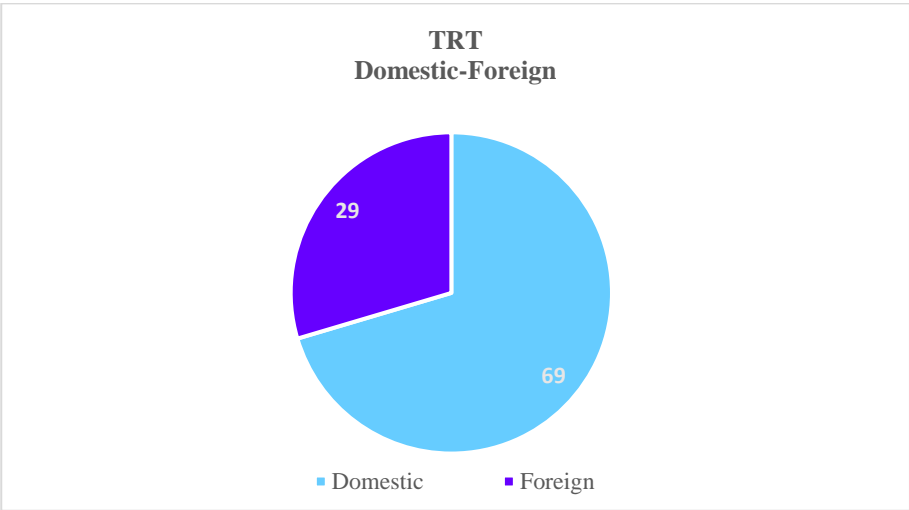
Graphic 2. TRT's Source Origin Distribution[2]

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[1] Graphic 1 created by the author (2024)
[2] Graphic 2 created by the author (2024)

Data Source Distrubition

Table 3 illustrates the distribution of data sources used in TRT and BBC's health news coverage. The analysis reveals that the number of reports featuring expert opinions is comparable between the two outlets, a trend also seen in the use of statements from healthcare institutions and research conducted within universities. Of BBC's 110 news stories, 47 reference health organizations, while TRT's 98 stories include 44 such references. These figures, representing the largest proportions for both outlets, suggest that institutions such as the Ministry of Health and hospitals are considered reliable and easily accessible sources for journalists.

In 32 BBC reports and 28 TRT reports, the inclusion of health experts—such as doctors, genetic engineers, and biologists—further reinforces the perception that professionals in these fields are accessible and trusted. However, shifts within scientific paradigms and occasional conflicts of opinion raise concerns about the reliability of such expert statements. The reliance on a single expert in nearly all reports undermines the credibility of the news, as these opinions are often not supported by additional studies or corroborating evidence.

Research outputs produced by universities are a critical factor in bolstering the credibility of news, providing a stronger scientific basis for the information presented. However, only 14 BBC stories and 11 TRT stories reference university-conducted research, highlighting a significant gap in the inclusion of this important element. Moreover, a considerable number of reports from both outlets lack any identifiable source. The absence of sources in 11 BBC stories and 14 TRT stories significantly undermines the credibility of the reports, particularly in the current era of disinformation. One of the most notable findings is the minimal attention paid to academic articles by health journalists. While 6 BBC reports reference academic publications, none of TRT's reports do so. Given that academic papers, with their laboratory-based and experimental evidence, can substantially support claims made in news reports, this omission is significant. Though BBC includes these references to a limited extent, TRT's complete lack of them represents a major shortcoming in its reporting.

Table 3. Data Source Distribution on BBC and TRT
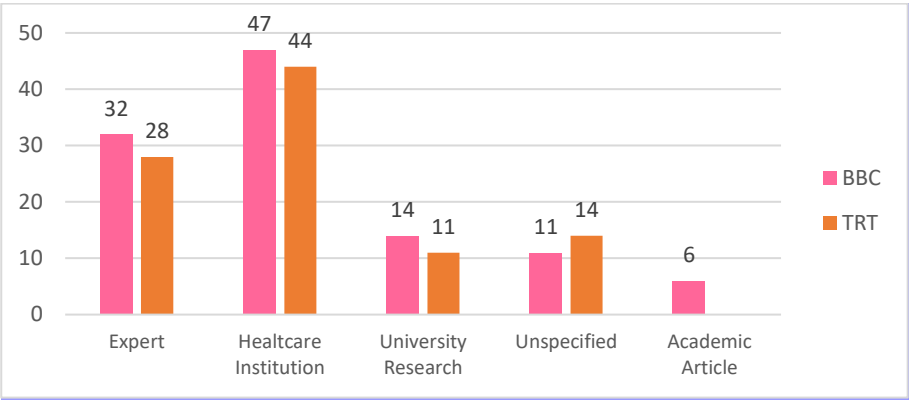
Table 3 created by the author (2024)

Rate of Statement

Statements are among the most frequently employed elements in health news, often used to enhance the credibility of the report and to reinforce the content. These statements may originate from a health professional, a medical institution, or a patient. While statements cannot replace scientific citations, they still play an important role in lending support to the news content. Upon examining Table 4, it becomes clear that 78 out of TRT's 98 reports (79.59%) and 88 (80%) out of BBC's 110 reports include statements. The percentages between the two outlets are relatively close, but BBC holds a slight edge. Given the importance of reliability in health news, the frequent inclusion of statements reflects an effort to substantiate the information provided, even though these cannot substitute for empirical evidence or scientific references. The small margin between the two organizations indicates that both place significant emphasis on supporting their news with credible voices.

Table 4. Distribution of Statement

Statement	TRT		BBC	
	n	%	n	%
	78	79,59	88	80

Table 4 created by the author (2024)

Citation Rate of Publications

In news reporting, sources are occasionally referenced indirectly, using phrases such as "according to the results of a study" or "based on findings from a university," without explicitly identifying the source or outlining the key aspects of the research. The failure to name the source or provide specific details can suggest an ethical concern similar to academic plagiarism. Such omissions create ambiguity and can undermine the perceived credibility of the report for readers, further conflicting with the standards of professional journalism. Upon reviewing Table 5, the analysis reveals that the most pronounced discrepancies in source citation occur in this area. Among the 98 TRT reports examined, only one (1.02%) explicitly cites the source in accordance with academic conventions. In contrast, the number of BBC reports adhering to this standard is significantly higher. Specifically, 22 of the 110 BBC reports (22.73%) directly mention the source. This substantial difference suggests that while the BBC shows signs of progression in this regard, TRT remains significantly behind. The findings underscore the critical need for improvement in source attribution, particularly for TRT, to meet professional journalism ethics and enhance the trustworthiness of health news content. The inconsistency in source usage between the two outlets reflects broader challenges in ensuring journalistic integrity and transparency.

Table 5. Distribution of Publication

Publications	TRT		BBC	
	n	%	n	%
	1	1,02	25	22,73

Table 5 created by the author (2024)

Rate of Original Content

A prevalent practice in journalism involves the re-publication of news from other agencies by various media organizations. While this practice is not inherently problematic, it is essential for assessing a news organization's capacity to generate original content, which ultimately reflects its overall productivity. As shown in Table 6, there is a significant disparity between TRT and BBC regarding this aspect. Specifically, only 42 of TRT's 98 reports (42.86%) were produced internally, indicating that TRT has not yet achieved a sufficient level of development in health journalism and exhibits shortcomings in this domain. In stark contrast, 107 out of BBC's 110 reports (97.27%) are original, demonstrating that BBC, unlike TRT, operates with a commendable degree of professionalism in health reporting. This substantial difference in content creation highlights the broader gap between the two organizations, with BBC excelling in its capacity for original journalism while TRT remains significantly behind. The ability to produce original content is vital for maintaining journalistic credibility and independence, underscoring the importance of BBC's lead in this critical area of news production.

Table 6. Distribution of Original Content

Original Content	TRT		BBC	
	n	**%**	**n**	**%**
	42	42,86	107	97,27

Table 6 created by the author (2024)

Rate of Translated Publications

The translation rate in news reports serves not only as an indicator of content originality but also reflects the status of the language used by the respective country as a recognized language of science. A thorough analysis of the data presented in Table 7 reveals a significant disparity, while also suggesting that TRT is not entirely in a negative position.

Out of 98 TRT reports, 22 (22.54%) involved adaptations of news translated from foreign languages. In stark contrast, only 2 of the 110 BBC reports (1.82%) fall into this category. This notable difference can be readily explained by the status of English as a globally recognized language of science and academia. The comparatively lower rate of translated content in BBC news indicates the advantages associated with operating in a language that serves as a dominant medium for scholarly communication. Such findings underscore the challenges that non-English media organizations, like TRT, may encounter in their efforts to produce original content. Furthermore, they highlight the critical importance of linguistic context in shaping news reporting and dissemination practices in a globalized media landscape.

Table 7. Distribution of Translated Publications

Translated Publcation	TRT		BBC	
	n	**%**	**n**	**%**
	22	22,54	2	1,82

Table 7 created by the author (2024)

Conclusion

Health journalism, a well-established journalistic practice, has gained new dimensions through the process of digitalization and has become increasingly recognized for its significance, particularly during the Covid-19 pandemic. However, the development of new communication technologies has also facilitated the spread of misinformation on social media platforms, contributing to an era characterized by uncertainty and the proliferation of fake news. Health journalism has been significantly impacted by this trend. Given that health journalism plays a critical role in influencing and guiding public health, this situation raises numerous ethical concerns, which became the subject of substantial academic debate during and after the Covid-19 period. Within the health journalism literature, the concept of reliability is frequently highlighted,

alongside the importance of combating misinformation and ensuring the use of accurate sources. In this context, it is evident that journalists, health professionals, and the general public all have crucial roles to play. Health journalists, in particular, must possess specialized expertise in this domain, and the widespread promotion of health journalism education is a crucial step in this regard. Additionally, fostering collaboration between journalists and health professionals is essential. Readers also bear responsibility in this process, as they must improve their media literacy and strive to access accurate and reliable information from credible sources. Academic research further emphasizes the importance of using trustworthy sources and explicitly citing them. It is apparent that quantitative studies providing concrete data on these issues will serve as valuable contributions to the literature.

This study, which analyzes health news published by Turkey's TRT and the United Kingdom's BBC over a three-month period (June 1, 2024 – September 1, 2024), conducts a content analysis based on eight parameters focusing on subject distribution and source utilization. The analysis draws from the internet news platforms of two public broadcasters, and key findings have emerged. The eight parameters explored in this study include subject distribution, source utilization rate, the origin of sources, data collection methods, source citation rate, the frequency of quoting statements, data sources, citation of academic publications, and the ratio of original content production. The analysis revealed a balanced distribution across parameters such as subject distribution, source usage rate, and the quoting of statements. However, when comparing the ratio of local to foreign content, it was found that the rate of utilizing scientific studies conducted in Turkiye was low. Similarly, almost none of TRT's news articles cited academic sources. In terms of original content production and the ratio of translated content, it was found that TRT significantly lags behind the BBC in generating original material. The analysis of data sources produced varied results due to the range of factors included. One of the most notable findings is the low rate at which studies are cited in TRT's news coverage, even when research findings are presented. This is a critical

issue, as it indicates that academic articles are not adequately considered as sources in the news production process.

Based on the results of this study, it can be concluded that, while the BBC does not rank at the highest level in terms of source usage, it outperforms TRT in several key parameters. The data suggest that TRT must make more extensive use of academic publications, enhance its capacity for original content production, diversify the range of topics it covers, incorporate perspectives from health experts with differing viewpoints, and follow international scientific studies to generate original content. There is a clear need for health journalists who can work in coordination with health professionals, are well-versed in health literature, and have developed expertise in this field. Communication faculties should expand their curricula to include courses on health communication and health journalism, while news organizations should focus on training their health journalists accordingly. In today's environment, where digital technologies offer numerous opportunities, it is evident that health journalists play a crucial role in delivering accurate health information. For this to be achieved, Turkey must keep pace with global developments, examine international best practices, identify existing gaps, and strive to reach the highest possible standards.

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CHAPTER IV

AN ANALYSIS ON THE REPRESENTATION OF CLIMATE MIGRATION AND CLIMATE REFUGEES ISSUES IN YOUTUBE VIDEOS

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Introduction

Almost every day human beings face challenges posed by natural and environmental disasters, which are increasingly linked to the consequences of global climate change. These processes, now referred to as the global climate crisis, compel us to examine a critical aspect of the issue that must not be overlooked. As the frequency and severity of natural and environmental disasters rise, those affected are often forced to migrate, both within their countries and across borders, becoming what are known as climate refugees. Climate refugees can be categorized into three distinct groups. The first category includes temporarily displaced climate refugees. These individuals are often forced to leave their homes due to natural disasters but can return once the affected areas undergo a recovery process. The second category comprises permanently displaced refugees, whose displacements typically result from human-induced environmental disasters. In these cases, individuals leave their homes without the prospect of returning.

The third category consists of individuals who migrate due to environmental factors, whether temporary or permanent, in search of better living conditions outside their home country. When natural disasters or human-induced environmental crises drive people to leave their countries, this leads to cross-border displacement. In contrast, internal displacement occurs when individuals relocate within their own countries due to similar environmental pressures (Williams, 2008, pp. 506-507). The term "climate refugee" refers to individuals who are significantly impacted by natural disasters exacerbated by climate change and are compelled to leave their homes due to environmental crises. This concept is relatively new in the field of refugee law, and its parameters remain ambiguous. Specifically, the status, protection, and resettlement of climate refugees have not been adequately defined within international law. Consequently, the question of whether states are obligated to protect climate refugees under international law, human rights law, and environmental law—and, if such an obligation exists, what it entails—is highly contentious.

Currently, there is no international regulation that specifically provides for the protection of climate refugees or environmentally displaced persons. This legal uncertainty can only be addressed through regulations that have clear definitions and comprehensive content. Some climate refugees migrate to other countries (Internationally Displaced Persons), while others relocate within their own countries (Internally Displaced Persons). Given the differing circumstances of each situation, it is essential to clearly delineate the framework of protection for climate refugees at both national and international levels.

Furthermore, individuals forced to leave their homes due to natural disasters such as rising temperatures, droughts, earthquakes, floods, hurricanes, or wildfires fall under Article 1/A-2 of the 1951 Geneva Convention. However, since they do not meet the conditions outlined in this article, they are not classified as refugees under the convention. According to the convention, a person's refugee status is contingent upon their being outside their country. In some cases, climate refugees may only relocate within their own country. Moreover, the 1951 Geneva Convention stipulates that a refugee must have a well-founded fear of persecution based on race, religion, nationality, membership in a particular social group, or political opinion. The core dilemma is that, although natural and environmental disasters caused by climate change inflict significant harm, they do not fit within the narrow definition of persecution established by the convention. Additionally, the UNHCR only extends protection to refugees who meet the criteria outlined in the 1951 Geneva Convention. While there were proposals in 2006 to amend the convention to include climate refugees, the prevailing perspective, influenced by the views of Biermann and Boas, reflected the attitudes of industrialized nations, making the inclusion of climate refugees in the convention unlikely as long as these views persist (Ekşi, 2016, pp. 13-17).

Conceptual Framework: Definitions and Literacy

UNESCO (2004) defines literacy as a vital skill that enables individuals to identify, understand, interpret, create, communicate, calculate, and utilize printed and written materials in pursuit of their goals for

knowledge and personal development. In this context, climate change literacy refers to the competence or level of understanding concerning climate change, its impacts, and potential solutions. The primary objectives of climate change literacy are to ensure individuals grasp climate issues at a scientific level, thereby enabling them to make informed decisions and modify their behaviors in ways that mitigate climate change, ultimately contributing to the sustainability of humanity and other species.

To foster climate change literacy at individual, institutional, and societal levels, it is essential to highlight the importance of this literacy, outline its components, and address the obstacles that impede its development, along with strategies for overcoming these challenges. From a broader perspective, this involves identifying the traits that characterize a climate change-literate individual. According to the Sustainable Development Goals, this type of literacy is crucial for formulating strategies aimed at achieving the urgent actions necessary to combat climate change and its effects. Successfully fulfilling commitments under the Paris Climate Agreement and achieving SDG-13 can only be accomplished through widespread climate change literacy (UN, 2016).

Understanding what climate change is and its implications through climate change literacy paves the way for devising solutions to this escalating crisis and lays the groundwork for developing essential climate policies. This approach establishes roadmaps for creating a future with lower carbon emissions. The development of these roadmaps relies on preventing climate change, facilitating adaptation processes, and implementing early warning systems. All these efforts necessitate raising awareness through education.

However, local, national, and global studies indicate that many societies exhibit a significantly low awareness of climate change (Lee et al., 2015; Marcinkowski et al., 2011). A global survey encompassing over 100 countries supports this finding, revealing that more than a third of adults worldwide have never heard of climate change (McSweeney, 2015). Nevertheless, climate change literacy is the key to protecting

fragile ecosystems and building sustainable communities resilient to climate change. In the short term, community leaders, journalists, and educators must possess climate change literacy to ensure the public has access to the necessary information about climate change. Among those who are climate change literate and have the influence to spread awareness and encourage participation are students, families, elected officials, decision-makers, civil servants, particularly those involved in policy-making, educators at all levels, journalists, healthcare professionals, farmers, individuals in the food system, and religious leaders (Miler and Sladek, 2011).

Digital Media Literacy

As a result of advancements in information and communication technologies, the media landscape has shifted from traditional to new/digital media. This transformation extends beyond just communication tools; it has also redefined individuals' roles, moving them from passive consumers (readers, listeners, viewers) of traditional media to active users in the realm of new media. The internet, often described as the "Big Bang" of the information age (Hansen & Paul, 2004, as cited in Çakmak, 2010, p. 2), and the digital media platforms that have emerged from it, have significantly reshaped the concept of literacy. Consequently, new categories under the umbrella of media literacy, such as digital media literacy and one of its subfields, social media literacy, have come into focus (Durak & Seferoğlu, 2016, p. 527). The growing diversity of digital media platforms has heightened the importance of digital media literacy. This literacy, a component of media literacy- which itself involves understanding media messages accurately (İnceoğlu, 2006, p. 4)- has become indispensable in today's communication landscape (Özcan, 2017, p. 60).

Digital media literacy is now considered one of the essential 21st-century skills. One closely related area within this broader literacy framework is social media literacy. This skill equips individuals to

analyze and interpret messages across various social networks. Social media literacy is built on three core pillars: "access, competence, and use." The first step in social media literacy is gaining access to social media platforms. Beyond merely accessing these platforms, individuals must demonstrate proficiency in navigating them through self-efficacy and personal skills, while also being capable of analyzing, evaluating, and sharing content responsibly. The final pillar focuses on understanding the reasons, methods, and contexts in which social media applications are used. Social media literacy, therefore, involves critically examining and assessing diverse viewpoints on any given topic from multiple perspectives. Knowing how to use social media platforms is a fundamental component of social media literacy, but technical know-how alone is insufficient.

Given the dual positive and negative impacts of social media, users must be well-equipped to navigate these platforms responsibly. Social media literacy education provides the necessary tools to develop this awareness. An effective social media literate individual is not only knowledgeable about the functions and purposes of various social media platforms but also understands their benefits and drawbacks. They can critically analyze messages on social media and interpret them with ease. Additionally, they are acutely aware of who creates social media content, for what purposes, and the potential manipulative tactics employed. A proficient social media content creator, in turn, carefully tailors their messages to their target audience and demonstrates a strong awareness of language's importance when crafting content for these platforms (Yıldırım Şen, pp. 162-166).

Methodology

This research seeks to explore the concepts of climate migration and climate refugees through the lens of social media, specifically evaluating these issues in that context. The study focuses on YouTube, a popular online video-sharing platform owned by Google, which is

widely regarded as one of the most utilized social media platforms in academic literature. The research analyzes videos on climate migration and climate refugees available on this platform, employing a purposive sampling method to select the sample. A search was conducted using the keywords "Climate Migration" and "Climate Refugee," resulting in the identification of 25 relevant videos from the period 2021-2024-19 in Turkish and 6 in English, including videos from 2024.

The central focus on climate migration and climate refugee issues stems from the pressing challenges of global warming and the resulting climate change. Factors such as natural disasters, temperature fluctuations, drought, and rising sea levels due to climate change are accelerating the climate migration process, making the concept of climate refugees a priority concern. Understanding how these critical concepts are presented in the content of YouTube videos—a platform frequently used by social media users—and determining which aspects are emphasized or overlooked is as important as the issues themselves.

This study utilizes the document review and analysis method, a systematic research technique involving the examination of various materials related to the research topic to provide insights. Documents can be categorized into subtypes such as written, audio, video, and visual-audio materials (Muşmal & Gürbüz, 2018; Kıral, 2020). Altheide & Schneider (1996) suggest that the document analysis process involves several steps, including setting criteria, collecting data, identifying key areas for analysis, and coding the document for interpretation and evaluation (Kıral, 2020). Goodson & Walker (1988) highlight that a detailed analysis of films or videos containing both visual and audio data in qualitative and quantitative research enhances data collection (Boyacı & İlhan, 2016; Sak et al., 2021).

In the study, YouTube videos related to climate migration and climate refugees were analyzed using the content analysis method. This approach aimed to uncover the fundamental issues surrounding climate migration and climate refugees presented in the videos. Content analysis involves systematically examining the content of the data

gathered through document analysis and breaking down the messages conveyed by the creators of the videos into various subcategories (Muşmal & Gürbüz, 2018).

During the examination process, both Turkish and English YouTube videos on climate migration and climate refugees were analyzed in depth, with their selection based on view count. A comprehensive overview of each video was created. A general list of the key topics discussed in both local and international YouTube videos, ranked by view count, was compiled. This allowed for a clearer understanding of which aspects of climate migration and climate refugee issues are emphasized in the selected videos. Additionally, the analysis considered the extent to which potential solutions to these issues were addressed within the highlighted aspects of climate migration and climate refugees in the videos (Karahan, Uzun & Uca, 2023, p. 5).

Findings

This research aims to provide an in-depth analysis of the content of 19 Turkish YouTube videos on climate migration and climate refugees, produced between 2021 and 2024. To achieve this, the Turkish video titles were first ranked according to their number of views. Following this, the topics covered in the 10 most-viewed videos were explored in detail.

In the final stage, a content analysis was conducted on the remaining 9 videos, which were not included in the top 10, based on their view count. Table 2 presents the findings of this analysis, summarizing the key topics discussed in each of these videos within a general framework.

By examining the content of all 19 Turkish YouTube videos from a comprehensive perspective, the research identified which aspects of climate migration and climate refugees were most frequently emphasized across the videos.

Table 1. Information on Turkish videos related to climate migration and climate refugees on YouTube channel

No	Title	View Counts	Date
1	The New Face of Climate Change: Climate Refugees	14446	Aug 1, 2022
2	The Legacy of Global Warming: Climate Migrants	2323	Sep 12, 2021
3	Climate Migration is Increasing; 25 Million People Migrated in 2020	1066	Aug 9, 2021
4	Director of the International Organization for Migration: There is a Close Relationship Between Climate Change and Forced Migration	610	Sep 6, 2022
5	Prof. Dr. Orhan Deniz: "Turkey Will Be Affected by Climate Migration"	530	Oct 7, 2021
6	The Dark Side of Climate Change: Climate Refugees	486	Feb 15, 2021
7	Climate Migration is Coming; Which Countries are Climate Migrants Going To?	485	Aug 8, 2023
8	Migration and Climate 1st Edition: Prof. Dr. Nuray Ekşi	469	Jul 4, 2021
9	Climate Migration Research in Turkey! 'Migration Trends are More Prominent in the East, Southeast, and Central Anatolia'	466	Jan 11, 2024
10	Climate Change and Migration Panel	329	Apr 7, 2021
11	A Critical Issue Accompanying Climate Change: Climate Migration	302	Dec 9, 2022
12	Migration Agenda: Climate Refugees	286	Jan 24, 2022
13	Climate Migrants Will Affect Over 200 Million People by 2050	181	Sep 29, 2023
14	Scenarios of Climate Migration - Chain Reaction	38	Dec 27, 2023
15	The Impact of Climate Change on Migration - Environmental Screen Episode 11	40	Mar 14, 2023
16	Climate Refugees	36	Apr 6, 2024
17	The Climate Crisis Triggers Migration	33	Sep 14, 2021
18	Prof. Dr. Etienne Piguet: "We Shouldn't Fear Migrants. The Real Issue is Not Them, But Climate Change"	27	Aug 16, 2023
19	Global Warming and Climate Migration	27	Jul 21, 2023

In Table 2, a content analysis was conducted on the Turkish YouTube video list comprising 19 videos, specifically focusing on those ranked from the 11th to the 19th. The topics within these videos were also presented in general terms, providing an overview of the key themes without delving into specific details. This approach was chosen to give a broad understanding of the content discussed in the less-viewed videos while complementing the more detailed analysis of the top 10 videos.

Table 2. Information on Turkish videos related to climate migration and climate refugees on the YouTube channel (between video 11 and video 19)

No	Title	View Counts	Date	
11	A Critical Issue Accompanying Climate Change: Climate Migration	302	Dec 9, 2022	The negative impact of dystopian scenarios on climate change awareness; the significant number of people displaced by climate change; the long-term effects of climate change on agriculture; the status and position of refugees in international law; the triggering of climate migration after Pacific island nations are submerged due to rising sea levels.
12	Migration Agenda: Climate Refugees	286	Jan 24, 2022	Climate refugees as a new form of refugee; the results of the climate crisis and its impact on climate migration; statistical data on climate refugees; the countries most at risk; the lack of recognition of climate refugees in international law; the principle of nonrefoulement and the situation of climate refugees; international summits; sincere and realistic solutions based on scientific data; the necessity of establishing an umbrella organization for climate refugees.
13	Climate Migrants Will Affect Over 200 Million People by 2050	181	Sep 29, 2023	Reports by the International Organization for Migration (IOM) indicate that the number of climate migrants will increase significantly by 2050; the basic causes of the climate crisis and its impact on climate migration; factors accelerating climate migration such as reduced agricultural productivity, drought, extreme heat, and rising sea levels.
14	Scenarios of Climate Migration - Chain Reaction	38	Dec 27, 2023	Projections and solution suggestions for the future status of climate migration and climate refugees by 2050.
15	The Impact of Climate Change on Migration - Environmental Screen Episode 11	40	Mar 14, 2023	The fundamental effects of climate change on migration; the regions most affected by climate change; data from World Bank reports; the transformation of climate migration into a human rights violation and a security issue.
16	Climate Refugees	36	Apr 6, 2024	The effects of global warming and climate change; statistical data on climate migration and refugees; measures that need to be taken to prevent the climate crisis.
17	The Climate Crisis Triggers Migration	33	Sep 14, 2021	World Bank data on climate-induced migration; regions most affected by climate migration; the impact of the climate crisis on migration and reducing greenhouse gas emissions as a solution proposal.
18	Prof. Dr. Etienne Piguet: "We Shouldn't Fear Migrants. The Real Issue is Not Them, But Climate Change"	27	Aug 16, 2023	"The impact of rising temperatures, wildfires, drought, and floods on climate migration due to climate change; regions most affected by climate migration including Sub-Saharan Africa, and South and Southeast Asia; the importance of addressing the climate crisis as the root cause and finding solutions.
19	Global Warming and Climate Migration	27	Jul 21, 2023	The definition of global warming and the basic consequences of crossing the survival threshold; the impact of temperature rise, wildfires, melting glaciers, rising sea levels, food insecurity, and the disruption of the water cycle causing drought; the occurrence of climate migration and climate refugees as a result of global warming and climate change.

In this study, the first Turkish video analyzed based on the first ten videos in Table 1 is titled "The New Face of Climate Change: Climate Refugees," published on August 1, 2022, with 14,446 views.

The video begins with a very shocking and thought-provoking question:

"What would you do if your entire city was flooded or you couldn't even meet your basic nutritional needs due to extreme heat?"

This question highlights the severe consequences of climate change driven by global warming, suggesting that climate migration could impact all of us and potentially turn anyone into a climate refugee. The video presents data indicating that over 25 million people were classified as climate refugees in 2020. Additionally, from 2008 to 2013, 166 million people were displaced by climate-related factors—nearly five times more than those displaced by war and persecution. This video paints a bleak picture of the future. On the other hand, it warns that if current trends (such as increasing droughts, rising sea levels and more frequent extreme weather events) continue, more than 100 million people could become climate refugees by 2050. Drawing on the example of Senegalese climate refugees, the video highlights how rising sea levels make fishing, the most important source of income in the region, impossible, while also showing how climate change in East Africa prevents access to basic resources such as food and clean water. The video draws particular attention to the increasing threat of climate change to vulnerable populations which forces more people to become climate refugees.

In the video titled "What Global Warming Leaves Behind: Climate Migrants", dated September 12, 2021, which has reached 2,323 views, it is stated that 1 billion people—one in every eight individuals—will become climate refugees within the next 50 years due to natural disasters and temperature changes. Despite more than 17 million people being forced to migrate in 2018 and the fact that the top ten migration movements in 2016 were climate-related, climate refugees currently lack legal status under international law. A crucial example of this is the

rejection of a refugee application from the Pacific Islands to New Zealand. Moreover, approximately 500,000 people are displaced annually in Bangladesh due to climate disasters. The Oceania countries of Kiribati and Tuvalu are on the brink of submersion. The video also posits that climate change is the "pen that will write history" in the new world, emphasizing the importance of prioritizing effective climate policies as a solution.

In the video titled "Climate Migration is Increasing: 25 Million People Migrated in 2020", dated August 9, 2021, which has garnered 1,066 views, it is reported that the number of climate refugees in refugee camps has risen due to droughts, floods, and food shortages. The video highlights that climate change has the most significant impact on Africa, where over 30 million people in East Africa are facing increasing challenges in accessing clean water and ensuring food security. Notably, temperature increases in Africa are measured to be twice the global average.

According to the report, 25 million people from 94 different countries were forced to migrate in 2020 due to sudden weather changes, severe droughts, and declines in agricultural production. While climate refugees do not currently hold recognized refugee status under international law, projections suggest that 140 million people may become climate refugees by 2050. The regions most at risk from climate migration include Sub-Saharan Africa, South Asia, and Latin America.

In the video titled "Director of the International Organization for Migration: There is a Close Relationship Between Climate Change and Forced Migration", dated September 6, 2022, which has garnered 610 views, Antonio Vitorino, Director General of the International Organization for Migration, discusses the strong link between climate change and forced migration. He highlights that a significant portion of migrants worldwide are young people. In this context, climate change and food security emerge as critical drivers of migration. Vitorino points out that extreme weather events, rising sea levels, droughts, floods, declines in agricultural productivity, and food crises are

interconnected factors that facilitate migration. For instance, the ongoing drought in Sudan exemplifies how climate impacts can lead to displacement. Additionally, habitats in the Pacific Islands and the Caribbean are disappearing due to rising sea levels, prompting further migration. In light of these challenges, Vitorino emphasizes the need for approaches that reflect the realities on the ground. While migration can sometimes be part of the solution to the effects of climate change, it is equally important to prioritize those who wish to remain in their homes. Efforts should focus on helping these individuals build resilience against the impacts of climate change in their local environments.

In the video titled "Prof. Dr. Orhan Deniz: 'Turkey Will Be Affected by Climate Migrations", dated October 7, 2021, and numbered 529 views, Van Yüzüncü Yıl University Population and Migration Research Center Director Prof. Dr. Orhan Deniz appears. Deniz said in the video that climate migration explains the effects on Turkey. In addition, he underlines that countries such as Pakistan and Bangladesh, as well as Sub-Saharan Africa and South Asia, face the threat of climate migration due to drought and extreme weather events.

In the video titled "The Dark Side of Climate Change: Climate Refugees", dated February 15, 2021, which has garnered 486 views, Assoc. Dr. Deniz Şenol Sert emphasizes the concepts of climate migration and climate refugees. He explains that individuals who are forced to leave their homes due to the effects of climate change are referred to as climate refugees or environmental refugees. However, the terminology and legal status of those displaced for ecological reasons remain controversial. For instance, those displaced for environmental reasons are not included in the definition of refugees as outlined in the 1951 Geneva Convention. This debate arises because the concepts of climate change and environmental change differ. While the effects of environmental factors, such as air pollution and the depletion of natural spring waters, emerge gradually, natural disasters like storms and tornadoes produce immediate impacts. Assoc. Dr. Sert argues that the term "climate refugees" is more inclusive and can enhance awareness

of the climate crisis's urgency. The video asserts that citizens have responsibilities regarding climate action and that governments should implement measures through local authorities and national policies aimed at reducing greenhouse gas emissions. A survey conducted by Konda in 2020 indicates that climate change is perceived as a more critical issue than the COVID-19 pandemic in Turkey, reflecting a promising level of public awareness. However, educational mobilization is crucial to raise awareness about climate change at both national and local levels. The video also discusses the 1951 Geneva Convention, noting that climate refugees are not recognized as refugees under this framework, as well as the Global Migration Consensus for Safe, Systematic, and Regular Migration. It cites a decision by the United Nations Human Rights Committee stating that "climate immigrants cannot be forced to return" to their countries. Assoc. Dr. Sert emphasizes that it is essential to demonstrate political will in the fight against climate migration and the situation of climate refugees instead of making sharp distinctions. Additionally, citizens can contribute to the solution by separating paper and battery waste. All these mentioned show that the concept of environmental refugees is only a part of a much larger problem. According to World Bank reports, it is estimated that 143 million people may become climate migrants by 2050. Additionally, data from the National Academy of Sciences suggests that the temperature increase predicted for the world may occur within the next 6,000 years. Approximately 1 percent of the world is uninhabitable due to climate change. In this context, it is essential to address the fundamental processes that drive climate migration in line with the United Nations Sustainable Development Goals.

The video's title, dated August 8, 2023, and reaching 483 views, is as follows: "Climate Migration is Coming; To Which Countries Do Climate Migrants Go?". This video focuses on the increase in the use of coal, oil, and fossil fuels and the jump in the development curve of industry and technology; this development also changes nature. These are the problems that arise with the increase in rapid consumption. Prof. Dr. According to Mikdat Kadıoğlu, the climate has changed since the world's existence due to natural effects such as astronomical

movements and volcanic eruptions. With the Industrial Revolution, this process of change began to progress differently. The Earth has warmed only 1 degree in one hundred and fifty thousand years, but it has warmed 1 degree more in the last 150 years. These data refer to the impact of climate change on humans.

They point to the fundamental question we must face at this stage:

"The climate is changing, but are we changing?"

This question will guide us toward identifying solutions to the deepening climate change crisis by directing our attention to its root causes. The primary root cause is emissions per capita, rather than total emissions. For instance, North Africa is increasingly becoming a desert, which suggests that Europe will inevitably face significant immigration as a result. This is why Europe views the climate crisis as a national security concern. The climate crisis is not merely a source of fear or sensationalist headlines; it highlights the habits we need to change, the extent of our consumption frenzy, and the ecological footprint we leave on the planet—reflected in the water we use, the apples we consume, and the electricity we consume. All of these factors serve as alarm bells, emphasizing the importance of sustainability and the potential for escalating natural and environmental disasters if we do not address the climate crisis immediately.

The video titled "Migration and Climate: Prof. Dr. Nuray Ekşi's 1st Publication", dated July 4, 2021, has been viewed 468 times. This video explains the scope of refugee status outlined in the 1951 Geneva Convention and details why climate refugees do not qualify due to the risk of persecution clause. In this context, although displacement caused by climate change is an urgent issue, unfortunately it does not meet the legal definition of refugee. On the other hand, since the 1990s, the UN Security Council has recognized climate change as a threat to peace and security. Climate reports predict that island nations in the Pacific Ocean such as Kiribati, Tuvalu, Bangladesh and the Maldives will be submerged by 2050. The video mentions that in response to this threat,

the president of Tuvalu threatened to sue the US and Australia for compensation, and the President of the Maldives held an underwater cabinet meeting to raise awareness about climate change and also demanded compensation. Additionally, the video also features Indonesia's decision to allocate 17,500 islands for climate refugees.

The video's title, dated January 11, 2024, and reaching 466 views, is as follows: "Climate Migration Research in Turkey! 'Migration Trends are More Prominent in the East, Southeast, and Central Anatolia' ". One of the main topics of this video is the effects of climate change on agriculture and how increasing drought and decreasing production trigger internal migration. In this context, Türkiye, a part of the Mediterranean basin, faces significant effects of climate change. Those living in rural areas are most affected by migration, especially those from agriculture and animal husbandry. As such, Central Anatolia, Eastern, and Southeastern Anatolia are exposed to the threat of internal climate migration due to drought, decreasing water resources, and even reduced groundwater.

The title of the YouTube video, which was published on March 31, 2021, and was found to be watched by 329 people on the updated access date, is as follows: "Climate Change and Migration Panel." The main focus of this video is climate change and its effects on agriculture, agricultural productivity, and the reduction of the income cycle. On the other hand, the video also draws attention to the impact of climate change on non-agricultural sectors. In addition to the legal framework of climate change and the legal status of climate refugees, the video also talks about migration events and agreements by year, the importance of migration policies within the scope of 2030 and the UN Sustainable Development Goals, and the effects of climate change on Turkey. In addition to the decrease in clean water resources and the increase in infectious diseases due to climate change, solution suggestions are also underlined in the video, which points out the countries most affected by climate change and the increase in income inequality. According to the video, taking control of our consumption behavior, changing the paradigm with a holistic and ecological approach, and raising

awareness about climate change through education are essential in combating climate change.

After conducting a content analysis of the first 10 Turkish YouTube videos on climate migration and climate refugees based on their view counts (see Table 1), we analyzed the remaining videos listed in Table 1. The content analysis of these additional videos is summarized in Table 3, which includes topics derived from analyzing all videos from the 11th through the 19th.

Table 3. Information on English videos related to climate migration and climate refugees on the YouTube channel

No	Title	View Counts	Date
1	Deadly Flooding in Southern Brazil Sparks Fear of Climate Migration	52057	May 15, 2024
2	Climate Reporter On Possible Forced Migration For Millions Due To Climate Change	23327	May 3, 2024
3	World Climate Migrations: Is Your City Ready?	15105	April 30, 2024
4	Climate Change Migrants: What Can Be Done?	140902	Feb 9, 2023
5	More Migration Due to Climate Change?	4268	Dec 3, 2023
6	Climate Refugees	226	Feb 24, 2021

In the content analysis of the 6 English YouTube videos on climate migration and climate refugees presented in Table 3, we conducted a detailed evaluation of the first three videos with the highest view counts, focusing on the contexts in which they discussed the topic. In contrast, the table created for the analysis of the remaining three videos provides a brief listing of each topic covered in those videos.

In the video titled "Deadly Flooding in Southern Brazil Sparks Fear of Climate Migration," dated May 5, 2024, and viewed 52,057 times (as shown in Table 2), the intense flooding in southern Brazil and the associated rise in sea levels are discussed. The video highlights that approximately half a million people have been forced to leave their homes and become climate refugees due to this disaster. This flood in

Brazil serves as a reflection of the growing trend of climate migration worldwide.

In the video dated May 3, 2024, titled "Climate Reporter On Possible Forced Migration For Millions Due To Climate Change", which has garnered 23,327 views, Linsey Davis from ABC News interviews investigative journalist Abrahm Lustgarten about his newly released book, On the Move: The Overheating Earth and the Uprooting of America. In his book, Lustgarten warns about the global climate crisis and highlights the expected increase in climate migration due to natural disasters and environmental changes caused by this crisis. He also addresses the potential climate refugee crisis that may arise as a result.

The title of the video, dated April 30, 2024 and reaching 15105 views, is as follows: "World Climate Migrations: Is Your City Ready?". This video focuses on the question of what the world's cities will do in the face of climate refugees, whose number may approach 4 billion in the coming years. Research indicates that by 2070, nearly one-third of the world could experience temperatures comparable to those of the Sahara Desert. Thus, it is insufficient for regions and nations to merely survive global climate change; the priority must be to minimize its effects and develop effective solution models for the challenges ahead. One promising approach is to combine urban planning with a philosophy known as permaculture, aimed at improving the planet and enhancing our quality of life. Permaculture involves the conscious design of agriculturally productive ecosystems.

Table 4 summarizes the topics covered in the content analysis of three additional English YouTube videos about climate migration and climate refugees.

Table 4. Information on English videos related to climate migration and climate refugees on the Youtube channel (between video 4 and video 6)

No	Title	View Counts	Date	Subjects
4	Climate Change Migrants: What Can Be Done?	140902	Feb 9, 2023	The possibility of climate change forcing hundreds of thousands of people to flee their homes in the coming years; is the solution that countries need to find to cope with this mass migration.
5	More Migration Due to Climate Change?	4268	Dec 3, 2023	The effects of climate change and increasing climate migration towards Europe and America; how rising extreme weather events and rising sea levels in climate-sensitive areas drive people to search for new living spaces.
6	Climate Refugees	226	Feb 24, 2021	Climate refugees will be forced to leave their living spaces due to rising sea levels and increasing weather events; examples include the Dust Bowl during the Great Depression in the Midwest and climate migration and climate refugees resulting from rising sea levels in Louisiana.

Important Note: The view counts for all YouTube videos have been updated as of August 14, 2024.

Conclusion

The increasing use of coal, oil, and fossil fuels, industrialization, and the rapid advancement of industry and technology have begun to change nature rapidly. Together with the consumption habits that modern individuals have become uncritically enslaved to, these factors serve as a signal flare illustrating the world we have created under the guise of climate change. However, this flare is not a celebration; it is a harbinger of a warming world due to the effects of greenhouse gases and fossil fuels, leading to floods from excessive rainfall, declining agricultural productivity, drought due to the reduction of freshwater

resources, the threat of desertification, rising sea levels, forest fires, and an increasing frequency and intensity of earthquakes. In other words, the climate crisis indicates a severe crisis caused by human actions. Another significant consequence of climate change is the migration from rural areas to cities, encompassing climate migration and the climate refugees it affects. World Bank corroborates this report. The World Bank predicts there will be 216 million climate migrants by 2050, while the International Environment Program (IEP) estimates there could be 1.2 billion climate migrants by the same year. The International Organization for Migration (IOM) also emphasizes the importance of this issue by projecting that there may be 1.4 billion climate migrants by 2060. Some even draw parallels between the human movements caused by climate migration and the great migrations of tribes that significantly influenced history.

However, climate migration is still not a priority on our agenda. Moreover, climate refugees are not officially recognized in international law. As the world has experienced five mass extinctions and climate change bring us to the brink of a new extinction; discussions about climate change and its consequences often revolve around dystopian future scenarios. Such narratives lead modern individuals to perceive the issue as a source of fear or sensational content, rather than viewing it as a problem that requires proactive solutions. Humanity must cultivate awareness of such a sensitive issue by sowing the seeds of climate change literacy into the soil of consciousness. By doing so, modern individuals can enhance their understanding of the ecosystem they are a part of and make choices that do not shy away from responsibility for nature, society, and future generations within this new knowledge framework.

In this new world, social media platforms are one of the most essential tools for forming this new body of knowledge. In this context, digital media literacy, alongside climate change literacy, has the potential to be one of the fundamental aids for modern individuals in their journey to address climate change. This situation enables more effective use of social media platforms and helps individuals understand how to

interpret the content they encounter in digital media. In addition, producing unique content for these platforms allows more people to access accurate information and raises awareness of critical issues. In a world where reducing the carbon footprint is vital, this could serve as a significant starting point for leaving traces of a non-crisis ecology in minds through the reconstruction of knowledge.

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CHAPTER V

RETHINKING MEDIA THROUGH STREET ART: AN ANALYTICAL STUDY OF BANKSY'S IMPACT

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"A lot of people never use their initiative because no-one told them to."

Banksy - Wall and Piece

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Introduction

From past to present, media has been a subject of discussion across many disciplines. The power of the media and its representation has evolved from traditional to modern and postmodern practices, becoming integral to everyday life and external approaches. The media functions as a representation of the world, with people at its core, constructing human beings and society. Consequently, society is inevitably reflected in the media, and vice versa. The depiction of individuals and societies in the media is constantly evolving, influenced by time and space. Technological advancements also impact the media, shaping individuals and societies over time. The public sphere and the media are key arenas where policy implementations are most visible. Political powers use the media to shape how individuals and societies exist in the public sphere. In response, anti-political movements recognize the media's influence and strive to disseminate their messages through it. In capitalist societies, media content, cultural practices, objects, and representations have shifted from objective production to a strategic battleground. Media content—whether written or visual—is the tangible expression of thought, emphasizing its ideological function. These representations, as ideological signifiers within the capitalist economy of signs, define the "meaning" of the objects they depict. Thus, media content becomes text to be critically "read" rather than merely observed. In the late capitalist era, media criticism is destructive, aiming to erode or eliminate objects, as it inherently critiques ideology.

Activist movements involve organized efforts by groups against particular events. With technological advances, activism has expanded into the digital realm, where digital activism has become more accessible than traditional methods. New media allows individuals to voice opinions on social events, enabling them to become digital activists. The transformation driven by information technologies is often called the "network society," characterized by easy access to information. Advancements in information technology enhance information flow and offer significant advantages in time and space management (Tunç, 2009: p. 20). The Internet fosters a new

understanding of participatory democracy and revitalizes public sphere debates. This belief emerged in 1993 with Howard Rheingold's book Virtual Communities. Rheingold argued that virtual communities could help citizens revitalize democracy or offer an attractive alternative to democratic discourse (Atikkan & Tunç, 2011: p. 96). Online democracy manifests in alternative modes of social organization in the physical world, driven by the desire for a democratic world (Milberry, 2010: pp. 47-49). As mass media is largely controlled by governments and media organizations, communicative autonomy is established through internet networks and wireless communication platforms (Castells, 2013: p. 23).

Counter-memory is a form of resistance against official historical narratives and so-called "regimes of truth," used by those marginalized by power. It is considered a political act, where different groups and individuals attempt to influence existing knowledge and fight for the recognition of marginal discourses of the past (Foucault, 1977). Counter-memory challenges dominant narratives, serving as a vital practice of resistance to protest, criticize, and erode power and its practices. It brings the past and present together by emphasizing the "presentness" of the past (Legg, 2005: p. 186). Counter-memory debates are inherently political, engaging directly with mechanisms of power. Like social memory, counter-memory requires certain tools. Alternative artistic actions, such as graffiti, function as tools of counter-memory. Graffiti, created by unknown or publicly recognized individuals, transforms public spaces into memory-forming arenas. Its spontaneity, rapidity, and public nature help create collective awareness of the past and embed it in collective consciousness (Grunow, 2019: p. 43).

Activist art liberates art from the confines of objects, taking it to the streets, addressing wider audiences, and incorporating aesthetic, sociopolitical, and technological developments. It raises awareness, empowers individuals and society, and utilizes public spaces for social change. Activist artists must consider the sustainability of their messages and impacts. New media provide a suitable environment for activist art, offering global reach.

The relationship between new media and activism extends beyond digital activism. New media's reflections of the physical world are

important arenas for activist movements and art. Since public space activism is often considered illegal, there is a high risk of destruction. Performance art and installations using guerrilla tactics can be recorded and shared on social networks to ensure they are both instantaneous and permanent. Shared online, these works continue to expand their influence over time, achieving their purpose beyond the immediate audience. The key factor is the idea: the more surprising and provocative it is, the more it spreads online.

This study focuses on the works of Banksy, who creatively uses media practices in the context of digital activism, exploring the agenda-setting power he creates. Banksy has chosen to remain anonymous as a digital activist artist, yet his works consistently engage public discourse, encouraging individuals and societies to adopt a critical view of society and the media, its showcase.

Media as a Tool and Target of Activism

Efforts aimed at supporting or opposing social change are generally termed activism. Digital activism, therefore, can be defined as any form of activism conducted through digital means (Sivitanides, 2011: p. 39). Yılmaz Sert (2012: p. 2) emphasizes the societal aspect of activism, noting that it raises public awareness beyond merely protecting the interests of specific groups. Melucci (2009) states that a social movement not only highlights patterns that disturb society but also proposes solutions aligned with societal interests. In these processes, digital information and communication technologies play a crucial role, from the birth of activism to the realization (or failure) of its goals. Martin (2007: pp. 19-20) differentiates activism from traditional politics, describing it as "typically more energetic, passionate, innovative, and committed actions that extend beyond traditional politics."

The concept of new media, which emerged with technological advancements and the development of new methods within existing technologies, allows users to be more active participants (Bulunmaz, 2014: p. 25). Digital activism largely owes its existence to new media and, more

specifically, social media. The new media here refers to the internet and mobile technology that provides on-the-go access to the internet (Chibita, 2016: p.71). Based on these developments, any activism arising in digital environments is termed digital activism. Digital activists conduct their campaigns on popular social media platforms like Facebook, Twitter, and Instagram. When numerous citizens connect easily, share original content, and coordinate actions, they can establish effective political movements (Joyce, 2010: p. 2). Digital activists favor popular platforms to maximize reach and interaction.

Being a relatively new concept, digital activism lacks thorough analysis and clear definition. Some scholars focus on the "digital" aspect, stressing the use of digital media and tools as defining features of digital activism. According to them, digital activism represents a distinct form of activism beyond conventional approaches. Conversely, another group emphasizes the "activism" part, viewing digital activism through the lens of traditional activism. The unique nature of digital activism is not entirely captured within the definitions of digital and activism. Case studies hold significant value in defining digital activism (Joyce, 2010: p. 54). Joyce (2010: p. 55) identifies technological infrastructure, social and political factors, and economic factors as foundational for digital activism.

The role of new media in forming collective movements and its use is another topic linked to digital activism. Activists' use of new media is evaluated under eight headings (Morozov, 2007):

1. Increasing access and quality of information,
2. Drawing public attention to specific issues,
3. Facilitating gatherings through volunteers or community strength,
4. Establishing direct contact with politicians and voters,
5. Improving outreach/attracting new members,
6. Mobilizing movements and aiding logistics,
7. Creating new, creative fundraising and collective action methods,
8. Ensuring and spreading information flow with other civil society organizations and activists.

Morozov highlights that new media enables swift and effective formation of activist movements by facilitating simultaneous, unrestricted communication (2007: p. 17).

There are various links between digital activism and digital marketing communication:

- **Interaction with the Target Audience**: Both digital activism and digital marketing aim to boost engagement with target audiences. Digital activists utilize social media and other digital platforms to raise awareness, mobilize, and inspire social change, similar to how digital marketing seeks to promote products or services, increase brand awareness, and drive sales.

- **Content Production and Distribution**: Both fields emphasize content creation and dissemination. Digital activists produce informative, engaging, and motivational content on social issues to mobilize their audiences. Likewise, digital marketing generates content that promotes products, highlights brand values, and influences consumer behavior.

- **Social Media Usage**: Social media is a potent tool for reaching large audiences for both activists and brands. Activists use it to discuss social issues, raise awareness, and organize social change campaigns, while brands use it to promote products, strengthen brand image, and connect with consumers.

- **Social Change and Transformation**: Both digital activism and marketing aim to foster social change. Activists focus on issues like social justice, environmental protection, and human rights, while digital marketing communicates brand values, supports social responsibility projects, and influences consumer behavior.

These links illustrate the commonalities and interactions between digital activism and digital marketing. Both aim to create social impact and engage with audiences through effective use of digital platforms. Highlighting the positive aspects of digital activism, Blevins (2018: pp. 97-98) outlines five characteristics:

1. Digital technology usage encourages participation in activism.

2. The visual nature of digital activism emphasizes social and political issues in recognizable ways.

3. It allows for content customization and direction online.

4. User-generated content signifies a new participation level beyond traditional media and political discourse.

5. The shift to digital activism indicates declining trust in institutional activism as "movement entrepreneurs," leading to increased activism participation by overcoming institutional barriers.

While Blevins does not include it among the five characteristics, he mentions that the perceived threat of revealing one's real identity, described as a "barrier" in activism, can be mitigated through "anonymity" in digital activism. Tindall and Groenewegen (2014: p. 4) state that digital technologies serve two main functions in activism: "acting as a potential forum for developing a sense of solidarity, partnership, and trust" and "helping to create a shared identity among participants and supporters of a movement." Activists who utilize tools and applications from monopolistic companies like Facebook and Twitter use these platforms to meet their needs despite capitalist contradictions (Gerbaudo, 2017: pp. 485-486). According to Kavada (2010: p. 108), blogs, social networks, and content-sharing sites decentralize the process of knowledge creation and dissemination. Content circulates within digital networks without being tied to a central authority. As Kavada puts it, through content creation, activists can "disseminate their views on the movement without having to go through formal organizational channels."

In the interaction process through new media tools and applications aligned with targeted actions in activism, user-generated content (visual, audio, literary, audiovisual) involving various media comes into play. Digital activism is a movement aimed at achieving social and political changes through the internet and other digital technologies. It seeks to raise awareness, organize campaigns, and execute actions

through social media, blogs, and other online platforms using various tools. Digital activists may focus on issues such as environmental challenges, rights and freedoms, equality, justice, and other social justice concerns. As digital activism is a global movement, it can take place across different countries and cultures.

In digital activism, social media and other internet platforms are primarily used to learn about an issue and raise awareness. Additionally, digital activism can involve organizing campaigns and actions. For instance, awareness can be raised by launching a social media campaign or an online petition.

When analyzing the issues that digital activism focuses on, it encompasses a wide range of topics such as global warming, social injustice, gender equality, participation in governance processes, and different agendas created by the media. Broadly speaking, it can be said that activism aims to draw attention to and create public opinion on issues that capitalism, consumer society, and the media do not prioritize. These issues are also notable as they align with the themes Banksy, the focal point of this study, addresses in his works.

Artist Targeting the Media: Banksy in the Media Spotlight

Banksy is a British artist whose true identity remains unknown. He emerged from the street art movement in Bristol and began his work in the mid-1990s. Known for his unconventional and ironic works, Banksy's art is often found in cities like London and New York, appearing on street walls and other everyday spaces. He is recognized not only as an activist and painter but also as a curator and director, creating art that breaks new ground with different intellectual backgrounds. Due to his preference for anonymity, there is limited information about his personal life, most of which is inferred from his artwork and public statements.

Banksy is perceived as an anti-hero through his stencil graffiti, and he holds a political stance, gaining worldwide recognition for his provocative and entertaining identity, especially with his interventions in museums. Unlike the traditional graffiti that often involves caricatured humor, Banksy's humor is intellectual, focusing on ironic protests and elements of black humor. His work is consciously crafted, drawing on a certain intellectual foundation, and while popular, it maintains a connection with art, creating graffiti with strong formal and ideological content value. What Banksy represents is not an underground culture but a reflective counterculture based on the political and cultural consciousness of the oppressed (Baudrillard, 2002: p. 133).

Banksy utilizes public spaces to address global issues such as overconsumption, poverty, war, and refugees. While street art often refers to art with oppositional origins, it encompasses all forms of art practiced in public spaces, i.e., on the streets (Güneş, 2009: p. 5).

In a demonstration of his protest against Israel's actions in Palestine, Banksy traveled to Gaza, producing a striking work that once again highlighted his anti-war stance. He created political drawings in various locations in Gaza and shared both these artworks and their creation process in a short documentary video titled "Make This Year You Discover a New Destination" on his official website. The video, though initially resembling a holiday clip, includes images of Banksy entering Gaza through illegal tunnels, his graffiti, and the devastation of the city caused by years of conflict and blockade (Selvi & Koca, 2016: p. 288).

Banksy's humor remains intellectual, focusing on ironic protests and the use of black humor elements (Türkdoğan, 2014: p. 44).

> I'm not keen on showing up. There are enough fixed-minded arseholes around who stick their ugly little faces up your nose. (...) When we ask kids today what they want to be when they grow up, most of them say, 'I want to be famous'. But if you ask them what they want to be famous for, they don't know the answer or they don't care. I think Andy Warhol got it wrong: In the future, many people will be famous and one day everyone will be anonymous for fifteen minutes (Jones, 2015: p.103).

Image 1. Flower Thrower[3]

Banksy's "Flower Thrower" is one of the artist's most recognisable works. It presents a symbolic image that powerfully expresses themes of peace and resistance. The work was spray-painted on a wall in Jerusalem in 2003. The work depicts a protester with a masked face and a bandanna, about to throw a bouquet of flowers instead of a Molotov cocktail. The protester is dressed in typical riot attire: hat, bandana and casual clothes. However, the bouquet of flowers in his hand symbolises peaceful resistance instead of violence. In this work, Banksy emphasises the contrast between violence and peace. The protester throwing flowers instead of Molotov cocktails symbolises the power and impact of peaceful resistance. The artist explains that change is possible without resorting to violence. This work of the artist is also a visual summary of his artistic point of view. The artist, who advocates peaceful means of resistance against the existing system, has succeeded in attracting the attention of the public in his personal career with this work, while at the same time drawing attention to the Israeli - Palestinian conflict.

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[3]   https://thursd.com/storage/media/7107/banksy-graffiti-art-on-west-bank-barrier.jpeg

Banksy is an artist who has managed to create his own myth with the subjects, places and memories he references by using the distinctive accents of different art disciplines or techniques from graffiti to installation, sculpture to video. Undoubtedly, his meticulous examination of basic areas of social sensitivity and his ability to appeal to a large heterogeneous audience by using an easy-to-understand language have a great share in this success. He has utilised a wide range of public spaces to convey his message to this audience through different aesthetic codes and contextualisation. Banksy's works are realised in an unconventional style and often contain social and political messages. The artist has a worldwide following and his works are sold at very high prices.
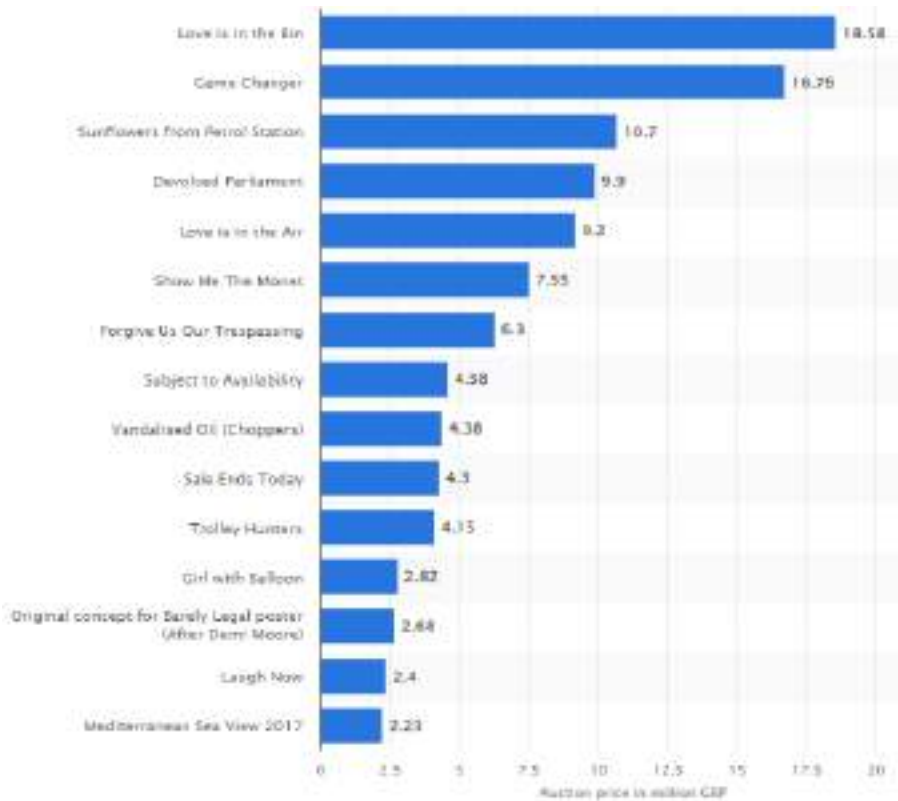
Table 1. Sale prices of Banksy's artworks in British Pounds. [4]

Table 1 shows the sales prices of the works made by Banksy in British Pounds Sterling (GBP). The sales price of these 15 artefacts, which are accepted to have been created by the artist, has been sold at a price exceeding £100 million.

Image 2. Love is in the Bin[5]

"Love is the Bin", the first among these works, is a work of art created by Banksy in 2018 during the auction at Sotheby's, London. Immediately after the sale of his 2006 painting "Girl with Red Balloon" for a record price of £ 1,042,000, Banksy caused the work to be cropped up to half of the work with the special equipment he placed in the painting. Thus, the work was cropped to send a message against the commercialisation of artworks and their use as a means of exchange. This situation ironically caused the value of the work to increase 18 times. Banksy posted the phrase "going, going, gone..." in the first post he made on his social media account in reference to his performance, and in the second - accompanied by the quote "The urge to destroy is also a creative urge" attributed to Picasso - he posted a video that reveals how all these events took place step by step (Banksy, 2018a).

In fact, Banksy's initial goal in this performance was not to create a new work of art. However, the process ended with the transformation of the performance, which did not aim to be a work of art, into a new work of

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[5] https://maddoxgallery.com/news/244-what-the-return-of-love-is-in-the/

art. Thus, Banksy's painting, known as Girl with Balloons (2006) in its first production, gained a conceptual dimension with the new meaning attributed to the destruction of a performance art product as a result of the process, and turned into a new work that art critics call Love in the Trash (2018). Banksy aimed to end the misconception of the urbanite, who believes that he can achieve many things with his economic power, that he can have the emotion in the content by looking at the painting Girl with Balloon, which he will hang on his wall at the end of a tiring day, by destroying the work himself. Although the main justification was the desire to touch the emotions of the urbanites, another reason for the effect created by Banksy's performance, which was moved from the ordinary street texture to a contemporary art hall (Sotheby's), is that it can give a message that includes an objection to the buying appetite and solution logic of the elite urbanites. This situation, which is a new beginning for the process of art history, is only the end of the performance. This piece of street art, Banksy's work, first evolved into an example of pictorial art that fits into a traditional frame, then into a piece of performance art, and finally into a conceptual work of art that took form in the hands of the artist. In this way, Banksy, who is not personally known, has transformed from a mysterious street artist to an artist who is discussed in postmodern spaces.

Art can be a medium for dealing with issues such as the critique of consumer society. In particular, art forms such as cinema, theatre and poetry can be used to express ideas related to the critique of consumer society. For example, a film can deal with media criticism by addressing how the media influence people's lifestyles and values. Likewise, a poem can describe how the media distort people's thoughts and values. Media criticism is a critique of how the media influence people's lifestyles, thoughts and values. Media criticism questions the structure of content production in the media and focuses on the negative effects of this structure on the sustainable development of people and society. Banksy frequently deals with issues such as capitalism, consumer society and the media as a showcase of consumer society in his works.

Image 3. Media at War[6]

"Media at War" is a powerful work by Banksy that criticises the media's coverage of war and conflict. With this work, the artist questions the role and responsibility of the media and the way they present events. The work reminds viewers to critically evaluate the information presented by the media, while drawing attention to the inhumane aspects of war. Banksy's characteristic use of humour and irony makes the work both visually appealing and thought-provoking. The work questions how the media reports wars and conflicts. While the media can be a tool to publicise the horrors of war, it can also cause these horrors to become a kind of "show". Banksy criticises the media's tendency to sensationalise events. The presence of war correspondents and cameramen shows the inhuman face of war. These professionals, working in the midst of war, have a duty to document the tragedies, but this also means that they are also witnesses to these tragedies. Banksy emphasises this dilemma and the role of the media in this process. The work questions how the images and news presented by the media shape reality. The presence of newscasters and cameramen affects how viewers see and perceive the war. Banksy criticises this situation and

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[6] https://www.theartnewspaper.com/2018/05/29/banksys-records-will-tumble-in-greatest-hits-show-former-dealer-says

reminds viewers that they should question the information provided by the media.

Banksy's "Camera Man and the Flower" was created in 2005. The work originated on a wall in Los Angeles and has since become one of Banksy's most recognisable works of street art. The work reflects the artist's criticism of the surveillance society and the role of the media, while at the same time expressing a longing for the beauty of nature. In the work, the figure of a camera operator is depicted kneeling and trying to photograph a large flower. The camera operator has an expression of intense attention on his face and is trying to capture every detail of the flower with the professional equipment in his hand.

Image 4. Camera Man & The Flower[7]

The presence of the camera operator represents the feeling of being constantly watched and under surveillance in modern society. In today's world, we are constantly monitored by surveillance cameras, social media and digital devices. With this work, Banksy expresses his longing for the privacy of individuals and his criticism of the surveillance society. The flower symbolises the pure beauty and innocence of nature. The camera operator's attempt to document this beauty shows people's

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[7] https://banksyexplained.com/cameraman-and-flower-january-2010/

admiration and longing for nature and the beauty it offers. At the same time, it emphasises the need to protect and appreciate nature.

The work questions how the media frames and presents events. Although the camera operator tries to document reality, this documentation process itself involves interpretation and selectivity. This is a criticism that questions the media's claim to objectivity.

Image 5. Napalm[8]

Banksy's "Napalm" is a powerful work that questions the horrors of war and how the media presents them. Inspired by a famous Vietnam War photograph, the image depicts a naked Vietnamese girl alongside pop culture icons such as Mickey Mouse and Ronald McDonald. The work is based on a famous photograph taken by Associated Press photographer Nick Ut in 1972, showing Vietnamese children fleeing a napalm attack. In Banksy's version, the child is held by the hands of Mickey Mouse and Ronald McDonald. The pain and terror on the child's face contrasts with the smiling faces of the pop culture icons.

Banksy criticizes how the media presents the horrors of war, turning these atrocities into consumable spectacles. By depicting the true pain and tragedy of conflict, his work highlights the way media commodifies this suffering, offering it to audiences as a form of entertainment. Mickey Mouse and Ronald McDonald serve as symbols of Western

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[8] https://banksyexplained.com/napalm-2004/

popular culture, and their juxtaposition with the horrors of war exposes society's insensitivity to the brutal reality of conflict, as well as the media's role in nurturing this apathy. By employing such icons of popular culture, Banksy underscores the harsh realities of war, using the figure of a child to symbolize the devastating impact on the innocent. Through this portrayal, he reminds viewers of the human cost of war and criticizes the media's portrayal and commercialization of this loss of innocence.

Banksy has garnered public attention not only through his oil paintings and graffiti but also by employing various visual design methods:

- In 2010, he received an Oscar nomination for his documentary "Exit Through the Gift Shop," which questions the relationship between graffiti art and consumer society.

- In 2010, he created the opening video for the iconic cartoon series "The Simpsons", highlighting issues such as child labor, the slaughter of endangered animals, and capitalism.

- In 2015, he established a Disneyland-like theme park in his hometown of Bristol. Named Dismaland, this park not only boosted local tourism but also conveyed his criticisms of the media, consumer society, and anti-immigration through various installations.

- In 2015, he released a mockumentary titled "Make This the Year YOU Discover a New Destination." Designed as a tourism advertisement, the video uses clichéd promotional texts to draw attention to the tragedy in Palestine, garnering over 9 million views and widespread media coverage.

- In 2017, he opened a hotel on the West Bank Barrier in Palestine. Known as the Walled Off Hotel, it offers visitors a glimpse into the life of confinement that Palestinians have endured for years. Banksy describes it as "the hotel with the worst view in the world," aiming to raise public awareness.

The artist typically shares his work through his official website and social media accounts. On platforms like Instagram and Twitter, Banksy frequently posts photos and videos of his creations, often accompanied by social and political messages. His presence on social media extends his reach, allowing a wider audience to engage with his art and messages. Social media facilitates easy access to Banksy's work, enabling people to discover his pieces quickly.

Banksy's work focuses on media criticism, digital activism, and consumer society in a unique and ironic manner. By critiquing these issues, he encourages reflection and evaluation among viewers. As his artworks often appear on street walls and structures, they rapidly gain attention on social media, allowing many people to discover them online. Banksy, who enjoys significant popularity and a loyal following on social media, also attracts the attention of media organizations, which frequently share his striking works. As a result, his art frequently appears in both visual and written content on platforms such as Instagram and Twitter. Due to public interest, the media regularly highlights his current pieces and publishes articles and critiques on his past works.

Conclusion

This study has explored the significant role of Banksy in reshaping the media landscape through his innovative street art and its impact on contemporary societal discourse. As an enigmatic figure with a unique approach to art, Banksy exemplifies how street art can transcend traditional boundaries and engage with global audiences on pressing social and political issues. His anonymity and unconventional methods not only challenge the norms of the art world but also redefine the interaction between media and art, offering a critical lens through which to examine the influence of media on public perception and societal memory.

Banksy's work stands out for its capacity to generate widespread attention and provoke thought through its provocative and often ironic content. His art, often displayed on the streets of major cities, including

London and New York, has become a powerful medium for addressing global issues such as war, consumerism, and social injustice. The intersection of his work with media is particularly noteworthy, as Banksy's art frequently critiques how media portrays and commodifies societal issues. By using familiar cultural icons and juxtaposing them with stark depictions of societal problems, Banksy underscores the disconnection between media representations and the harsh realities of the world. One of the central themes in Banksy's work is the critique of how media commodifies human suffering and transforms it into consumable entertainment. His artworks often highlight the disparity between the media's portrayal of conflict and the actual experiences of those affected. For instance, Banksy's use of characters like Mickey Mouse and Ronald McDonald in the context of war serves as a critique of how Western popular culture trivializes serious issues. This juxtaposition reflects society's desensitization to the real impacts of war and illustrates how media can perpetuate this insensitivity. Through these creative interventions, Banksy challenges viewers to confront the brutal reality behind media spectacles and question the ethics of media consumption. Banksy's approach to art extends beyond traditional street graffiti, incorporating various visual design methods to amplify his messages. His work is not confined to street art alone but includes other forms of media engagement. For instance, his 2010 documentary "Exit Through the Gift Shop" questions the relationship between graffiti art and consumer culture, while his opening sequence for "The Simpsons" tackles issues such as child labor and environmental destruction. Additionally, Banksy's creation of Dismaland in 2015, a satirical take on theme parks, critiques consumerism and media culture through immersive installations. These examples illustrate how Banksy employs multiple platforms to engage with and critique societal issues, expanding the scope of his influence beyond traditional art spaces.

The artist's innovative use of media also extends to digital platforms. Banksy's works are widely shared and discussed on social media, allowing his art to reach a global audience quickly and efficiently. This digital dissemination amplifies the impact of his work, as users frequently share and reinterpret his pieces, creating a dynamic dialogue

around his art. Social media platforms, such as Instagram and Twitter, facilitate the rapid spread of Banksy's works and contribute to their global visibility. This digital presence not only enhances the reach of Banksy's art but also underscores the role of new media in shaping contemporary art practices and public engagement. Banksy's art embodies a form of "counter-memory," which represents alternative narratives challenging dominant societal memories and power structures. This counter-memory is a response to the mainstream media's portrayal of societal issues, offering a critical perspective on what is often omitted or distorted in public discourse. Banksy's graffiti, as a form of counter-memory, challenges the status quo and provides a platform for alternative voices. This practice highlights the role of street art in preserving and amplifying marginalized perspectives, contributing to a more nuanced understanding of societal issues.

In summary, Banksy's impact on media and art is multifaceted, reflecting a broader trend of using art as a tool for social critique and transformation. His innovative approach to street art, combined with his strategic use of media platforms, underscores the evolving relationship between art and media in contemporary society. By addressing pressing social and political issues through his work, Banksy not only engages with but also critiques the media's role in shaping public perception and societal memory. His art serves as a powerful example of how creative expression can challenge dominant narratives, provoke critical thought, and inspire change.

This study highlights the importance of reconsidering the media's role in art and society, emphasizing how Banksy's work exemplifies the potential of art to influence and critique media representations. As we continue to navigate the complexities of media and artistic expression, Banksy's approach offers valuable insights into how art can be harnessed to address and challenge the prevailing media narratives. The study contributes to a deeper understanding of the intersections between media, art, and societal change, underscoring the need for ongoing critical engagement with the ways in which art and media shape our understanding of the world.

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CHAPTER VI

THE RELATIONSHIP BETWEEN DISINFORMATION AND DIGITAL LITERACY IN COMMUNICATION STRATEGIES: A STUDY ON DIGITAL MEDIA

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Introduction

The effects of disinformation on society can be severe. Making decisions based on false information, the erosion of public trust, and the damage to democratic processes are the main problems caused by disinformation. With the widespread use of digital and social media platforms, the rapid spread of false information to large audiences exacerbates these issues. According to Pennycook and Rand (2019: 390), ordinary people are not adequately equipped to assess the reliability of news sources. Studies show that people incorrectly judge 40% of legitimate news stories as false and 20% of fake news stories as true. According to these authors, if ordinary people cannot effectively determine the quality of individual news stories, they may also fail to assess the quality of news sources. Indeed, ensuring access to accurate information sources and improving digital literacy are critical to mitigating the negative impacts of disinformation. In this context, increasing individual and societal awareness in the fight against disinformation will contribute to the formation of a healthier and more reliable information environment.

Digital literacy refers to individuals' competence to evaluate the information they encounter on digital platforms critically. This competence includes distinguishing reliable sources of information and recognizing disinformation. Digital literacy makes younger generations more resilient to disinformation by making them aware of accessing and managing information. To prevent the spread of disinformation and ensure the flow of reliable information in society, digital platforms and media organizations need to increase their responsibilities. The algorithms that highlight content based on users' interests can accelerate the spread of false information. Therefore, media literacy and digital literacy programs are critical for both individuals and communities to combat disinformation. Additionally, media regulators and fact-checking organizations must implement stricter oversight and accuracy checks to prevent the spread of false information.

This study aims to examine the structure of disinformation spread through digital media on political issues and discuss the importance of developing digital literacy skills in this context. One year has been selected to evaluate

the findings obtained from the analysis conducted within the study consistently. Since a process that spans from the past to the present will be considered, July 24, 2024, has been set as the end date for the analysis. There are fact-checking organizations in Turkey that verify news and content shared on digital media. On July 24, 2024, the Twitter social media accounts of these platforms were examined, and Teyit.org was found to be the fact-checking platform with the most followers. Considering that false information and disinformation spread especially via Twitter, the number of followers on this platform was taken into account. On the Teyit.org fact-checking platform, the news investigated was categorized, and it was found that the category with the highest number of verified news items was Politics. The study will examine the relationship between digital literacy and disinformation, and the analysis results of the news investigated within the framework of the Teyit.org platform will be evaluated, examining the role of digital media at this stage.

Disinformation and Social Media

The concept of disinformation is generally known as the deliberate spread of false or misleading information. According to Cambridge, it is defined as "false information spread in order to deceive people" (Cambridge, 2024). Similarly, Oxford defines it as "The dissemination of deliberately false information" (Oxford, 2024).

The spread of disinformation occurs faster, deeper, and more broadly compared to accurate information. It has been observed that false news, particularly on political topics, spreads more than misinformation related to terrorism, natural disasters, science, urban legends, or financial information. It is noted that false news is often more novel, and people are inclined to share novel information. False stories typically evoke emotions such as fear, disgust, and surprise, while true stories evoke emotions such as anticipation, sadness, joy, and trust (Vosoughi et al., 2018: 1-2). McDougall (2019: 31-32) argues that disinformation can be used for political, economic, or ideological reasons and often aims to mislead, manipulate public opinion, or

support a specific agenda. According to the author, the effects of disinformation can lead to serious consequences such as undermining public trust, making decisions based on false information, and weakening democratic processes. The effects of disinformation become more pronounced, especially during election periods and crises. For example, false news like "FBI agent suspected in Hillary email leaks found dead in apparent murder-suicide" serves as an example of disinformation. Fake news often comes from fabricated articles and typically from ironic or fantasy news sites. These sites may include warnings stating that the articles are false, but these warnings are often ignored or misunderstood by readers (Allcott & Gentzkow, 2017: 212-214). The spread of such misinformation can increase social polarization and undermine social cohesion.

Wardle and Derakhshan (2017: 20-21) define disinformation as one of the three main types of information disorders: dis-information, mis-information, and mal-information. Disinformation refers to the intentional sharing of false information to cause harm, while misinformation involves sharing incorrect information without harmful intent. Mal-information, on the other hand, is based on true information used to harm others. Disinformation can have significant impacts on society. For instance, false medical information can lead individuals to engage in behaviors that may risk their health. Psychological mechanisms play a crucial role in the spread of disinformation. For example, during the COVID-19 pandemic, the concepts of disinformation and infodemic were examined together, and it was studied how disinformation affected the spread of the virus and societal responses. This process highlighted the importance of accurate information sources and demonstrated that directing the public towards reliable information is critical in combating the pandemic (Gallotti et al., 2020: 1285).

The increasing use of digital and social media platforms today has facilitated the spread of disinformation (Wardle & Derakhshan, 2017: 5). While these platforms enable users to reach a large audience quickly, they also allow the rapid dissemination of inaccurate information. Especially,

social media algorithms, which present content according to users' interests, can lead to the fast spread of false information, regardless of its accuracy (Vosoughi et al., 2018: 1146). Gallotti and colleagues (2020: 1285) analyzed over 100 million Twitter messages spread during the pandemic and classified the reliability of the circulating news. The authors concluded that the spread of low-quality and misleading information negatively influenced public responses to the pandemic. During that period, governments and the public were not only battling a viral outbreak but also the rapid spread of misinformation. This process demonstrated that social media facilitated the quick and widespread dissemination of false information. Allcott and Gentzkow (2017: 212-213) highlighted that there was intense debate about the effects of fake news spreading on social media following the 2016 U.S. presidential election. According to their research, 62% of American adults received their news from social media. They noted that fake news particularly favored Donald Trump and many commentators suggested that Trump won the presidential election due to the influence of fake news. Pennycook and Rand (2019: 390) state that social media has created a new ecosystem for the spread of misinformation. They note that fake news emerged as a significant issue during the 2016 US presidential election and has continued to be a problem since then. Ensuring access to accurate information and promoting reliable sources of information is crucial to mitigating the negative effects of disinformation on society. In this context, preserving public trust and ensuring that democratic processes function healthily is possible.

Disinformation and Digital Literacy

Digital media literacy enhances individuals' ability to critically evaluate content on digital platforms and identify reliable sources of information. This competency is crucial for mitigating the effects of online disinformation and ensuring access to accurate information. From a values perspective, Usselmann (2023: 216-217) states that media and digital literacy enable individuals to engage with all types of

informational and entertainment media consciously, using critical thinking and communication skills to gain a deeper understanding of the media. In a pluralistic democracy, media and digital literacy are of great importance for developing individuals' ability to manage and assess the flow of information, supporting freedom and diversity.

Hobbs (2016: 10), in her edited book, emphasizes that digital and media literacy do not have a single historical narrative. She attributes this to the diverse perspectives and intellectual backgrounds that exist. Hobbs notes that some scholars rely on the definition established by the Aspen Institute, which states: "the ability to access, analyze, evaluate and communicate messages in a wide variety of forms". Drawing from the definition adopted by the UK media regulator Ofcom, Buckingham (2007: 44) defines media literacy as "the ability to access, understand and create communications in a variety of contexts". Livingstone (2004: 5), building on the works of Aufderheide (1993) and Christ & Potter (1998), highlights that media literacy consists of four components: the ability to access, analyze, evaluate, and create messages in various forms. Similarly, Mrah (2022: 185) defines digital media literacy as the ability to access, analyze, create, and use digital media. Hobbs (2010: 19) outlines that individuals should possess the following skills concerning digital and media literacy:

Table 1. Essential Competencies of Digital and Media Literacy

1. ACCESS Finding and using media and technology tools skillfully and sharing appropriate and relevant information with others
2. ANALYZE&EVALUATE Comprehending messages and using critical thinking to analyze message quality, veracity, credibility, and point of view, while considering potential effects or consequences of messages.
3. CREATE Composing or generating content using creativity and confidence in self-expression, with awareness of purpose, audience, and composition techniques.
4. REFLECT Applying social responsibility and ethical principles to one's own identity and lived experience, communication behavior and conduct.
5. ACT Working individually and collaboratively to share knowledge and solve problems in the family, the workplace and the community, and participating as a member of a community at local, regional, national and international levels.

Source: Hobbs, 2010: 19.

While media literacy traditionally focuses on the critical analysis of news, advertisements, and mass communication, digital literacy pertains to the skills needed to use computers, social media, and the internet effectively. Media literacy involves the ability to critically analyze media content and typically includes knowledge and skills from various disciplines such as education, literature, sociology, and library science. On the other hand, digital literacy encompasses the ability to use digital tools efficiently. This includes the ability to create content using text, images, sound, and new digital tools and technologies. Digital literacy also involves reflecting on and evaluating one's communication behaviors in line with social responsibility and ethical principles. The distinction between these two concepts lies in media literacy's focus on content analysis and criticism, while digital literacy focuses on using tools and creating content. Media literacy helps individuals make informed decisions by evaluating the quality and reliability of media messages, while digital literacy enables individuals to communicate effectively and ethically using digital tools (Hobbs, 2010: 16-19). Van Dijk (2020: 63) notes that digital literacy must keep pace with ever-changing technology and emphasizes that digital literacy skills require users to adapt to new technological developments. The author states that media literacy enables users to critically evaluate media and interpret media messages consciously. In this context, media literacy offers a broader conceptual framework than digital literacy and focuses on developing individuals' critical thinking skills regarding media content.

Various strategies are being developed to combat disinformation. Enhancing media literacy is important to encourage individuals to question the accuracy of the information they encounter. According to McDougall (2019: 30-31), critical media literacy is not just a verification tool but also like teaching young people "how to fish" rather than "giving them a fish". The author suggests that this approach helps young people develop the ability to critically evaluate media content and that media literacy can prevent the uncertainty surrounding the accuracy of information.

Digital literacy is considered to be in an important position in understanding and managing the effects of communication and disinformation. In this context, digital literacy education contributes to the development of individuals' critical thinking skills, enabling them to access accurate and reliable information. Additionally, digital literacy increases individuals' capacity to identify disinformation and cope with such misleading content. This supports more conscious and informed decision-making at the societal level. The spread of disinformation, particularly on digital platforms, has become a serious global issue. This situation increases the risk of rapidly spreading false information and misleading the public. Digital literacy emerges as an important defense mechanism against this problem. Individuals with digital literacy skills play a critical role in mitigating the effects of disinformation. Those who have received digital literacy education evaluate media more critically, question the reliability of sources, and effectively use information verification processes. In this way, the spread of false information is prevented, and the building of social trust is supported.

Methodology

The aim of this study is to examine the structure of disinformation spread through digital media on political issues and discuss the importance of developing digital literacy skills in this context. To ensure a consistent evaluation of the findings obtained from the analysis conducted within the study, a one-year period has been chosen. Since a process spanning from the past to the present will be considered, July 24, 2024, has been set as the end date for the analysis. There are fact-checking organizations in Turkey that verify news and content shared on digital media. These are Malumatfuruş (malumatfurus.org), Teyit.org (teyit.org), Doğruluk Payı (dogrulukpayi.com), and Yalansavar (yalansavar.org). On July 24, 2024, the Twitter accounts of these platforms were examined, and it was found that Teyit.org had the most followers, with 833.1 thousand followers. In comparison, Doğruluk Payı had 217.1 thousand, Yalansavar had 66.7 thousand, and

Malumatfuruş had 54.2 thousand followers. Considering that false information and disinformation spread especially through Twitter, these follower numbers were taken into account. Indeed, it was observed that most of the analyzed news sources were on Twitter, confirming the preference for Teyit.org.

Table 2: Categories of News on the Teyit.org Website

Category	Number of Queried News
Accidents and Disasters	53
Agriculture and Food	11
Work Life and Labor	19
Climate and Weather	39
Conflict	179
Culture, Arts, and Entertainment	113
Economy and Finance	31
Education and Youth	8
Environment	50
Health	33
History	33
Migration and Asylum	35
Journalism	26
Life and Leisure	181
Police and Judiciary	35
Politics	211
Religion and Beliefs	36
Science	61
Sports	44

Source: Teyit.org, 2024a.

In this study, the content analysis method was used to evaluate the data. According to Nachmias and Nachmias (1976), "Content denotes what is contained and content analysis is the analysis of what is contained in a message. Broadly, content analysis may be seen as a method where the content of the message forms the basis for drawing inferences and conclusions about the content" (as cited in Prasad, 2008: 173). This

analysis aims to analyze data through specific themes, motifs, or categories using various data sources, such as text, speech, images, or other media types. Researchers classify texts using predefined categories or codes to understand the content and make inferences based on these classifications. The universe of the study consists of news categorized into 19 categories on the Teyit.org verification platform. The sample of the study consists of news in the "Politics" category. This is because the "Politics" category has the highest number of verified news items among the 19 categories on the Teyit.org verification platform (Table 2).

Findings

Between the dates of July 24, 2023, and July 24, 2024, a total of 211 news items related to "Politics" were verified on the Teyit.org verification platform. The "Politics" category is the most examined among the 19 categories available on the platform (Table 3).

Table 3: The political news category on the Teyit.org website

No	Date	News Title	Subject	Communication Channel	Analysis Result
1	24.07.2023	"The claim that the photo shows Özdağ placing a sign directing to Iraq at the Iranian border"	Politics	Twitter	False
2	28.07.2023	"The claim that the photos were taken at the 'Rank Pinning Ceremony' attended by Ali Erbaş"	Politics	Twitter	Mixed
3	28.07.2023	"Is Cillian Murphy saying to Prince Harry that he is Irish in the video?"	Politics	Twitter / Tiktok	False
4	01.08.2023	"The claim that the video shows a minister being threatened with death by coup plotters in Niger"	Politics	News Websites	False
5	04.08.2023	"Is the video with the text 'Stop Zelenskiy' in Japan real?"	Politics	Twitter	False
6	07.08.2023	"Do the images show the recent protests in Erzurum?"	Politics	Twitter	False

7	09.08.2023	"Does the video show refugees in Istanbul calling for a caliphate?"	Politics	Instagram	False
8	09.08.2023	"The claim that the video shows the French Embassy being set on fire in Niger"	Politics	Twitter	False
9	15.08.2023	"The claim that the photo shows a suicide bomber"	Politics	Twitter	False
10	16.08.2023	"The claim that the photo of Atatürk was taken in Afyon in August"	Politics	Twitter	False
11	23.08.2023	"Does the video show a politician protesting against Russia by screaming?"	Politics	Twitter	False
12	23.08.2023	"The claim that Joe Biden fell asleep during a wildfire memorial event"	Politics	Twitter	False
13	23.08.2023	"Is the cartoon featuring Erdoğan real?"	Politics	Twitter	False
14	26.08.2023	"Does the photo show a 17-year-old Ukrainian child soldier who died?"	Politics	Twitter	False
15	04.09.2023	"The claim that the Constitutional Court annulled the decision on the additional MTV payment"	Politics	Twitter	False
16	05.09.2023	"The claim that the video shows the beginning of armed conflict against the PKK in Syria"	Politics	Twitter	False
17	05.09.2023	"The claim that the photo of the Women's National Volleyball Team with President Erdoğan is recent"	Politics	Twitter	False
18	06.09.2023	"The claim that Erdoğan said it is unacceptable to collect additional Motor Vehicle Tax (MTV) from vehicle owners"	Politics	Twitter	False
19	06.09.2023	"The claim that Russia has banned 5G"	Politics	Twitter	False
20	12.09.2023	"The claim that the image shows a BRICS banknote"	Politics	Twitter	Unverifiable
21	14.09.2023	"The claim that the people in the photo are from Norway's opposition party"	Politics	Twitter	False
22	18.09.2023	"The claim that the President made a statement criticizing the circulars issued by the governorships"	Politics	Twitter	False

23	18.09.2023	"Does the video show a protest against France in Niger?"	Politics	Twitter	False
24	23.09.2023	"The claim is that the image is a cartoon criticizing the Istanbul Metropolitan Municipality (İBB) in the French press."	Politics	News Websites	False
25	26.09.2023	"The claim is that the video shows moments where Joe Biden is being insulted."	Politics	Twitter	False
26	27.09.2023	"The claim is that a former Nazi soldier was applauded in the Canadian Parliament."	Politics	Twitter	True
27	28.09.2023	"The claim is that a billboard in New York reads 'Glory to Urine.'"	Politics	Twitter	False
28	28.09.2023	"Did the Taliban leader invite women in Turkey who want Sharia law to Afghanistan?"	Politics	Twitter	False
29	28.09.2023	"Is the deadline for address changes through e-Devlet for the local elections October 1, 2023?"	Politics	Twitter	True
30	07.10.2023	"Is the video from the current Israel-Palestine conflict?"	Politics	Twitter	False
31	07.10.2023	"Are the images showing Israel's airstrike on Gaza current?"	Politics	Twitter	False
32	07.10.2023	"Is the video claiming to show Israel striking Hamas targets current?"	Politics	Twitter	False
33	09.10.2023	"The claim is that the video of the spokesperson of the Qassam Brigades thanking Iran is current."	Politics	Twitter	False
34	09.10.2023	"Does the video show the moments when an Israeli tank is destroyed?"	Politics	Twitter	False
35	10.10.2023	"The claim is that the images show Jews protesting Israel's attack on Gaza."	Politics	Twitter	False
36	10.10.2023	"Does the video show Israeli refugees arriving in Turkey by ship?"	Politics	Twitter	False
37	12.10.2023	"Was the Turkish flag in the video burned to protest the events in Gaza?"	Politics	Twitter	False

38	12.10.2023	"Does the video show an Egyptian group going to Gaza to join the Al-Aqsa Flood?"	Politics	Twitter	False
39	16.10.2023	"The claim is that the video showing vehicles carrying aid from Egypt to Palestine is current."	Politics	Twitter	False
40	18.10.2023	"Is the photo from the explosion that allegedly occurred in Tel Aviv?"	Politics	Twitter	False
41	19.10.2023	"Does the video show Qatar announcing that it will halt gas exports to the world?"	Politics	News Websites	False
42	19.10.2023	"The claim is that Kim Jong Un said, 'I would test a nuclear missile on Israel.'"	Politics	Twitter	False
43	20.10.2023	"Do the claims about the height difference between Biden and Netanyahu reflect reality?"	Politics	Twitter	False
44	21.10.2023	"The claim is that the footage of the person catching fire while burning the Israeli flag was recorded in Yozgat."	Politics	Twitter	False
45	21.10.2023	"The claim is that Italian flags were used in a solidarity demonstration with Gaza in India."	Politics	Twitter	False
46	23.10.2023	"The claim is that the video shows Hakan Fidan speaking in German."	Politics	Twitter	False
47	27,10.2023	"Does the photo show the plane that was allegedly buried during the CHP era?"	Politics	Twitter	False
48	30.10.2023	"The claim is that the video shows a pro-Palestine march in France."	Politics	Twitter	False
49	31.10.2023	"The claim is that the video showing the Turkish flag being hoisted at the AK Party building is current."	Politics	Twitter	False
50	31.10.2023	"Does the photo show Israeli soldiers held hostage in Hamas' underground tunnels?"	Politics	Twitter	False
51	02.11.2023	"Does the video show a transport vehicle heading to Israel?"	Politics	Tiktok	False

52	02.11.2023	"Was the Israeli Ambassador expelled from the UN General Assembly due to the current conflicts?"	Politics	Twitter	False
53	02.11.2023	"The claim is that Obama warned Israel about a ground operation by saying, 'Don't mess with Turkey.'"	Politics	Instagram	False
54	03.11.2023	"Is Joe Biden's speech quoting a hadith current?"	Politics	Twitter	False
55	06.11.2023	"The claim is that Forbes featured the wealth of former Hamas leader Meshaal on its cover."	Politics	Twitter	False
56	07.11.2023	"The claim is that there was a 'star and crescent Al-Aqsa figure' during the Fidan-Blinken meeting."	Politics	Twitter	False
57	09.11.2023	"Does the footage show a video released by Russia against the USA?"	Politics	Twitter	False
58	10.11.2023	"Does the photo show British Marshal Birdwood saluting Atatürk's funeral?"	Politics	Twitter	True
59	13.11.2023	"The claim is that the Saudi imam who called for support for Gaza was arrested."	Politics	Twitter	False
60	15.11.2023	"The claim is that Netanyahu's psychiatrist was found dead."	Politics	Twitter	False
61	15.11.2023	"The claim is that the Spanish team Deportivo La Coruña wore a jersey symbolizing Palestine on the field."	Politics	Twitter	False
62	15.11.2023	"Is the Istanbulkart free Starbucks coffee campaign current?"	Politics	Twitter	False
63	17.11.2023	"Does the video show people praying for Palestine being arrested in Saudi Arabia?"	Politics	Instagram	False
64	22.11.2023	"Are the images showing Israeli soldiers caught in a tornado current?"	Politics	Twitter	False
65	22.11.2023	"Does the video show a secret Hamas tunnel?"	Politics	Twitter	False
66	22.11.2023	"The claim is that the photo belongs to the ship captured by Yemen."	Politics	Twitter	False
67	22.11.2023	"Is the video where Elon Musk says he is willing to	Politics	Twitter	False

		lose money related to Palestine?”			
68	22.11.2023	“Did A101 start distributing a Mastercard named 'Hadi'?”	Politics	Twitter	False
69	23.11.2023	“Was the Empire State Building lit up with the colors of the Palestinian flag in support?”	Politics	Twitter	False
70	27.11.2023	“Is the person calling the adhan in a church a priest protesting Netanyahu?”	Politics	Instagram	False
71	27.11.2023	“The claim is that the principle 'A woman's statement is essential' was changed to 'A woman's evidence is essential.'“	Politics	Twitter	False
72	28.11.2023	“Do the images show support demonstrations for Palestine in Poland?”	Politics	Twitter	False
73	28.11.2023	“Does the photo show a fake injured person in Palestine?”	Politics	Twitter	False
74	07.12.2023	“The claim is that the headline reads 'Atatürk loves a gay lifestyle.'“	Politics	Twitter	False
75	12.12.2023	“Have the conditions for granting Turkish citizenship through the sale of real estate to foreigners been expanded?”	Politics	Twitter	False
76	14.12.2023	“Do the images show a protest against Zara?”	Politics	Twitter	False
77	14.12.2023	“Does the photo show right-handed Biden writing with his left hand?”	Politics	Twitter	False
78	15.12.2023	“The claim is that the Ministry of Family and Social Services will give 4,000 TL support to women.”	Politics	Instagram	False
79	21.12.2023	“The claim is that Trump was disqualified from running for U.S. president.”	Politics	Twitter	False
80	21.12.2023	“Does the Greek MP in the video argue that their flag should be red and white?”	Politics	Twitter	False
81	22.12.2023	“Is the video showing Putin and Kim Jong Un not drinking from the glasses they clinked real?”	Politics	Twitter	False

82	22.12.2023	"Does the video show Mansur Yavaş speaking English?"	Politics	Instagram	False
83	23.12.2023	"Did U.S. President Joe Biden salute the void?"	Politics	Twitter	False
84	28.12.2023	"Are the strange ministries like coffee, toilets, loneliness real in different countries?"	Politics	Instagram	Mixed
85	28.12.2023	"The claim is that Erdoğan said, 'According to purchasing power parity, we are first in the world, fourth in Europe.'"	Politics	Twitter	False
86	03.01.2024	"Does the video show U.S. ships sunk by Yemen?"	Politics	Twitter	False
87	03.01.2024	"Is Crown Prince Mohammed Bin Salman's speech current?"	Politics	Twitter	False
88	04.01.2024	"Is the person dancing in the video Ukrainian President Zelensky?"	Politics	Twitter	False
89	09.01.2024	"The claim is that the Afghan Foreign Minister invited those in Turkey who want Sharia law to his country."	Politics	Twitter	False
90	11.01.2024	"Is the person in the video, allegedly from Epstein's island, Joe Biden?"	Politics	Twitter	False
91	11.01.2024	"Did Murat Kurum say he would relax the alcohol sales ban?"	Politics	Twitter	False
92	15.01.2024	"Does the photo show the current attack in Yemen?"	Politics	Instagram	False
93	16.01.2024	"The claim is that the video shows the U.S. ship hit by Yemen."	Politics	Twitter	False
94	17.01.2024	"Does the video show a woman arrested at a pro-Palestine demonstration?"	Politics	Twitter	False
95	22.01.2024	"Do the images show a profane speech at the World Economic Forum?"	Politics	Twitter	False
96	23.01.2024	"Does the video show police assaulting relatives of hostages in Israel?"	Politics	Twitter	False
97	24.01.2024	"Are the words about Africans attributed to İlber Ortaylı really his?"	Politics	Twitter	False
98	24.01.2024	"Does the photo show the U.S. ship that was hit?"	Politics	Instagram	False
99	24.01.2024	"Are the images of Putin entering the water for the	Politics	Twitter	False

		Epiphany celebration current?"			
100	26.01.2024	"Do the images show a protest against McDonald's in Israel?"	Politics	Instagram	False
101	29.01.2024	"Does the video show truck drivers heading to the Texas border?"	Politics	Twitter	False
102	29.01.2024	"Is the video showing soldiers in front of the White House current?"	Politics	Twitter	False
103	30.01.2024	"Did Erdoğan say about İmamoğlu, 'He lives in a luxurious house, our people will hold him accountable at the ballot box'?"	Politics	Twitter	False
104	30.01.2024	"Is the photo showing Biden in a military uniform real?"	Politics	Twitter	False
105	01.02.2024	"The claim is that the video shows tanks sent in support of Texas."	Politics	Twitter	False
106	05.02.2024	"Is the photo showing Joe Biden seen with 'diapers' real?"	Politics	Twitter	False
107	06.02.2024	"Does the video show Putin ignoring Netanyahu?"	Politics	News Websites	False
108	08.02.2024	"Does the video show Murat Kurum unable to answer Candaş Tolga Işık's question?"	Politics	Twitter	False
109	08.02.2024	"Has the practice of surgical castration been legalized in Kazakhstan?"	Politics	News Websites	False
110	14.02.2024	"Does the video show Trump announcing support for an independent Kurdish state?"	Politics	Twitter	False
111	17.02.2024	"Did Mehmet Şimşek say 'price stability will be achieved in 2028'?"	Politics	Twitter / News Websites	False
112	19.02.2024	"Does the video show a rocket attack from Gaza on Israel?"	Politics	Twitter	False
113	22.02.2024	"Did Bilal Erdoğan say, 'If my father worked in the private sector, he wouldn't care about money'?"	Politics	Twitter	False
114	23.02.2024	"Did Özhaseki say, 'When we issued the mining permit, the ground was solid; the fault line came later'?"	Politics	Twitter	False

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115	25.02.2024	"Is the DEM Party flag raised at an İmamoğlu meeting doctored?"	Politics	Twitter	False
116	26.02.2024	"Did Crown Prince Salman say, 'I will hang a portrait of Atatürk on the wall of my office'?"	Politics	Twitter	False
117	26.02.2024	"Does the video feature Crown Prince Salman speaking about 'destroying verses in the Quran'?"	Politics	News Websites	False
118	26.02.2024	"Did the number of countries that cannot be entered with a Turkish passport rise from 38 to 52?"	Politics	Twitter	False
119	27.02.2024	"Did Bahçeli say 'the government knew about the July 15 coup four months in advance'?"	Politics	News Websites	False
120	27.02.2024	"Does the image show French President Macron fleeing from farmers?"	Politics	Twitter	False
121	28.02.2024	"Are the images of Emmanuel Macron dancing real?"	Politics	Twitter	False
122	28.02.2024	"Does the photo show Irish footballers protesting the Israeli national anthem?"	Politics	News Websites	False
123	29.02.2024	"Is the image of Bush and Osama bin Laden at the same table real?"	Politics	Twitter	False
124	06.03.2024	"Is the photo allegedly taken at a school in Turkey?"	Politics	Twitter	False
125	06.03.2024	"Is the Kurdish lament that affected İmamoğlu said to describe 'hatred for Turks'?"	Politics	Twitter	False
126	11.03.2024	"Did Ümit Özdağ place fake signs at the border to mislead immigrants?"	Politics	News Websites	False
127	12.03.2024	"Does the photo show Murat Kurum cooking menemen on an unlit stove?"	Politics	Twitter	False
128	12.03.2024	"Does the photo show a secret map of Turkey by the USA?"	Politics	News Websites	False
129	13.03.2024	"Did Nike produce Israel-themed shoes shown in the video?"	Politics	News Websites	False
130	15.03.2024	"Is the Harvard IQ chart based on political views real?"	Politics	Twitter	False

131	18.03.2024	"Is the photo showing the Union Jack at half-mast current?"	Politics	Twitter	False
132	18.03.2024	"Did BBC change its logo to black following allegations about Kate Middleton?"	Politics	Twitter	False
133	19.03.2024	"Does the video show a taxi driver resembling Putin?"	Politics	Twitter	False
134	23.03.2024	"Do the images show suspects of the Moscow attack?"	Politics	Twitter	False
135	25.03.2024	"Did Murat Kurum say, 'We will start daylight saving time in Istanbul'?"	Politics	Twitter	False
136	26.03.2024	"Does the video show Biden saying, 'You are a sexy kid'?"	Politics	Twitter	False
137	26.03.2024	"Does the video show Greece 'stealing islands' from Turkey?"	Politics	Instagram	False
138	26.03.2024	"Does the photo show the 'Great Istanbul' rally of the AK Party?"	Politics	Twitter	False
139	28.03.2024	"Is the person saying 'I am a TKP member and will vote for the AK Party' from the AK Party Youth Branch?"	Politics	News Websites	False
140	28.03.2024	"Do the images show Turks marching in protest in Germany?"	Politics	Twitter	False
141	29.03.2024	"Does the person speaking in the video resemble retired Devlet Bahçeli?"	Politics	Twitter	False
142	30.03.2024	"Is it true that the Yeniden Refah Party withdrew from the election in favor of the AK Party?"	Politics	News Websites	False
143	30.03.2024	"Did Hamza Dağ prepare the regulation on the alcohol sales ban after 10:00 PM?"	Politics	Twitter	False
144	31.03.2024	"Does the image show Demirtaş's letter of support to Meral Danış Beştaş?"	Politics	Twitter	False
145	31.03.2024	"Is the video of a person 'howling' while voting current?"	Politics	Twitter	False
146	31.03.2024	"Is Zeydan Karalar shown dancing to the song 'Gerilla'?"	Politics	Twitter	False
147	31.03.2024	"Does the video show İlyas Salman asking for	Politics	Twitter	False

		votes for the Yeniden Refah Party?"			
148	01.04.2024	"Is the video of the truck celebrating with the song 'Self Control' current?"	Politics	Twitter	False
149	02.04.2024	"Is the image showing Fethullah Gülen celebrating the March 31 election result?"	Politics	Twitter	False
150	02.04.2024	"Did Joe Biden declare Easter as 'Trans Day'?"	Politics	Twitter	False
151	02.04.2024	"Was the metro dispute video recorded after the March 31 elections?"	Politics	Twitter	False
152	03.04.2024	"Is the photo showing Iranian Commander Ismail Qaani dressed as a woman real?"	Politics	Twitter	False
153	04.04.2024	"Is the video showing a metrobus breakdown in Istanbul current?"	Politics	Twitter	False
154	04.04.2024	"Does the image show statues commissioned by the CHP?"	Politics	Instagram	False
155	05.04.2024	"Is the video from the election celebration in Van?"	Politics	Twitter	False
156	08.04.2024	"Does the photo show a jacuzzi in the Sancaktepe Municipality?"	Politics	Twitter	False
157	12.04.2024	"Is the photo of the meal provided in İBB student dormitories fake?"	Politics	Twitter	False
158	14.04.2024	"Does the video show Israel responding to an Iranian attack with fighter jets?"	Politics	Twitter	False
159	15.04.2024	"Did the CHP reject the AK Party's student discount proposal at the İBB Assembly on April 15?"	Politics	Twitter	False
160	19.04.2024	"Did Netanyahu say, 'We agreed with Erdoğan on making Palestinians Turkish citizens'?"	Politics	Twitter	False
161	19.04.2024	"Does the image show Tel Aviv plunged into darkness after cyber attacks?"	Politics	Twitter	False
162	19.04.2024	"Does the video show the destruction caused by an Iranian attack on Israel?"	Politics	Twitter	False
163	24.04.2024	"Does the image show CHP's Tekin posing under a photo of Öcalan?"	Politics	News Websites	False

164	27.04.2024	"Did Zara produce a sweatshirt with the Israeli flag theme?"	Politics	Twitter	False
165	02.05.2024	"Is the person in the photo Hasan Saklanan, who was killed in Jerusalem?"	Politics	Twitter	False
166	06.05.2024	"Did Senegal declare Arabic as the official language instead of French?"	Politics	News Websites	False
167	18.05.2024	"Is the video showing a speech by the head of the Religious Affairs Directorate, Erbaş, real?"	Politics	News Websites	False
168	19.05.2024	"Does Neo's passport in The Matrix expire on September 11, 2001?"	Politics	Twitter	True
169	20.05.2024	"Do the photos show the wreckage of the helicopter carrying Iranian President Raisi?"	Politics	Twitter	False
170	22.05.2024	"Does the video show the moment of Iranian President Raisi's helicopter crash?"	Politics	Twitter	False
171	23.05.2024	"Does the video show Raisi's last moments in the crashed helicopter?"	Politics	Twitter	False
172	23.05.2024	"Do the images show the downed helicopter of Iranian President Raisi?"	Politics	Twitter	False
173	24.05.2024	"Does the video show people in Argentina who want to convert to Islam?"	Politics	Instagrm	False
174	24.05.2024	"Does the photo show Iranian Supreme Leader Khamenei visiting Raisi's mother?"	Politics	Twitter	False
175	24.05.2024	"Is TikTok banned in France?"	Politics	Twitter	False
176	24.05.2024	"Could Turkish citizens enter European countries without a visa before the September 12 coup?"	Politics	Twitter	True
177	24.05.2024	"Was the video showing Israeli flags filmed in Azerbaijan?"	Politics	Twitter	False
178	28.05.2024	"Do the images show Putin going to Raisi's funeral?"	Politics	Twitter	False
179	28.05.2024	"Does the video show Pep Guardiola refusing to shake hands with an Israeli representative?"	Politics	Twitter	False

180	29.05.2024	"Does the video show nuclear planes at the Incirlik Air Base?"	Politics	Instagram	False
181	29.05.2024	"Is the video of a fire at the Israeli Consulate current?"	Politics	Twitter	False
182	30.05.2024	"Does the video show Israeli soldiers executing Palestinians en masse?"	Politics	News Websites	False
183	03.06.2024	"Is the photo showing the judges handling Trump's appeal case?"	Politics	Twitter	False
184	07.06.2024	"Did Biden try to sit on a nonexistent chair?"	Politics	Tiktok	False
185	10.06.2024	"Is the photo showing an elderly woman at the protests in Hakkari real?"	Politics	Twitter	False
186	11.06.2024	"Is the video of the burning car taken in Turkey?"	Politics	Twitter	False
187	12.06.2024	"Does the video show a person unfurling a Palestinian flag on the field in Spain?"	Politics	Twitter	False
188	14.06.2024	"Does the video show post-election celebrations in France?"	Politics	Twitter	False
189	14.06.2024	"Does the video show a lawmaker crying because the far-right won the EU elections?"	Politics	Twitter	False
190	17.06.2024	"Does the photo show the current state of Selahattin Demirtaş?"	Politics	Tiktok	False
191	17.06.2024	"Is the photo showing the protests in Hakkari?"	Politics	Twitter	False
192	17.06.2024	"Does the video show Syrian refugees receiving government salaries?"	Politics	Twitter	False
193	21.06.2024	"Did Japanese Lieutenant Tsumura save Turkish prisoners?"	Politics	Twitter	True
194	21.06.2024	"Is the video of two dogs running into people from Şanlıurfa?"	Politics	Twitter	False
195	27.06.2024	"Is the video of the protests in Hakkari?"	Politics	Twitter	False
196	05.07.2024	"Is the photo of Atatürk with a wolf real?"	Politics	Twitter	False
197	06.07.2024	"Is the photo of a person with an Atatürk tattoo real?"	Politics	Twitter	False
198	09.07.2024	"Does Joe Biden say in his speech, 'I am Joe Biden's husband'?"	Politics	Twitter	False

199	09.07.2024	"Is Assad's statement that he 'would not be proud to meet with Erdoğan' current?"	Politics	Twitter	False
200	10.07.2024	"Are the images of Melenchon and his supporters singing the International in France current?"	Politics	Twitter	False
201	11.07.2024	"Is the statue making the gray wolf sign in Kazakhstan real?"	Politics	Twitter	False
202	11.07.2024	"Does the video show Mehmet Şimşek saying a 'sunbathing tax' will be imposed?"	Politics	News Websites	False
203	11.07.2024	"Does the photo show the inauguration ceremony of UK Prime Minister Keir Starmer?"	Politics	Twitter	False
204	14.07.2024	"Do the images show the person who attempted an assassination on Trump?"	Politics	News Websites	False
205	16.07.2024	"Did Assad announce that Syria will switch to the Latin alphabet?"	Politics	Twitter	False
206	16.07.2024	"Is the photo of the bagel seller resembling Hakan Fidan real?"	Politics	Twitter	False
207	16.07.2024	"Does the video show the person who attempted an assassination on Trump?"	Politics	Twitter	False
208	19.07.2024	"Is the person in the video the new mayor of Brighton, UK?"	Politics	Twitter	False
209	22.07.2024	"Does the photo show Ekrem İmamoğlu on vacation in Greece?"	Politics	Instagram	False
210	24.07.2024	"Does the video show Joe Biden's daughter announcing her father's death in 2019?"	Politics	Twitter	False
211	24.07.2024	"Did Trump previously donate to Kamala Harris's election campaign?"	Politics	Twitter	True

Source: Teyit.org, 2024b.

According to the number of news items questioned in the politics category of the Teyit.org verification platform, Twitter stands out. According to this data, 174 news items from Twitter, 20 from News Websites, 15 from Instagram, and 4 from TikTok were scrutinized. The presence of two news items listed as Twitter/TikTok and Twitter/News

Websites in the table is due to these news sources appearing on both media platforms.

At the end of the research on the news items verified on the Teyit.org platform, there is a "Analysis Result" section. If the claim in the news item is true, it is labeled "True," if there is evidence to suggest it is false, it is labeled "False," if the investigated claim contains both true and false information, it is labeled "Mixed," and if no conclusive information can be obtained about the investigated news, it is labeled "Unverifiable". Out of the 211 news items examined by the platform, 201 were labeled as False, 7 as True (all from Twitter), 2 as Mixed (from Twitter and Instagram), and 1 as Unverifiable (from Twitter). The evaluation revealed that Twitter stood out with 165 false news items. For example, the news item titled "Claim that the visual shows the BRICS banknote" dated 12.09.2023 was labeled "Unverifiable". The findings related to this result are listed as follows:

- It was reported on news websites that the banknote was symbolic, not official. However, no official statement on this matter could be found.

- BRICS does not have a common currency.

- No clear information about the source of the banknote could be found (https://teyit.org/analiz/gorselin-bricsin-banknotunu-gosterdigi-iddiasi).

The analysis showed that the highest number of news items questioned on the Teyit.org verification platform was in March 2024. During this period, the accuracy of 24 news items was questioned, and the analysis results indicated that they were false. The sources of these disinformation-laden news items were Twitter (18), News Websites (5), and Instagram (1). It can be suggested that the increase in the number of news items in March was due to the elections held on March 31, 2024, for the determination of local administrations in Turkey. It is believed that a large amount of news related to politics was produced during that time, and questionable information was circulating on social

media. Of these 24 news items, 12 were related to the March 31, 2024 election or political figures involved in the election.

Looking at the news items questioned on the Teyit.org verification platform, it is seen that 95 news items were directly related to Turkish politics. When the accuracy of these news items was questioned, 90 were found to be false, 4 true, and 1 mixed. Specifically, 17 out of the 24 news items questioned in March 2024 were related to Turkish politics. This can be attributed to the March 31 local elections in Turkey. The sources of these 95 news items were Twitter (76)[**], News Websites (10), Instagram (8), and TikTok (2). The sources of the five news items labeled as True or Mixed were all from Twitter.

Since the beginning of the Israel-Palestine war on October 7, 2023, a significant amount of news has been published on social media, either directly or indirectly related to the conflict. The Teyit.org verification platform questioned 50 news items on this topic. These news items came from Twitter (42), Instagram (4), News Websites (3), and TikTok (1). All the claims in these news items were deemed false in the analysis results. October, the month when the war officially began, saw 17 news items questioned, making it the month with the most news items questioned related to the Israel-Palestine conflict.

Conclusion

In this study, the phenomena of disinformation in digital media and digital literacy have been comprehensively examined. The findings of the research show that the number of news items containing disinformation spread on digital platforms is quite high. Given the rapid spread of false information and disinformation, especially on social media, there is a need to enhance users' critical thinking skills and digital literacy. Digital platforms need to develop stronger accuracy

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[**] The news item titled "Did Mehmet Şimşek say 'price stability will be achieved in 2028'?" dated February 17, 2024, appeared on both Twitter and a News Websites.

control mechanisms and implement these mechanisms effectively to prevent the spread of disinformation. The fact that algorithms highlight content based on users' interests contributes to the rapid spread of false information and can increase social polarization. Therefore, digital media platforms need to review their content policies to ensure the flow of accurate information.

The analysis conducted within the framework of the Teyit.org verification platform reveals that Twitter plays a significant role in the spread of disinformation. As a major tool of digital media, Twitter allows the rapid dissemination of content without accuracy checks due to its real-time information flow. This situation can lead to the widespread dissemination of false or misleading information, creating misconceptions in society, especially when accuracy control mechanisms are not adequately effective. The tendency of Twitter users to gravitate towards emotionally charged or sensational content facilitates the reach of disinformation to a wide audience. Twitter's character limit requires messages to be simple and striking, which can result in complex topics not being thoroughly questioned and misunderstandings occurring. Additionally, the presence of anonymous accounts provides individuals who wish to spread disinformation with the opportunity to act without revealing their identities. In this context, combating disinformation on Twitter presents challenges in balancing the platform's provision of free expression and the accuracy of information.

Based on the data in Table 3, it is evident that misinformation and disinformation spread on social media platforms and news websites pose a significant problem. Disinformation surrounding political figures and events, in particular, is often used by individuals or groups intending to mislead the public and spread false information. The prevalence of disinformation in the politics category suggests that political events and figures are more vulnerable to misinformation. This situation underscores the need for users to access accurate information and highlights the importance of developing digital literacy skills once again. Exposure to misinformation can lead to negative perceptions of

events and individuals, fostering polarization and distrust in society. The data in Table 3 indicate that social media users may not have sufficient resources to quickly verify false information, leading to the rapid spread of misinformation.

The findings show that disinformation has significant impacts not only at the individual level but also at the societal level. To prevent the spread of false information, individuals must increase their digital literacy, social media platforms must act more responsibly, and authorized institutions must quickly verify misinformation. This can help ensure that society has access to accurate information, leading to more informed decision-making.

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CHAPTER VII

BIBLIOMETRIC ANALYSIS OF ARTICLES PUBLISHED IN TÜRKİYE ON BINGE-WATCHING

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Introduction

One of the most significant changes and transformations by digital technologies is the diversification of internet-based media content with the development of digital platforms. Thus, individuals have turned to new online viewing practices instead of their classical television viewing habits. Providing viewers with the opportunity to watch and quickly access content in the direction they want can lead to the behavior called binge-watching (aşırı izleme/tıkınırcasına izleme), which is widely preferred, especially among young people.

Binge is associated with the dictionary meaning of a person doing a particular activity, especially eating or drinking alcohol intensively in a short period (Oxford Learner's Dictionaries). It has been adapted to the act of watching TV series and movies. The concept was included in the Oxford Dictionary in 2013: "The practice of watching several episodes of a TV show on one occasion, usually using DVDs or digital streaming." However, a literature review reveals that the concept needs a standard definition. McNamara (2012) defines binge-watching as watching more than three episodes of a one-hour drama or at least six episodes of a 30-minute sitcom in one sitting, while Marsh et al. (2014) similarly define it as watching three or more episodes of the same TV show in one sitting. Perks (2015: ix) associates binge-watching with 'media marathoning,' a type of media engagement that captures a sense of immersion, effort, and accomplishment surrounding viewers' media interactions. According to the most commonly used definition, it is a reception experience in which the viewer continuously watches more than two episodes of the same program in one sitting (Walton-Pattison et al., 2018: 3; Rubenking & Bracken, 2018: 5; Merikivi et al., 2019: 3-6; Turner, 2019: 1-9). Jenner (2020: 276) states that binge-watching is a term with a wide range of understanding and definitions at the center of contemporary television culture's complexity and diversity.

Today, in addition to watching movies, TV series, documentaries, and television programs online, viewers spend much more time in front of the screen as it has become possible to watch these contents offline after

recording them. The 21st century's digital movie and TV series consumption method called binge-watching or binge-viewing, which constitutes a form of digital movie and TV series consumption, 'binge-watching, sequential watching, non-stop watching, marathon watching, watching in one sitting' allows viewers/users to watch especially TV series or programs in one go, with all seasons/episodes. In this way, the viewing preferences of viewers, who exhibit more effective and free behaviors, have also changed significantly.

Çaycı and Çaycı (2024: 66) also state that what makes a television series 'binge' watchable is not related to how it is broadcast or screened but how the viewers prefer to consume the content. Diker (2020: 152-153) draws attention to the fact that viewers become the objects of consumption for hours without interruption at the end of this process, turning into a simple mass in the Baudrillardian sense. Users who desire to consume content consecutively become the objects of the consumer society by individualizing their consumption practices within the spiral they enter. Indeed, according to Bauman (1998: 221-222), 'consumption' makes one's life individual. The only way to become an individual is to consume alone and according to their tastes. A person who does not consume is unlikely to become an individual.

On the other hand, what the viewers watch and when they watch is no longer determined by the broadcasting organizations but directly by the person in control. As Chalaby (2023: 3) points out, the transition from traditional broadcasting to streaming is taking place on this basis. In addition to the broadcast strategies of the platforms and the broadcast catalogs consisting of rich content they offer, the creation of a new viewers profile also involves the use of recommendation pools created with algorithms such as 'collaboration filtering, cinematch methods' that evaluate which content viewers watch, search for and like in order to maximize the pleasure received from consumption.

It is possible to say that the technological features of Netflix, which uses binge-watching as a broadcasting strategy, such as easy membership creation, the option to cancel at any time, the ability to download, play,

pause, and continue watching content without committing, accessing content from different devices, and creating different profiles and watch lists through a single membership, are also practical in the transformation of viewing practices. Medin & Kaymak (2022: 75) state that the act of binge-watching has also changed in today's world and emphasize that some users who find the act of binge-watching slow have adopted the habit of binge-racing and that they strive to finish all episodes of the new seasons of the content uploaded to the platforms within 24 hours.

A literature review reveals that binge-watching research intensified after 2013 in the world and 2019 in Türkiye. This study aims to systematically evaluate the articles on binge-watching in Türkiye between 2019 and 2023 to determine how viewing habits on digital platforms have changed over time and around which themes these changes have been shaped. A total of 20 studies (research articles)[9] obtained from DergiPark and TR Index databases were analyzed using bibliometric analysis. The articles were analyzed using eight main themes (year of publication, language of publication, purpose of the research, method of the research, sample, data collection tools, associated variables, and results) by sub-coding.

Methodology

This study used bibliometric analysis, one of the quantitative research methods, to examine academic studies on extreme monitoring in Türkiye between 2019 and 2023. Bibliometric analysis is a systematic study carried out on scientific literature to identify patterns, trends, and impacts within a particular field (Passas, 2020). It also creates different

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[9] Ateşalp, S. T., & Başlar, G. (2020); Başer, E., & Akıncı, S. (2020); Başlar, G. (2021); Baloğlu, U. & Birincioğlu, Y. (2021); Çaycı, B. (2021); Demir, M., & Batık, M. V. (2020); Erdem, N., & Aytekin, B. A. (2021); Ersin, N. (2023). Eyrek, A. (2022); Gümüş, B. (2021); Kulak, Ö. (2020); Küçükbezirci, Y., & Urhan, B. (2021); Özel, S. (2020); Özel, S., & Durmaz, T. (2021); Özel, S., & Özay, D. (2021); Özgür, Ö. (2022); Özkent, Y., & Can, A. (2021); Sevindi, M. İ., & Katmer, G. (2020); Simaku, X. (2022); Sobral, F. A. (2019).

perspectives for elaborating on a particular field of science and future studies (Donthu et al., 2020).

As a data collection tool, the parameters used by Karaoğlu & Çetinkaya (2022) and Karagöz and Uzunbacak (2023) in their studies were taken into consideration, combined by the researcher, and adapted to the study. These criteria cover eight main themes determined to examine different dimensions of the concept of binge-watching:

1. *Year of Publication:* The publication years of the articles will provide insight into temporal trends in the literature.

2. *Language of Publication:* The language of the publication can give an idea of how broad the study's target viewers will be.

3. *Study Objectives:* The objectives of the studies reveal how researchers have focused on binge-watching.

4. *Research Methodology:* Research methods can help to understand whether the topic is addressed through different methodological approaches.

5. *Sampling:* The study sample groups reveal the targeted viewers's demographic characteristics and expected trends.

6. *Data Collection Tools*: The tools used to collect different data types will provide insights for future research.

7. *Associated Variables:* Associated variables related to binge-watching will make the multidimensional effects of binge-watching behavior more understandable.

8. *Conclusion:* The research results summarize the far-reaching implications and consequences of the findings.

In line with these themes, the data required for the study were collected and analyzed. Data collection tools were developed by evaluating previous studies on binge-watching.

The data collection process was carried out by systematically scanning the articles published in the DergiPark and TR Index databases between 2019 and 2023. During the search, keywords such as 'binge-watching,

aşırı izleme, tıkınırcasına izleme' were used, and a total of 20 studies were reached by enriching the search with concepts such as 'user experience, video streaming/digital media platforms and online viewing habits.' Articles published in the field of social sciences, published in English or Turkish, and whose full text could be accessed were included in the study. In line with the exclusion criteria, non-experimental studies, literature reviews, case reports, meta-analysis studies, editorials, articles converted from papers, and postgraduate theses were excluded.

Descriptive analysis was used to analyze the articles according to the criteria determined in the research. Accordingly, the theoretical framework in the relevant literature was utilized in the descriptive analysis of the coding (Miles & Huberman, 2015). The codes created using the analysis stages Thomas & Hardene (2008) used were compared according to their similarities and differences. They were grouped to form a hierarchical tree structure, and descriptive themes were created. Each theme was determined to cover the definitions and meanings of the grouped codes. In addition to the themes created by utilizing the theoretical framework in the relevant literature in the context of the questions addressed within the scope of the research, new interpretive structures and explanations were also produced. The data were analyzed using MAXQDA 2024 software, and the findings are presented under headings.

Result and Discussion

This study analyzed academic studies' descriptive characteristics and findings on binge-watching. This review was carried out systematically under the following eight different headings for the study.

1. Year of Publication

This part of the study discusses the distribution of the analyzed articles according to the year of publication. The year of publication is critical

for understanding the time trends in the literature and the development of research topics over the years. The articles used in the study were published between 2019 and 2023, and the number and distribution of articles published between these years are presented in Table 1.

Table 1. Distribution of Articles According to Years of Publication

Year of Publication	Frequency (f)	Percentage (%)
2019	1	15
2020	6	25
2021	9	30
2022	3	15
2023	1	5
Total	**20**	**100**

The findings in Table 1 reveal how binge-watching has attracted academic interest and how this interest has changed over the years. In particular, 2020 and 2021 are the peak years of academic interest in this topic. The increase in articles published in these years can be explained by the interest in digital platforms offering on-demand streaming services during the pandemic and the increased binge-viewing behaviors.

In 2019, despite the limited number of studies on binge-watching, a significant increase in the number of studies in this field was observed in 2020. Social isolation and the obligation to stay at home due to the impact of the COVID-19 pandemic significantly affected individuals' television and TV series viewing habits, and there was a significant increase in digital content consumption during this period, which led to increased scrutiny of binge-viewing behaviors by scholars. The increase in articles published in 2020 can also be attributed to the proliferation of digital media platforms and changes in consumer behavior. The increase in digital content consumption, especially among younger generations, may have led researchers to this field.

2021 stands out as the most intense year for research on binge-watching. The articles published in this period cover not only the effects of binge-watching on individuals' leisure and entertainment habits but also its social and psychological effects. From this point of view, it can be said that the subject was handled with a multidisciplinary approach and examined in more depth.

In 2022 and 2023, a decrease in the number of articles was observed. This decrease can be explained by the fact that the main outlines of the topic have been determined, and new research areas have emerged. However, the topic of binge-watching remains essential in the field of digital platforms and media consumption. In conclusion, the publication year analysis helps us understand how binge-watching has evolved over the years and how it has resonated with the academic community. This information provides clues for future research.

2. Language of Publication

The article's published language is vital in evaluating the study's potential to reach broad viewers. The language of publication is recognized as an essential factor for the research to reach a broader readership in the international arena. The table below shows the language of publication of the articles analyzed.

Table 2. Distribution of Articles by Language of Publication

Publication Language	Frequency (f)	Percentage (%)
Turkish	17	85
English	3	15
Total	**20**	**100**

As seen in Table 2, it was determined that the vast majority (85%) of the analyzed articles were published in Turkish, and the studies published in English constituted only 15% of the total articles.

This distribution shows that the academic circles in Türkiye have an intense interest in the issue of binge-watching. In addition, the fact that the issue of binge-watching has not yet been sufficiently analyzed in the national literature may motivate researchers to work. The high proportion of articles published in Turkish emphasizes the importance of studies examining the effects of digital platforms and binge-watching on society in the local context. Such research provides critical information to understand media consumption habits in Türkiye and to develop policies in this area. Moreover, studies conducted in the local context contribute to a more in-depth understanding, considering cultural differences and social dynamics.

On the other hand, although the proportion of studies published in English is low, there is a desire to reach global viewers in Türkiye due to the international interest in the subject. Although the impact of digital platforms is a phenomenon that transcends borders, the number of articles published in English that address the issue of binge-watching from an international perspective still needs to be increased. In conclusion, the language of publication analysis helps to understand how academic studies on binge-watching are positioned locally and internationally. The difference between the number of Turkish and English publications shows that research in this field is mainly evaluated from the perspective of practices in Türkiye and Turkish.

3. Purpose of the Study

Table 3 shows that half of the articles on binge-watching aim to analyze the effects of digital platforms on user behavior. The researchers, who do this mainly through Netflix content, emphasize the design and operational features of digital platforms, along with the new trends that have emerged with the change in the position of classic television. These studies also refer to quality television and emphasize the effects of algorithms and recommendation systems in guiding viewer behavior and changing viewing habits.

Articles aiming to examine the causes and consequences of binge-viewing behaviors constitute 30% of the articles. In addition to examining the concept of binge-watching, these studies provide information to understand which factors affect individuals' tendency to binge-watch and the underlying motivations. In particular, such research plays a critical role in assessing the effects of digital media use on individuals' daily lives.

Articles examining the media consumption habits of young generations and the socio-psychological effects of this situation are also included in 15% of the articles. These studies analyze the tendencies of generations Y and Z towards the use of digital media and the social effects of this use. These studies focus on the effects of young generations' media consumption habits on social dynamics.

Among the reviewed studies, there was also one article that directly aimed to investigate the effects of the pandemic on the viewing experience. In conclusion, all this information, revealing the various aspects and foci of studies on binge-watching, helps us understand the far-reaching effects of binge-viewing behavior and research trends in this field.

Table 3. Distribution of Articles According to Research Purposes

Purpose of the Study	Frequency (f)	Percentage (%)
To analyze the impact of digital platforms on user behavior	10	50
Examining the causes and consequences of the experience of binge-watching	6	30
To examine the media consumption habits of young generations and the socio-psychological effects of this situation	3	15
To investigate the impact of the pandemic on the cruise experience	1	5
Total	**20**	**100**

4. Research Method

When the methods adopted in the studies are analyzed, as seen in Table 4, 85% of the articles on binge-watching utilize qualitative research methods. Qualitative research, which allows for a more in-depth and comprehensive understanding, usually focuses on the participants' experiences and perspectives, addressing the issue's more subjective and human aspects. It is thought to be widely preferred to understand better the psychological and social effects of binge-viewing behavior. Quantitative research, on the other hand, offers a convenient way to test specific hypotheses and obtain generalizable results, as it examines general trends and relationships by conducting statistical analyses on large-scale data sets. On the other hand, quantitative research methods were adopted by 10% and mixed methods by 5%.

In conclusion, the analysis of the preferred methods reveals the diversity of studies on binge-watching and the adoption of different methodological approaches. These data show that binge-watching is a multidimensional phenomenon and can be addressed with scientific approaches other than qualitative research methods.

Table 4. Research Methods Used in Articles

Research Methodology	Frequency (f)	Percentage (%)
Qualitative Research	17	85
Quantitative Research	2	10
Mixed Method (Quantitative and Qualitative)	1	5
Total	**20**	**100**

5. Sample Groups

In this section, the sample groups addressed in the studies on binge-watching are examined, and their distribution is presented in Table 5.

Table 5. Sample Groups Used in the Articles

Sample Group	Frequency (f)	Percentage (%)
Various Age Groups (General Population)	8	40
Young Adults (18-35 years)	3	15
University Students	3	15
Compilation Studies and Sequence Analysis	6	30
Total	**20**	**100**

As seen in Table 5, most studies (40%) utilized the general population, including various age groups as the sample. Considering that binge-watching significantly affects all age groups today, studies on the general population can comparatively address media consumption habits in different age groups.

Young adults (18-35 years old) and university students were also selected as 30% of the articles as the sample group. These individuals, who have a certain level of digital literacy and follow technological developments closely, are among the most intensive users of digital platforms. Studies on this group provide essential insights to understand the effects of binge-watching on young people. University students and young adults also represent innovative and fast consumption tendencies regarding viewing habits.

In 30% of the analyzed articles, no sample group was utilized; it was determined that in addition to compilation studies, series such as '*The Witcher,*' '*Stranger Things,*' and '*Saygı*' were analyzed. As a result, the sample analysis reveals which viewers the studies on binge-watching focus on and the characteristics of these viewers. This data has the potential to help us understand the effects of binge-watching on different demographic groups, as well as identify research trends in this field. The studies provide essential insights into the media consumption habits of different age groups and assess the effects of binge-watching on society.

6. Data Collection Tools

The distribution of the data collection tools preferred in the articles analyzed in the study is presented below.

Table 6. Data Collection Tools Used in the Articles

Data Collection Tool	Frequency (f)	Percentage (%)
Content Analysis	9	45
In-depth Interviews	5	25
Focus Group Discussions	3	15
Surveys	3	15
Total	**20**	**100**

As seen in Table 6, content analysis stands out as the most commonly used data collection tool and is preferred in 45% of the articles. Content analysis is frequently used primarily in media and communication studies, enabling detailed analysis of the meaning of texts and visual and audio materials. In-depth interviews, preferred by 25%, are used better to understand participants' thoughts, feelings, and experiences. In-depth interviews are generally preferred in qualitative research and are a tool for exploring personal perspectives.

On the other hand, focus group discussions were used by 15% of the respondents. Focus group discussions, which enable participants to interact and share ideas collectively on a specific topic, are a preferred tool in research where group dynamics and social interactions are essential. Surveys, which provide an effective way to collect data from a wide range of participants and facilitate researchers' understanding of general trends and attitudes on a particular topic, were also used in 15% of the articles.

As a result, the analysis of data collection tools shows how studies on binge-watching collect data. The fact that the studies used different data collection tools with different methodological approaches allows the

studies to provide a broader perspective and a more comprehensive examination of binge-viewing behavior.

7. Associated Variables

When the number and distribution of the variables associated with binge-watching in the articles analyzed in the study were examined, as seen in Table 7, time management and daily activity stood out as the most frequently associated variables and were examined in nine articles. Binge-watching can significantly negatively affect individuals' time management and disrupt daily activities. Many participants reported that binge-watching disrupted their sleep patterns and neglected other daily tasks.

Social interactions and relationships are another critical variable associated with eight articles. Binge-watching can reduce social interactions and negatively affect individuals' relationships with their social environment. Participants stated that binge-watching reduces their participation in social activities and limits face-to-face communication.

Psychological effects (stress, anxiety, depression) were analyzed in seven articles. Binge-watching can lead to psychological problems and negatively affect emotional balance in some individuals. Participants reported feeling emotionally drained and demotivated, especially after prolonged viewing sessions.

Media consumption habits are a variable addressed in six articles. Binge-watching can radically change individuals' media consumption habits and increase dependency on digital content. Research also shows that binge-watching reinforces the tendency to prefer digital platforms over classic television.

Academic and work performance are among the variables associated with the four articles. Binge-watching can negatively affect students

and working individuals and decrease performance. Participants stated that binge-watching causes distraction in academic tasks and at work. Technological access and digital platform use were also analyzed in four articles. Easy access to content on digital platforms contributes to the spread of binge-watching and can transform individuals' media consumption habits.

Finally, demographic factors (age, gender, education) are addressed in three articles. These factors help us better understand the demographic characteristics of the audience exhibiting binge-watching behavior. Research shows that binge-watching is more prevalent among young adults and university students.

In conclusion, the correlated variables analysis shows the multidimensional effects of binge-watching on individuals and how these effects interact. These data broaden the scope of research and provide a deeper understanding of the effects of binge-watching on society.

Table 7. Variables Associated with the Articles

Variables	Frequency (f)
Time Management and Daily Activity	9
Social Interaction and Relationships	8
Psychological Effects (Stress, Anxiety, Depression)	7
Media Consumption Habits	6
Academic and Work Performance	4
Technological Access and Use of Digital Platforms	4
Demographic Factors (Age, Gender, Education)	3

8. Results of the Articles

Table 8 presents the main results obtained in the articles analyzed in the research and how these results are evaluated under headings within the scope of the research.

Table 8. Results of the Articles

Results	Frequency (f)
The adverse effects of binge-watching on time management and daily activities	8
The effects of binge-watching on social interaction and relationships	7
Psychological effects (stress, anxiety, depression)	6
Binge-watching changes media consumption habits	6
Binge-watching hurts academic and work performance	5
Digital platforms encourage binge-viewing behavior	5
Prevalence of binge-watching by demographic factors (age, gender, education)	4
Binge-watching satisfies individuals' motivations for entertainment and escape	3
Binge-watching contributes to loneliness and social isolation	3

As seen in Table 8, the adverse effects of binge-watching on time management and daily activities are one of the most frequently cited outcomes and were emphasized in eight articles. Binge-watching can disrupt individuals' daily routines, disrupt sleep patterns, and lead to neglect of other vital tasks.

Effects on social interaction and relationships are other vital outcomes mentioned in the seven papers. Binge-watching can reduce individuals' social interactions and limit face-to-face communication. Participants reported that binge-watching reduces participation in social activities and weakens relationships.

Psychological effects (stress, anxiety, depression) were highlighted in six articles. Binge-watching can lead to emotional exhaustion, stress, and anxiety in some individuals. In particular, participants who spent long periods in front of the screen reported feeling emotionally worn out and unmotivated. Changing media consumption habits is also noteworthy, and as a result, it reached six articles. Binge-watching can radically change individuals' media consumption habits and increase their

dependence on digital platforms. Research shows that binge-watching leads to a preference for digital platforms over classic television.

A negative impact on academic and work performance is one of the outcomes mentioned in the five articles. Binge-watching can lead to decreased performance for students and working individuals. Participants stated that binge-watching causes distraction and loss of productivity in academic and work tasks. The fact that digital platforms encourage binge-viewing behavior was also mentioned in five articles when the results were evaluated. The variety of content and ease of access offered by digital platforms contribute to the spread of binge-watching. Participants said they prefer binge-watching due to digital platforms' attractive content and user-friendly interfaces.

The prevalence of binge-watching according to demographic factors was highlighted among the results reached in four articles. These factors help us to understand which binge-watching is more prevalent among viewers and the demographic characteristics of these viewers. Research shows that binge-watching is more prevalent among young adults and university students.

The fact that binge-watching fulfills entertainment and escape motivations is one of the results stated in the three articles. Individuals use binge-watching for stress relief and entertainment, stating that this behavior provides emotional satisfaction. The statements that binge-watching contributes to loneliness and social isolation were also stated in the results of three articles. Binge-watching can increase individuals' feelings of loneliness and contribute to social isolation. Participants stated that binge-watching causes a weakening in social relationships and reinforces the feeling of loneliness.

In conclusion, the effects of binge-viewing behavior on individuals are multifaceted, and the motivations underlying this behavior are diverse. Research reveals that binge-watching significantly affects individuals' time management, social interactions, psychological states, media consumption habits, and performance. These findings highlight the

need to comprehensively examine binge-watching and develop strategies to mitigate the potential adverse effects of this behavior.

Figure 1. Word Cloud

The word cloud in Figure 1 represents the authors' most frequently used words in the analyzed studies. The 20 most frequently used words in the articles are netflix (f=1690), izleme/watching (f=1180), aşırı/binge (f=695), televizyon/television (f=648), dizi/series (f=438), dijital/digital (f=395), medya/media (f=387), binge-watching/aşırı izleme (f=341), zaman/time (n=314), sosyal/social (f=292), video (f=286), new (f=272), içerik/content (f=258), izleyici/viewer (f=257), internet (f=225), seri/serial (f=202), watching (f=199), kullanıcı/user (f=191), platform (n=132), social (f=128).

The fact that the most repeated word in the center of the cloud is 'Netflix' may be because the platform is the medium where binge-watching and its influence in Türkiye is the most intense. Apart from this, it is seen that words such as 'watching, binge, television, series, digital, media' are used in association with binge-watching and the Netflix variable. In light of these data, infrastructure and perspective are presented to the researchers who will conduct new research on the relevant subject, especially for the studies they can conduct with different variables.

Conclusion

Binge-watching is a complex behavior that has various effects on individuals and society. Studies on the causes and consequences of this behavior allow us to understand how media consumption habits are shaped and the social and psychological dimensions of these changes. This research examines academic studies on binge-watching in Türkiye between 2019 and 2023 and presents findings to understand the effects of digital platforms on media consumption. Binge-watching is a viewer/user behavior that significantly changes individuals' lifestyles, social interactions, and psychological states. The research findings are organized around nine themes that help us understand the effects of binge-watching on individuals and society.

The research shows that studies on binge-watching intensified in 2020 and 2021. This increase can be attributed to the social isolation brought about by the COVID-19 pandemic and increased digital content consumption. Especially during this period, with the increase in individuals' television and TV series viewing habits, academic interest also intensified. This finding facilitates understanding the effects of pandemic conditions on media consumption.

It is seen that 85% of the analyzed articles were published in Turkish and 15% in English. Turkish studies examine media consumption habits in Türkiye and the effects of binge-watching on society and cultural dynamics. However, the number of articles published in English that address the issue of binge-watching from an international perspective is not yet at the expected level. 50% of binge-watching research aims to analyze digital platforms' effects on user behavior. The analyzed studies focus on how video streaming platforms, especially Netflix, shape viewer habits. In addition to examining the causes and consequences of binge-watching, the studies also provide essential data to understand the media consumption habits of younger generations and the social and psychological effects of the content they watch.

While qualitative methods were preferred in 85% of the studies, quantitative and mixed methods were utilized only 15% of the time. Although qualitative research methods were used intensively in the analyzed articles, the multidimensional phenomenon of binge-watching led the researchers to seek to use different methodological approaches. Different methods allow us to understand various aspects of binge-watching.

Most studies (40%) were conducted on the general population, covering various age groups. This type of research assesses the effects and prevalence of binge-watching across society from a broader perspective. Other important sample groups include young adults and university students, who show innovative and fast consumption tendencies in their viewing habits. All these samples help us understand the effects of binge-watching on different socio-demographic groups.

Content analysis stands out as the most commonly used data collection tool, with a rate of 45%. In-depth interviews and focus group discussions were frequently preferred as qualitative data collection methods. These tools provide more in-depth insights into individuals' binge-viewing behaviors. Another tool used in data collection processes is questionnaires.

The variables most frequently associated with binge-watching include time management and daily activities, social interaction and relationships, psychological effects, and media consumption habits. These variables help us understand the multidimensional effects of binge-watching on individuals. The research concludes that binge-watching significantly changes individuals' lifestyles and deeply examines its socio-psychological dimensions. Research has shown that binge-watching significantly impacts individuals' time management, social interactions, psychological state, and media consumption habits. Binge-watching can disrupt individuals' daily routines, weaken their social relationships, and even lead to psychological problems.

All these findings show that binge-watching is a multifaceted phenomenon and requires different scientific approaches. The studies analyzed emphasize the need to develop educational programs and policies to help individuals balance their media consumption habits. Such approaches can play an essential role in reducing the adverse effects of binge-watching and contribute to individuals managing their media consumption more healthily.

On the other hand, these findings suggest that binge-watching should be examined comprehensively, and strategies should be developed to mitigate its possible adverse effects. Again, future research should examine the effects of digital platforms' design and operational characteristics on user behavior. In addition, the relationship between binge-watching and demographic factors can be further investigated, and comprehensive studies can be conducted on this topic.

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She was born in Istanbul in 1974. In 2006, she received a YÖK scholarship and graduated from Yeditepe University, Faculty of Arts and Sciences, Department of Philosophy, which teaches in English, titled "The Problem of Freedom in Ancient Greek Tragedy: Is Freedom the Way or Journey?" She graduated with honors with her thesis, and completed his master's degree with a merit scholarship at the same university, Faculty of Communication, Department of Radio-Television and Cinema, with her thesis titled "An Examination of Human Trafficking and Forms of Coverage in the Turkish Media" and on the honor list. Gülsoy, who started her doctoral studies in the field of Media Studies at Yeditepe University Faculty of Communication with an outstanding achievement scholarship, still actively continues her studies in the field of Media and Cultural Studies at Çanakkale 18 Mart University Faculty of Communication. Gülsoy continues her studies focusing on communication studies, popular culture, political economy of media, traditional media, digital media and various representations in cinema.

Mehmet Yakın

Assoc. Prof. Dr. Mehmet Yakın completed his undergraduate studies in the Public Relations and Publicity Department at Gazi University's Faculty of Communication. He earned his graduate degrees at Ege University's Institute of Social Sciences, Department of Public Relations and Publicity, completing a master's thesis titled "Perception Management in Advertising" and a doctoral thesis titled "The Changing Understanding of Advertising in the Postmodern Marketing Process." from 2001 to 2011. Yakın worked as a research assistant at Ege University and is currently an associate professor in the Public Relations and Advertising Department at Istanbul Arel University's Faculty of Communication. He has edited books such as Reading

Advertising, Understanding Advertising, What Does Digital Advertising Tell Us?, Media from an Interdisciplinary Perspective, and Digital Marketing Communication Strategies: Trends, Strategies, and Success Stories. Contributing to the literature in advertising, Yakın continues his academic work in this field.

Semih Salman

Semih Salman completed his undergraduate studies in the Faculty of Communication, Department of Radio, Television, and Cinema at Ege University between 2008 and 2013. He pursued his graduate studies at the Institute of Social Sciences, Department of Radio, Television, and Cinema at Ege University, earning his master's degree with his thesis titled "Father-Son Relationships in Turkish Cinema After the 2000s." Salman was awarded the title of Doctor with his doctoral dissertation, "Editing and Narrative Relationship in Ümit Ünal's Cinema." Based on his dissertation, he published a book titled *Editing and Narrative Relationship in Cinema*. Salman has served as a co-researcher in various European Union projects and has published articles, conference papers, and book chapters at national and international levels. Additionally, he has worked in editing, production, and directing roles in documentary films, short films, series projects, commercials, and promotional films. Since 2018, Dr. Semih Salman has been a faculty member in the Department of Visual Auditory Techniques and Media Productions at İzmir Kavram Vocational School, and since 2022, he has also taught part-time at Ege University, Ege Vocational School. Salman conducts research in areas such as Film Editing, Screenwriting, Film Theories, World Cinema History, Turkish Cinema, New Media, Film Criticism, and Digital Cinema.

Sena Coşkun

He was born in 1981 in Muğla. He graduated from Gazi University, Faculty of Communication, Department of Radio, Television and Cinema in 2003. In 2004, he was appointed Research Assistant at Afyon Kocatepe University (AKU) Faculty of Fine Arts. He completed his master's degree at Gazi University Institute of Social Sciences in the Department of Radio, Television, and Cinema in 2006 and his doctorate in the same department at Gazi University in 2016. Coşkun, who worked at AKU Press-Publication and Public Relations Directorate between 2007-2015, has been a lecturer at the AKU Faculty of Fine Arts, Department of Cinema and Television since 2015. He has articles published in professional and refereed media and communication studies journals, many papers presented at national and international scientific meetings, and the studies he edited, book chapter authorship, and two books. Coşkun, currently the Vice Dean of the AKU Faculty of Fine Arts and Advisor to the Rector, also serves as a referee and editorial board member in various professional and academic journals.