

TikTok as a Political Communication Medium: An Examination of the United Nations

Bir Siyasal İletişim Aracı Olarak TikTok: Birleşmiş Milletler Üzerine Bir İnceleme

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ABSTRACT

In contemporary society, TikTok has emerged as a preeminent platform increasingly used by political entities to facilitate the advancement of communication strategies and currently boasts over 1.1 billion active users. The United Nations (UN), established in 1945 as a quintessential international political institution, inaugurated an official TikTok account in 2020 in response to the exigencies imposed by the Covid-19 pandemic. An examination of the extant literature reveals a marked paucity of scholarly inquiries critically evaluating the UN's social media communication strategies, particularly a notable dearth of analyses specifically addressing the UN's strategic engagements on TikTok. This study aspires to augment the existing corpus of literature concerning TikTok's role in global communication by scrutinizing the UN's communication strategies on this platform. The research entails a content analysis of 287 posts disseminated via the UN's TikTok account from March 31, 2020, to October 26, 2024. The findings elucidate that the UN has adeptly constructed a digital communication strategy characterized by the extensive integration of elements, including subtitles, captions, music, and hashtag within its TikTok posts. Moreover, the analysis indicates that the UN endeavors to transmit salient messages to its audience through a diverse array of audiovisual formats and affective tonalities. However, it is also observed that the UN inadequately addresses the exigencies of marginalized populations on TikTok, manifesting disparities in representational equity for specific demographic cohorts and exhibiting insufficient adherence to the principle of multilingualism. Finally, the UN was found to have a clear bias in its TikTok content regarding global political issues, a stance evident in the framing of the content.

Keywords: Digitalization, Social Media, Political Communication, United Nations, TikTok

ÖZ

Günümüzde 1.1 milyardan fazla aktif kullanıcısı olan TikTok, siyasi kuruluşların iletişim stratejileri doğrultusunda kullandığı bir platform haline gelmiştir. 1945 yılında kurulan ve en etkin uluslararası siyasi oluşumlar arasında yer alan Birleşmiş Milletler (BM) de, Covid-19 pandemisiyle birlikte 2020 yılında TikTok'ta resmi bir hesap açmıştır. Literatür incelendiğinde, BM'nin sosyal medyadaki iletişim stratejilerini ele alan çalışmaların sınırlı olduğu, BM'nin TikTok'taki iletişim stratejilerini analiz eden akademik çalışmaların ise bulunmadığı tespit edilmiştir. Bu çalışma, BM'nin TikTok'taki iletişim stratejilerini inceleyerek, TikTok'un küresel iletişimdeki rolüne dair mevcut literatüre katkı sağlamayı amaçlamaktadır. Çalışmada, BM'nin TikTok hesabında 31 Mart 2020 ile 26 Ekim 2024 tarihleri arasında yayımlanan 287 paylaşım, içerik analizi tekniği ile incelenmiştir. Araştırma sonucunda, BM'nin TikTok paylaşımlarında yoğun bir şekilde altyazı, açıklama, müzik ve hashtag gibi unsurları kullanarak etkili bir dijital iletişim stratejisi geliştirdiği ve bu strateji aracılığıyla geniş bir kitleye ulaşarak takipçilerle etkileşim sağladığı tespit edilmiştir. Ayrıca, BM'nin farklı video türleri ve çeşitli duygusal tonlar kullanarak takipçilerine etkili mesajlar iletmeye çalıştığı saptanmıştır. Bununla birlikte, BM'nin TikTok'ta dezavantajlı bireylerin ihtiyaçlarını yeterince dikkate almadığı, videolarda belirli gruplara yönelik temsilde dengesizliklerin bulunduğu ve çok dillilik ilkesinin yeterince uygulanmadığı tespit edilmiştir. Son olarak, BM'nin TikTok içeriklerinde dünya siyaseti açısından ayrımcı bir tutum sergilediği ve bu tutumun içeriklerde belirgin bir şekilde görüldüğü belirlenmiştir.

Anahtar Kelimeler: Dijitalleşme, Sosyal Medya, Siyasal İletişim, Birleşmiş Milletler, TikTok



Introduction

Web 1.0, which emerged in the mid-1990s, delineates a historical epoch characterized by the static, centralized, and unidirectional dissemination of information through web interfaces, in which users assumed predominantly passive roles, and interactive engagement was severely limited. In stark contrast, Web 2.0 epitomizes a paradigmatic evolution that began in the mid-2000s, fundamentally expanding users' capabilities for content creation, distribution, and interactive engagement, thereby catalyzing the transformation of the internet into a dynamic and participatory forum for social interaction (Bharadiya, 2023, p. 92; Ishola, 2024, pp. 86-87). In the context of the Web 2.0 framework, political actors and institutions have increasingly used a variety of social networking platforms, including, but not limited to, Facebook, Instagram, and X (formerly Twitter), which cater to heterogeneous socio-demographic user populations, to pursue a wide range of strategic objectives encompassing direct communication with constituents, extensive dissemination of political narratives, mobilization of electoral support, orchestration of political campaigns, and exertion of influence on public discourse (Boulianne & Larsson, 2023, pp. 127-132; Heidenreich et al., 2024, pp. 1559-1560). Among the contemporary media channels that political actors and institutions have increasingly integrated into their strategic communication paradigms is TikTok. Developed in 2016 by the China-based company ByteDance, this short-form video-sharing platform, which primarily targets a youthful demographic, has been systematically used by political entities as a strategic communication tool to engage younger voters, extend their policy frameworks to a wider audience, facilitate the mobilization of support, and conduct electoral campaigns with increased effectiveness (Vijay & Gekker, 2021; Ooi, 2022; Cervi, 2023; Meriç & Çakıcı, 2024).

The United Nations (UN), established on October 24, 1945, constitutes a pivotal international political entity with the fundamental mandates of promoting international peace and security, advancing the principles of international law, fostering economic

and social development, protecting human rights, and enhancing international cooperation (Abdulrahim, 2022, pp. 1-19; Bentwich & Martin, 2024, pp. 1-15). In carrying out its mandates, the UN, alongside its affiliated organizations, actively utilizes both traditional media and a multitude of social media platforms, including but not limited to Facebook, X, YouTube, and Instagram. Specifically, it has been documented that during the early stages of the Covid-19 pandemic in 2020, the UN launched an official account on TikTok, a platform characterized by its significant youth demographic, and subsequently used it as a strategic communication tool. An examination of the extant literature reveals a pronounced paucity of scholarly investigations analyzing the UN's communication strategies within the social media domain, particularly regarding its operational modalities on TikTok, despite the UN's recognized status as a preeminent political actor in the international arena. Consequently, an analysis of the UN's TikTok account assumes critical significance for elucidating TikTok's role within the global communication strategies of international political organizations and for appraising the UN's methodologies for engaging with youth demographics via digital platforms. This study attempts to conduct a thorough and systematic analysis of the UN's communication strategies on TikTok, thereby contributing substantially to the extant literature on the UN's digital communication paradigms and elucidating the functional role of TikTok within contemporary global communication frameworks.

This study evaluates the extant body of knowledge to identify research gaps and to elucidate the scholarly contributions of this research through a comprehensive literature review. This section analyzes the communication strategies employed by political actors and institutions within the social media landscape, with a particular focus on the TikTok platform. As a result, the research questions are articulated with precision, and appropriate methodologies and techniques are delineated to effectively address these questions. It also provides a framework for defining the population

and sampling to delineate the scope of the study, while outlining the limitations of the research. The United Nations (UN) established an official TikTok account in response to the COVID-19 pandemic and began disseminating content on March 31, 2020. This research examines all content disseminated by the UN from its inaugural TikTok posting to the beginning of this research on October 26, 2024, using a content analysis methodology that encompasses both qualitative and quantitative techniques. This analysis incorporates various dimensions, includes the number of videos shared, thematic content, linguistic characteristics, media types, goals, emotional tones, formats, levels of engagement, and characters, alongside the demographic characteristics of the individuals featured in the videos, such as nationality, gender, age, and ethnicity. The resulting data are visualized and subjected to analytical scrutiny employing graphical tools. The concluding section synthesizes the research findings and discusses their contributions to the existing literature. Additionally, recommendations for future research are proposed, elucidating how these can effectively address the identified knowledge gaps.

TikTok as a Political Communication Platform: A Literature Review

The internet has perpetually evolved through a series of technological advancements and innovations, leading to the establishment of the contemporary dynamic and expansive digital ecosystem. The initial developmental phase of the internet, referred to as Web 1.0, emerged in the early 1990s, characterized by user engagement limited to the passive viewing of static web pages, accessing information from centralized servers, and experiencing constrained interactive capabilities (Haile, 2024, p. 135). During this epoch, users occupied the role of passive information consumers, with dynamic content creation technologies yet to achieve widespread dissemination. Subsequently, the emergence of Web 2.0 in the early 2000s signified a paradigm shift within the internet landscape (Esquivias, 2023, pp. 9-11). While the Web 2.0 era facilitated a significant increase in user interactivity, it is

important to note that these interactions were still somewhat constrained. Although social media platforms were introduced, the range of engagement options remained limited by the technological features of the time, and user-generated content was still largely confined to the platforms' predefined structures. Nevertheless, this period marked the transition from passive consumption to active participation, allowing users to create and share content, interact with others, and engage with existing materials (Sevgi & Tokol, 2020, pp. 304-306; Tan et al., 2024, pp. 359-360; Çakıcı, 2024, p. 2). Since this transformative period, social media platforms have been deployed for an extensive array of purposes, including the provision of access to educational resources for professional development (Tsvetkova et al., 2021), the sharing of information and news (Meriç et al., 2022), the coordination of social movements (Salamon, 2023), and the management of political campaigns (Aytuna et al., 2024). At present, the utilization of the internet and social media continues to escalate in response to a myriad of societal needs. As of 2024, approximately two-thirds of the global population, estimated at 8.1 billion individuals, possesses access to the internet. Furthermore, approximately 5.04 billion individuals actively engage with a diverse array of social media platforms, including, but not limited to, Facebook, YouTube, WhatsApp, Instagram, and TikTok. This demographic represents approximately 62.3% of the global population (We Are Social & Hootsuite, 2024, pp. 10-28).

Social media platforms are extensively used by a diverse array of institutions, including commercial enterprises, educational institutions, healthcare organizations, media and publishing entities, technology firms, and financial institutions. These organizations utilize social networks for a variety of strategic objectives, including the enhancement of brand visibility, promotion of goods and services, augmentation of sales, facilitation of customer satisfaction, development of community engagement, establishment of partnerships, effective management of human resources, and execution of crisis management

protocols (Peruta & Shields, 2018; Lund, 2019; Yılmaz & Aktaş, 2020; Özmutlu & Kandemir, 2021; Dhanesh et al., 2022; Özdemir, 2023; Fiammenghi et al., 2024; Demirel et al., 2024). Since the advent of the 21st century, particularly post-2000, political entities, encompassing political parties, governmental ministries, municipal authorities, and executive bodies such as governorships, had integrated social media as an indispensable tool for the facilitation of communication and the dissemination of public outreach initiatives. These political structures had employed social media platforms to establish direct, unmediated channels of communication with their constituencies, disseminate policy frameworks, accrue electoral support, manage crisis communication, orchestrate campaign strategies, inform the public, solicit feedback, respond to emerging sociopolitical dynamics, engage in competitive political discourse, mobilize financial resources, conduct empirical opinion polling, influence media agendas, and navigate the complex terrain of international diplomatic relations (Durusoy, 2018; Göçoğlu, 2019; Aygün & Özmutaf, 2020; Gong & Ye, 2021; Yaşın et al., 2022; Egbulefu et al., 2023; Aytuna et al., 2024). In a comparable vein, international political organizations had incorporated social media as a pivotal mechanism to further their global agendas, engage with diverse, geographically dispersed audiences, advocate for human rights, promote international cooperation, and address salient global challenges, including but not limited to, climate change, conflict resolution, and transnational humanitarian crises. By leveraging social media platforms, these organizations had been afforded the capacity to reach an expansive and heterogeneous audience, comprising not only global citizens but also policymakers, academics, and key stakeholders, thereby augmenting their diplomatic influence and amplifying their global visibility within the international arena (Knowska, 2020; Bjola & Zaiotti, 2020; Moffitt & Tormey, 2020; Hofferberth, 2020; Ecker-Ehrhardt, 2023; Saaida & Alhouseini, 2023).

In the contemporary digital landscape, TikTok has emerged as a pivotal social media platform,

extensively harnessed by both individuals and a diverse array of institutional entities, including commercial enterprises and political organizations (Razali & Hani, 2022, p. 183; Literat & Kligler-Vilenchik, 2023, p. 1; Maghfiroh & Mandasari, 2024, p. 57). This multifunctional platform facilitates the creation and dissemination of brief audiovisual compositions, enables the production of duet and reaction videos, and encourages participation in hashtag-centric challenges, along with the exploration of trending content and the execution of live streaming activities (Kırmızısakal, 2025, p. 293). The historical genesis of TikTok can be traced to "Musical.ly," an application established in 2014 in Shanghai, China (Kobak, 2022, p. 311; Widodo et al., 2023, p. 947; Meriç & Çakıcı, 2024, pp. 4-5). Following its acquisition by ByteDance, "Musical.ly" underwent a rebranding process, emerging as "Douyin" in the Chinese market in 2016 and subsequently being introduced internationally as "TikTok" in 2018 (Da Silva Pereira & Hitotuzi, 2023, p. 23). Despite the imposition of access prohibitions in numerous jurisdictions, including, but not limited to, Indonesia, Pakistan, Bangladesh, and India, due to concerns pertaining to "infringements of user privacy, threats to national security, and the dissemination of inappropriate content," the user base of TikTok continues to exhibit exponential growth (Tam, 2022, pp. 186-190). As of the year 2024, TikTok has attained recognition as the fifth most extensively utilized social media platform globally, trailing only behind Facebook, YouTube, WhatsApp, and Instagram. The platform currently boasts an active user base exceeding 1.1 billion individuals across more than 160 countries. It is particularly favored by demographics aged 16 to 34, with daily video views surpassing one billion (We Are Social & Hootsuite, 2024, pp. 232-242).

The extant literature elucidates that TikTok serves as a multifaceted platform utilized by individuals for a diverse array of objectives, encompassing entertainment, the exhibition of creativity, monetization opportunities, skill acquisition, knowledge enhancement, refinement of personal fashion, exploration of novel destinations, the promotion of social issue awareness, the cultivation

of personal branding, the attainment of social status, and the engagement with contemporary trends (Literat, 2021; Hung, 2022; Fan et al., 2023; Markey et al., 2024). Moreover, beyond the realm of individual users, commercial and political entities have increasingly sought to establish their presence within the TikTok ecosystem, which is characterized by a predominantly youthful user demographic, thereby leveraging the platform for a multitude of strategic purposes. Commercial organizations, including, but not limited to, technology firms, hospitality enterprises, cosmetics and beauty brands, financial service providers, restaurants, and automotive corporations, have been identified as actively engaging with TikTok to augment brand recognition, expand outreach to a vibrant and youthful target audience, adapt to emergent trends, and maintain competitive advantages in an increasingly saturated market (Zhang et al., 2021; Akbari et al., 2022; Narimo et al., 2023; Hendrickx & Vázquez-Herrero, 2024). Concurrently, numerous political institutions and organizations, encompassing ministries, legislative bodies, political parties, municipal administrations, gubernatorial offices, and international entities, have similarly endeavored to establish visibility on TikTok. These political structures exploit the platform to facilitate engagement with young electorates, cultivate public awareness, navigate competitive dynamics, stimulate interest in political participation among youth, and enhance the visibility of their political brand (Vijay & Gekker, 2021; Ooi, 2022; Cervi, 2023; Meriç & Çakıcı, 2024).

In the contemporary geopolitical landscape, the United Nations (UN) stands as a quintessential international organization that has recently augmented its engagement on the TikTok platform. Established on October 24, 1945, in the wake of the cataclysmic consequences wrought by World War II, the UN was instituted with the fundamental objectives of ensuring global peace and security, fostering international cooperation, and safeguarding human rights (Thorvaldsdottir et al., 2021, p. 695). The genesis of the UN is inextricably linked to the historical precedents set by the Treaty of Versailles, ratified in 1919 following

the conclusion of World War I, which catalyzed the formation of the League of Nations. Furthermore, the Atlantic Charter, ratified in 1941 by U.S. President Franklin D. Roosevelt and British Prime Minister Winston Churchill, played a pivotal role in shaping the ideological foundation for the establishment of the UN (Kornprobst & Redo, 2024, p. 1). In 1942, the "Declaration by United Nations" was signed by 26 nations, thereby formalizing a collective resolve to engage in unified efforts against the Axis Powers (Çolak & Köse, 2020, p. 22). The subsequent San Francisco Conference, convened between April and June of 1945, brought together representatives from 50 states who collaboratively drafted the UN Charter, thereby facilitating the formal inception of the organization. Headquartered in New York City, the UN presently comprises 193 member states and is actively involved in a diverse array of issues of significant global relevance. Its operational scope encompasses a myriad of domains, including but not limited to the promotion and protection of human rights, the advocacy for sustainable development, initiatives targeting climate change mitigation, disarmament efforts, the provision of humanitarian assistance, the facilitation of healthcare services, the assurance of food security, and the promotion of gender equality (Aydemir, 2018, p. 584; Kutlu, 2018, pp. 179-183).

The United Nations (UN) is recognized as a pivotal entity in the international political arena, characterized by its multifaceted functions and expansive operational scope. This organization, along with its associated agencies, effectively employs both conventional and digital media platforms in executing its mandates (Çakıcı & Meriç, 2024, p. 278). In contemporary discourse, it is noteworthy that the UN has established active profiles across various social media platforms, including Facebook (United Nations), X (@UN), YouTube (@unitednations), and Instagram (unitednations). Particularly significant is the UN's strategic adoption of the TikTok platform, initiated in 2020, in response to the Covid-19 pandemic, capitalizing on its extensive appeal among younger demographics. A thorough review of the existing literature indicates a substantial

paucity of empirical research focused on the UN's communication strategies within the social media landscape (Warren & Wakefield, 2016; Bouchard, 2020; Wang et al., 2020; Groves, 2022; Hazarhun et al., 2024; Ngov, 2024). Notably, there exists a conspicuous gap in academic exploration concerning the UN's engagement on TikTok, a platform distinguished by its considerable youth user base. An exhaustive analysis of the UN's TikTok account holds considerable importance for understanding the role of digital media in shaping the global communication strategies of international political organizations, as well as for critically evaluating the methods employed by the UN to engage with its younger target audience through these digital channels. This study aims to conduct an examination of the UN's communication strategies on TikTok, thereby contributing significantly to the existing body of literature regarding the UN's digital communication frameworks and elucidating the function of TikTok within the broader spectrum of global communication strategies. Such an analysis is expected to enhance understanding of the complexities inherent in the UN's efforts to maintain relevance and foster engagement in an increasingly digitalized global landscape.

Method

The United Nations (UN), established in 1945 and recognized as one of the foremost international political organizations, inaugurated an official verified account, designated as @unitednations, on TikTok in 2020, subsequent to the onset of the Covid-19 pandemic. A review of the existing body of academic literature underscores a conspicuous paucity of empirical inquiries into the United Nations' communicative strategies within the domain of social media, as evidenced by prior research (Warren & Wakefield, 2016; Bouchard, 2020; Wang et al., 2020; Groves, 2022; Hazarhun et al., 2024; Ngov, 2024). This lacuna becomes even more pronounced in the context of the TikTok platform, where the dearth of scholarly engagement regarding the UN's operational dynamics is particularly salient. This research endeavor aims to undertake an analysis of the

United Nations' communication strategies on TikTok, thereby making a significant contribution to the scholarly discourse regarding the UN's digital communication paradigms and elucidating the role of TikTok within the framework of global communication strategies. The research question and sub-research questions that underpin this study are articulated as follows:

- 1) For what strategic purposes does the United Nations utilize the TikTok platform?
 - 1.1.) What subjects do the UN's TikTok videos primarily focus on?
 - 1.2.) What types of videos are prominent on the UN's TikTok account, and what emotional tones do these videos convey?
 - 1.3.) Which actors are highlighted in the UN's TikTok videos?
 - 1.4.) How do the UN's TikTok videos perform in terms of engagement metrics, including views, likes, saves, shares, and comments?

In order to elucidate the research questions derived from the existing scholarly discourse, a meticulous examination of all posts disseminated on the United Nations' TikTok account, from its inaugural post on March 31, 2020, to the inception of this study on October 26, 2024, was conducted utilizing a content analysis methodology characterized by both qualitative and quantitative dimensions. Content analysis is a rigorous and systematic research technique employed to procure objective data concerning a specific topic or phenomenon (Krippendorff, 1980, p. 25; Demirel et al., 2024, pp. 225-229). The content analysis process encompasses multiple stages (White & Marsh, 2006, pp. 30-33; Karataş, 2015, pp. 73-76). The initial phase necessitates the explicit delineation of the subject under investigation, accompanied by the establishment of clear boundaries. Following this, relevant content for analysis is meticulously selected, which may encompass a variety of formats, including texts, videos, or other media content aligned with the research objectives. The identified content is subsequently coded within the framework of predetermined categories. In the culminating phase of content analysis, the

resultant coding and categorization outcomes are interpreted through a scientifically grounded lens (Metin & Ünal, 2022, pp. 280-283; Çakıcı, 2024, pp. 180-190). The elucidation of the data, presented in an intelligible manner, is of critical significance, as it entails the systematic explanation and descriptive portrayal of findings (White & Marsh, 2006, p. 34). At this juncture, the researcher deliberately abstains from incorporating subjective interpretations or personal insights, thereby presenting the processed data to the audience in a rigorously objective fashion (Yıldırım & Şimşek, 2008, pp. 233-238).

In the present study, it has been established that the United Nations' official TikTok account, designated as @unitednations, disseminated a total of 287 posts between March 31, 2020, and October 26, 2024. Each video link from the UN's @unitednations TikTok account was recorded in an Excel file. All content was manually coded in accordance with categories delineated from the existing literature. The first category, "Engagement," was employed to ascertain the levels of interaction associated with the videos. In this context, metrics such as the number of likes, comments, views, saves, and shares were coded (Li & Xie, 2020; Çakıcı & Meriç, 2024). The second category, "Video Format," elucidated the technical and content-related characteristics of the videos. This encompassed coding parameters such as video length, language used, as well as the presence of subtitles, captions, music, and the number of hashtags (McDonnell et al., 2024). The third category, "Video Type," classified the various genres of the videos. In this regard, videos were categorized under types including acting, animated infographic, oral speech, pictorial slideshow, documentary, TikTok dance, or news (Li et al., 2021). The fourth category, "Emotional Tone," delineated the emotional resonance of the videos. The videos were coded according to emotional categories such as alarm/concern, hope/encouragement, humor, empathy, susceptibility, severity, or 0 emotion (Wang & Ji, 2015; Meriç & Çakıcı, 2024). The fifth category, "Video Message Function," aimed to elucidate the primary objectives of the videos, which were coded as "Information,"

"Community," and "Action" (Lovejoy & Saxton, 2012). The sixth category, "Video Theme," highlighted the predominant themes present in the videos, with each video assigned a distinct main theme (Çakıcı, 2024). The seventh category, "Characters Usage," identified the types of characters featured in the videos, categorizing them as "United Nations employees and representatives", "general public", "animated characters", "public figures", "healthcare professionals" and "absent" (Li et al., 2021). Finally, the demographic information of characters within the videos was also coded (Çakıcı & Meriç, 2024). In this study, all posts made by the United Nations on TikTok were coded according to the categories derived from the literature; however, interpretive comments regarding the posts were methodologically excluded from the analysis.

In the present study, to ensure the robustness of validity, the research categories and coding framework devised from the literature were subjected to review by two faculty members, both of whom hold doctoral degrees within the Faculty of Communication. In response to their constructive feedback, the research categories and coding framework were subsequently refined. To augment the reliability of the coding process, the primary researcher undertook the independent coding of 10% of randomly selected content. Following this, a comprehensive written coding guide was provided to a second faculty member, also possessing a doctoral qualification, accompanied by an oral elucidation of the guide's provisions. The second coder then independently coded 10% of the identical content previously coded by the researcher, yielding a congruence rate of approximately 92% with the initial coder's classifications. Any discrepancies identified in the coding process were thoroughly deliberated, culminating in definitive resolutions regarding the coding. According to extant literature, it is advocated that inter-coder reliability in content analysis should surpass 80% (Miles & Huberman, 1994; Patton, 2002; Gheyle & Jacobs, 2017). This study successfully adhered to these criteria in terms of coding reliability, thereby affirming the overall validity and trustworthiness of the research.

Findings

Table 1
Video Content Format and Engagement Metrics

Video Length	4 s to 257 s	
Video Format		
Video Format	Number	Percentage (%)
Subtitle	287	100%
Caption	287	100%
Music	287	100%
Hashtag	278	96,9%
Language		
Language	Number	Percentage (%)
English	286	99,7%
Spanish	4	1,4%
Arabic	3	1%
French	3	1%
Chinese	2	0,7%
Russian	2	0,7%
Sign Language	2	0,7%
Hindi	1	0,3%
Thai	1	0,3%
Turkish	1	0,3%
Engagement		
Engagement	Number	
Views	29.007.705	
Likes	723.074	
Comments	61.641	
Forwards	26.621	
Save	22.259	

From March 31, 2020, to October 26, 2024, the United Nations' official TikTok account disseminated a total of 287 videos. As delineated in Table 1, the analyzed videos exhibited a duration range between 4 and 257 seconds. The strategic implementation of shorter videos effectively addressed the constricted attention spans of viewers, thereby facilitating the rapid transmission of messages. Conversely, the longer videos provided audiences with comprehensive insights into various subjects. It was determined that all TikTok videos produced by the United Nations employed

subtitles, thereby underscoring the organization's commitment to accessibility and inclusivity within its content dissemination strategy. Moreover, it was ascertained that captions were utilized across all content featured on the United Nations' TikTok account, indicating a deliberate intention to augment viewer engagement and enhance the efficacy of the communicated messages. The research further revealed that music was incorporated into each TikTok video, thereby amplifying the emotional resonance of the content and enriching the viewer experience while concurrently facilitating the effective transmission of key messages. A substantial proportion of the United Nations' TikTok content also integrated hashtags, illustrating a strategic approach aimed at ensuring broader discoverability and accessibility of the videos among diverse audience demographics on the platform.

Notably, the United Nations predominantly featured English-language content as part of its strategy to engage a global audience. Nonetheless, it was observed that selected videos sporadically included languages such as Chinese, Arabic, Spanish, Russian, sign language, French, Hindi, Thai, and Turkish. This observation raises concerns regarding the adequate implementation of the principle of multilingualism by the United Nations. Furthermore, the limited application of sign language suggests a deficiency in the organization's efforts to enhance information accessibility for individuals with disabilities, thus indicating an insufficient application of an inclusive communication strategy. The 287 videos hosted on the United Nations' TikTok account collectively garnered a remarkable total of 29,007,705 views, thereby substantiating the capacity of the content to reach an expansive audience. The aggregated total of 723,074 likes signifies a favorable reception from viewers, while the 61,641 comments underscore active engagement by audiences, contributing to the establishment of a discursive space within the United Nations' TikTok ecosystem. The videos were shared on 26,621 occasions and saved 22,259 times, elucidating that viewers not only consumed the content but also

exhibited a proclivity to disseminate it within their social networks and revisit the videos. Collectively, these findings suggest that the United Nations' TikTok content employed an effective digital communication strategy that resonated with a diverse audience and engendered meaningful interactions.

As delineated in Table 2, the analysis of 287 videos posted on the United Nations' TikTok account revealed that 151 pieces of content were primarily designed to incentivize followers to engage in specific actions, including making donations, purchasing products, participating in events, or

supporting social movements. Additionally, 131 videos were identified as providing informative content regarding various topics such as the United Nations' corporate identity, the pandemic, climate change, warfare, and human rights issues. A mere five videos were found to express gratitude towards followers or to facilitate direct interaction with them. These findings underscore that the United Nations' content strategy on TikTok is predominantly oriented towards mobilizing and informing followers, while adopting a comparatively restricted approach concerning expressions of gratitude and direct engagement with the audience.

Table 2
Functional and Thematic Taxonomy of TikTok Videos

Video Message Function	Number	Percentage (%)
Action	151	52,6%
Information	131	45,6%
Community	5	1,7%
Total	287	100%
Theme	Number	Percentage (%)
Climate Crisis and Solutions	68	23,7%
Global Goals and Sustainability Paradigms	44	15,3%
Pandemic Dynamics and Mitigation Techniques	26	9,1%
Israel-Palestine War	23	8%
Social and Digital Equity	21	7,3%
Propagation of Disinformation and Mitigation Techniques	17	5,9%
Human Rights Advocacy and Anti-Racism Initiatives	16	5,6%
Russia-Ukraine War	12	4,2%
Global Peace and Security Architecture	11	3,8%
Commemoration of Significant Days and Weeks	11	3,8%
Operational Roles and Activities of the United Nations	10	3,5%
Humanitarian Assistance and Support Mechanisms	10	3,5%
Smallpox Dynamics and Mitigation Techniques	4	1,4%
Migration Patterns and Their Societal Implications	4	1,4%
Preservation of Cultural Heritage and Linguistic Safeguarding	4	1,4%
Sudan Civil War	3	1%
2023 Kahramanmaraş Earthquakes	2	0,7%
Syrian Civil War	1	0,3%
Total	287	100%

The thematic analysis of the 287 videos revealed the prominence of 18 overarching themes. Notably, a significant proportion of the content was centered on the climate crisis and proposed solutions, examining the causative factors and repercussions of climate change, renewable energy alternatives, and strategies aimed at mitigating carbon emissions. Furthermore, videos addressing global objectives and sustainability frequently appeared, focusing on the 17 Sustainable Development Goals delineated by the United Nations and the requisite strategies for their attainment. Additionally, the volume of content related to the pandemic and its attendant measures was substantial, with discussions encompassing modes of COVID-19 transmission, vaccination initiatives, and health protocols. A significant portion of the videos also addressed ongoing global conflicts, particularly the Israel-Palestine and Russia-Ukraine wars, highlighting the humanitarian crises and the complexities of the situations in Ukraine and Palestine. However, while the videos pertaining to the Russia-Ukraine conflict included calls for peace directed at Russia, those concerning the Israel-Palestine conflict notably excluded any mention of Israel. Moreover, the analysis revealed a notably limited number of videos addressing the civil wars in Syria and Sudan.

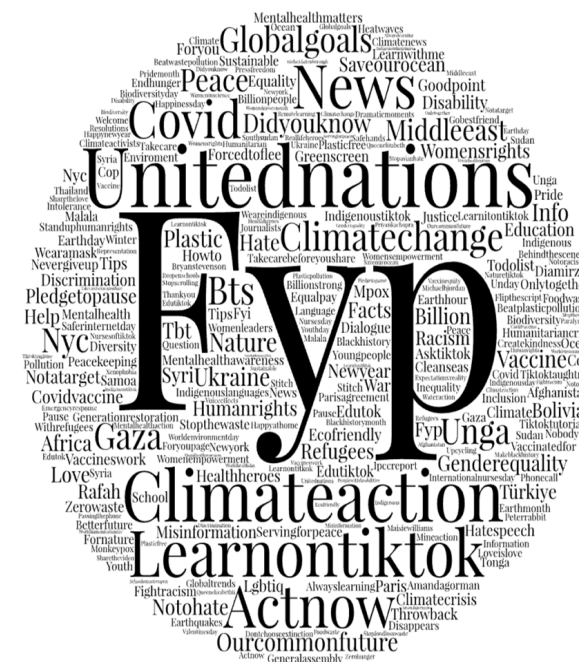
The content analysis further indicated that a considerable number of videos concentrated on themes of social and digital equality, encompassing issues such as gender parity, digital discrimination, and accessibility. Certain videos specifically addressed the propagation of misinformation and preventive measures, highlighting the deleterious effects of information pollution on social media and underscoring the critical importance of reliable sources. Additionally, several videos focused on human rights and anti-racism, detailing human rights violations, racial discrimination, and strategies for counteracting such discrimination. A small fraction of videos also encompassed various other themes, including global peace and security, significant commemorative days and weeks, the role and functions of the United

Nations, humanitarian assistance, the symptoms and prevention of smallpox, migration trends and their implications, cultural heritage preservation, and the 2023 Kahramanmaraş earthquakes.

These findings illustrate that the United Nations' content strategy on TikTok predominantly prioritizes urgent issues, particularly those relating to the climate crisis and sustainability, while concurrently providing a certain perspective on a range of social concerns. However, the analysis indicates that the United Nations has inadequately addressed a variety of significant events and phenomena, including climate refugees, Uighur Turks, Syrian refugees, Yemeni children, LGBTQ individuals, and women subjected to gender-based violence. Furthermore, while calls for peace were articulated towards Russia within the context of the Russia-Ukraine conflict, a similar overture was conspicuously absent in relation to the Israel-Palestine conflict. This disparity suggests that the United Nations may be exhibiting a discriminatory posture within the sphere of global politics, a bias that is overtly manifested in its TikTok content.

Figure 1

Frequency-Weighted Hashtag Taxonomy for UN TikTok Engagement



An examination of the 287 posts disseminated on the United Nations' TikTok account reveals the utilization of a total of 1,067 distinct hashtags across the content. This finding underscores the United Nations' strategic implementation of an extensive hashtag framework aimed at enhancing user engagement and maximizing the visibility of its content within the TikTok ecosystem. As delineated in Figure 1, the organization predominantly employs the #Fyp (For You Page) tag to facilitate broader outreach and engagement with diverse audiences. Additionally, the recurrent use of the #UnitedNations hashtag is indicative of the organization's intent to reinforce its institutional identity and articulate its overarching mission. The United Nations demonstrates a pronounced emphasis on climate-related issues and sustainability, as evidenced by the frequent application of hashtags such as #ClimateAction, #ActNow, #ClimateChange, #GlobalGoals, #OurCommonFuture, #SaveOurOcean, #Climate, #Sustainable, and #StopTheWaste. These hashtags are strategically employed to cultivate societal awareness and galvanize community action in addressing pressing global challenges.

Moreover, the hashtag #LearnOnTikTok is frequently observed, signifying an initiative to promote educational content that fosters knowledge acquisition among users. The analysis further reveals the incorporation of a diverse array of hashtags that address salient social, cultural, and political issues. Noteworthy among these are hashtags such as #Covid, #VaccinesWork, #Peace, #HumanRights, #Gaza, #Afghanistan, #Ukraine, #GenderEquality, #Misinformation, #FightRacism, #MentalHealth, and #WomenEmpowerment. In summation, the hashtags utilized in the United Nations' TikTok content reflect a meticulously orchestrated strategy designed to enhance engagement with a wide spectrum of social, cultural, and political issues, thereby facilitating the augmentation of awareness in these critical domains. Furthermore, this strategic approach underscores the organization's commitment to elevating global issues and establishing a substantive connection with its audience.

Table 3

Video Genre Types and Their Associated Emotional Themes

Video Type	Number	Percentage (%)
Oral Speech	89	31%
Acting	66	23%
Documentary	53	18,5%
Pictorial Slideshow	37	12,9%
TikTok Dance	19	6,6%
News	16	5,6%
Animated Infographic	7	2,4%
Total	287	100%
Emotion of the Videos		
Emotion of the Videos	Number	Percentage (%)
Hope/Encouragement	122	42,5%
Alarm/Concern	106	36,9%
Empathy	24	8,4%
Humor	15	5,2%
0 Emotion	12	4,2%
Severity	7	2,4%
Susceptibility	1	0,3%
Total	287	100%

The United Nations has disseminated various types of videos on the TikTok platform, reflecting a strategic approach to engage its audience. As illustrated in Table 3, the predominant video type is oral speech, comprising a total of 89 videos wherein individuals convey information directly through verbal communication. The second most prevalent category is acting, which includes 66 videos designed to establish an emotional connection with the audience through theatrical scenarios. Following this, 53 videos are presented in a documentary format, where events are elucidated in a documentary style. The pictorial slideshow category encompasses 37 videos that visually represent events through a series of photographs. Additionally, there are 19 TikTok dance videos that aim to engage the younger demographic by delivering messages in an entertaining manner. The sixth category consists of 16 videos presented in a news format, conveying information to followers in a journalistic style. Lastly, 7 animated infographic videos utilize

animations to visually communicate information. These findings suggest that the United Nations' communication strategies on TikTok are designed to capture viewer attention, effectively convey messages, and enhance audience engagement through diverse video types.

Moreover, the emotional tones exhibited in the United Nations' TikTok videos demonstrate a significant variety. As shown in Table 3, the most prevalent emotion identified is "Hope/Encouragement," represented by 122 videos aimed at providing positive motivation to followers. The second most common emotional tone is "Alarm/Concern," reflected in 106 videos that seek to alert the audience regarding pressing issues. Thirdly, 24 videos express "Empathy," focusing on fostering an emotional connection with viewers. The fourth emotional category, "Humor," includes 15 videos that aim to communicate messages in an entertaining manner. In the "0 Emotion" category, 12 videos are noted for their neutrality, deliberately avoiding the transmission of specific emotional responses. Furthermore, the "Severity" emotion is represented by 7 videos, which seek to underscore the importance and seriousness of various topics. Finally, only one video reflects the "Susceptibility" emotion, encouraging viewers to be more vigilant regarding certain situations by heightening their sensitivities and risk perceptions. Collectively, these findings indicate that the United Nations

employs emotional diversity within its TikTok content to elicit a range of emotional responses from its audience, thereby enhancing engagement and resonance with critical global issues.

This study reveals that the United Nations employs a diverse range of characters across its video content. According to the data presented in Table 4, "UN Employees and Representatives" feature prominently in 157 videos, while "General Public" is represented in 95 instances. Additionally, "Animated Characters" appear in 10 videos, "Public Figures" in 10 videos, and "Healthcare Professionals" are present in a mere 5 videos. Notably, 10 videos do not include any characters. These data indicate that the United Nations primarily adopts a formal stance by utilizing its own personnel and representatives in its TikTok content. Furthermore, the frequent inclusion of the public as spokespersons serves to facilitate direct interaction with viewers. The minimal representation of animated characters and public figures enhances the seriousness of the content. The limited portrayal of healthcare professionals can be correlated with a relative underemphasis on health-related topics in comparison to other subjects. Overall, these findings underscore that the United Nations' TikTok strategy reflects a deliberate communication style aimed at effectively engaging its audience.

Table 4

Quantitative Assessment of Characters in Video Content

Character in Video	Number	Percentage (%)
United Nations Employees and Representatives	157	54,7%
General Public	95	33,1%
Animated Characters	10	3,5%
Public Figures	10	3,5%
Absent	10	3,5%
Healthcare Professionals	5	1,7%
Total	287	100%

Table 5
Ethnicity, Gender, and Age Distribution in Videos

Ethnicity	Number	Percentage (%)
Unspecified	229	79,8%
Palestinian	20	7%
Ukrainian	11	3,8%
None	10	3,5%
Afghan	10	3,5%
Sudanese	7	2,4%
Congolese	7	2,4%
Myanmarian	5	1,7%
South Sudanese	4	1,4%
Syrian	3	1%
Yemeni	2	0,7%
Venezuelan	2	0,7%
Central African	2	0,7%
Nigerian	2	0,7%
Cypriot	2	0,7%
Iraqi	2	0,7%
British	2	0,7%
Ethiopian	2	0,7%
American	2	0,7%
Thai	1	0,3%
Native American	1	0,3%
Kenyan	1	0,3%
Gambian	1	0,3%
Bolivian	1	0,3%
Gender		
Gender	Number	Percentage (%)
Female	237	82,6%
Male	172	59,9%
None	10	3,5%
Age		
Age	Number	Percentage (%)
Adult	269	93,7%
Youth	110	38,3%
Child	96	33,4%
None	10	3,5%

As indicated in Table 5, a substantial proportion of the analyzed videos, specifically 229 instances, demonstrate a notable deficiency in the provision of information regarding the ethnic backgrounds of the depicted individuals. Within the thematic analysis, individuals identified as Palestinian and Ukrainian are allocated a relatively higher representation in contrast to other ethnic groups. Furthermore, there exists a discernible presence of individuals of Afghan, Sudanese, Congolese, and Myanmarian descent, albeit at a limited scale. Conversely, individuals hailing from South Sudan, Syria, Yemen, Venezuela, the Central African Republic, Nigeria, Cyprus, Iraq, the United Kingdom, Ethiopia, and the United States are represented in a notably restricted manner. Additionally, the presence of individuals from Thailand, Indigenous communities, Kenya, Gambia, and Bolivia is confined to a solitary video each. These findings elucidate that the predominant number of individuals featured in the videos lacks explicit ethnic delineation, although certain ethnic groups receive limited representation.

Furthermore, the data presented in Table 5 elucidates that women comprise a significant majority of the individuals portrayed in the videos, while the representation of men is comparatively diminished. These findings imply a deliberate emphasis on female representation within the content, indicating that male individuals are featured less frequently. It is also noteworthy that the overwhelming majority of individuals depicted in the videos are adults, with adolescents and children appearing in a markedly reduced frequency. This observation further substantiates the conclusion that adults predominantly constitute the demographic representation within the videos, whereas younger individuals are portrayed to a significantly lesser extent.

Conclusion

This study sought to address extant gaps in the literature concerning the function of TikTok in political communication by conducting an in-depth analysis of the United Nations' strategic communication approach on the TikTok platform.

Accordingly, a content analysis was conducted on a total of 287 posts shared by the UN on TikTok between March 31, 2020, and October 26, 2024. The results of the analysis reveal that the UN has established a highly effective digital communication strategy, marked by the intensive utilization of elements such as captions, subtitles, music, and hashtags. Consequently, it is evident that this approach has enabled the UN to extend its reach to a broad demographic base, achieving a substantive level of engagement. Moreover, the findings demonstrate that the UN employs a diverse range of video formats and emotional tones as part of its strategy to communicate its messages. However, the analysis also reveals that this communication strategy appears insufficiently attentive to the specific needs of marginalized communities, as demonstrated by the limited representation of ethnic minorities and disabled groups within the content. Such representational deficiencies indicate a discord with the UN's stated objectives of social justice and equality. Furthermore, the predominance of content focused on crises within certain nations often results in the exclusion of other pertinent events and sociopolitical issues. These findings suggest a discernible tendency toward selective representation within the UN's TikTok content, underscoring the need for a more inclusively designed approach.

In light of these findings, it is imperative for international political entities to cultivate nuanced and effective communication strategies across platforms such as TikTok. Primarily, an expansion of content diversity is crucial; diversifying content to encompass a wider range of topics that prioritize the needs of marginalized groups would reinforce foundational principles of social justice. Moreover, implementing a robust multilingual strategy is essential, as presenting content in various languages would enhance accessibility, thus enabling broader engagement and fostering a greater sense of representation among local audiences. Systematically incorporating audience feedback would further facilitate the continuous refinement of these communication strategies,

thereby ensuring alignment with evolving societal issues. Additionally, the deployment of educational and awareness-oriented campaigns would be instrumental in cultivating public consciousness surrounding critical social issues. Finally, adhering to ethical and accountable communication practices would bolster the credibility of such organizations, fostering more effective relationships with the international public sphere. The enactment of these strategies would ultimately provide international political entities with a structured framework for achieving impactful and inclusive communication on social media platforms.

This study offers contributions to the understanding of social media strategies employed by international political organizations; nevertheless, substantial research gaps persist. Future studies should prioritize the adoption of cutting-edge methodological approaches tailored to the distinctive dynamics of social media, such as artificial intelligence and machine learning algorithms, which would enable a sophisticated analysis of content patterns and audience interactions. Additionally, A/B testing methodologies, a common approach in digital marketing, could be employed to systematically assess the effectiveness of various types of TikTok content by comparing two or more versions of content to determine which generates higher engagement levels. This method allows for data-driven insights into which specific content formats, messaging styles, or features resonate most with the audience, facilitating the identification of strategies that optimize user interaction and overall engagement. Implementing interactive features such as contests and surveys may further facilitate audience engagement within online communities. Employing user-centered design principles is also critical, as these would enhance the accessibility of content and extend its appeal across various demographic segments. Finally, the application of real-time analytics tools would be indispensable for the ongoing optimization of communication strategies. These innovative approaches would empower researchers to

conduct a comprehensive examination of the social media strategies of international political organizations, thereby contributing valuable insights to the field.

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Genişletilmiş Özet

Web 1.0, 1990'ların ortalarında ortaya çıkmış bir dijitalleşme aşamasıdır. Bu dönemde, web siteleri statik ve merkezîyetçi olup tek yönlü bilgi sunmuştur. Kullanıcılar bu dönemde bilgiye sadece pasif bir şekilde erişebilmiştir. 2000'lerin

ortalarından itibaren Web 2.0, interneti daha dinamik ve katılımcı bir platforma dönüştürmüştür. Kullanıcılar, içerik üretme, paylaşma ve etkileşimde bulunma kapasitelerini önemli ölçüde artırmıştır. Bu dönemde, internet sadece bilgi tüketimi değil, aynı zamanda kullanıcıların aktif katılımı ve katkıları ile şekillenen bir alan olmuştur. Web 2.0 ile, sosyal medya platformları ve kullanıcı tarafından oluşturulan içerikler, internetin temel dinamiklerinden biri haline gelmiştir. Günümüzde ise, 8.1 milyarlık dünya nüfusunun yaklaşık üçte ikisi internet erişimine sahiptir. 5.04 milyar kişi ise Facebook, YouTube, WhatsApp ve Instagram gibi sosyal medya ağlarını aktif bir şekilde kullanmaktadır. Bu bağlamda, sosyal medya platformları bireyler ve kurumlar için etkili birer iletişim aracı haline gelmiştir. TikTok da günümüzde bireylerin ve kurumların yoğun olarak kullandığı sosyal medya platformlarından biri olarak öne çıkmaktadır. 2024 itibarıyla TikTok; Facebook, YouTube, WhatsApp ve Instagram'ın ardından dünyada en fazla kullanılan sosyal medya platformu olmuştur. 160'tan fazla ülkede kullanılan TikTok'un 1.1 milyardan fazla aktif kullanıcısı bulunmaktadır. Platform, özellikle 16-34 yaş grubunun favori ağı olarak dikkat çekmektedir. TikTok kullanıcıları her gün 1 milyardan fazla video izlemektedir. Bu platformun genç kullanıcı tabanı, siyasi ve küresel organizasyonların iletişim stratejilerinde TikTok'u daha önemli bir konuma getirmiştir. 1945 yılında kurulan ve uluslararası alanda etkin bir kuruluş olan Birleşmiş Milletler (BM), Covid-19 pandemisiyle birlikte 2020 yılında TikTok'ta resmi bir hesap açmıştır. Ancak, BM'nin sosyal medyadaki iletişim stratejilerine dair akademik çalışmalar sınırlıdır. BM'nin TikTok'taki iletişim stratejilerini inceleyen akademik araştırmalar ise neredeyse bulunmamaktadır. Bu çalışma, BM'nin TikTok üzerindeki iletişim stratejisini incelemeyi amaçlamaktadır. Aynı zamanda, TikTok'un küresel iletişimdeki rolüne dair mevcut literatüre katkı sağlamayı hedeflemektedir. Çalışma kapsamında, BM'nin TikTok hesabındaki tüm paylaşımlar içerik analizi tekniği ile incelenmiştir. Analiz, 31 Mart 2020'de yapılan ilk paylaşım ile araştırmanın başladığı 26 Ekim 2024 tarihleri arasındaki tüm videoları kapsamıştır. Bu süreçte BM'nin resmi

TikTok hesabında toplam 287 paylaşım yaptığı tespit edilmiştir. Araştırmada, BM'nin TikTok paylaşımları etkileşim düzeyleri, teknik ve içeriksel özellikleri, türleri, duygusal tonu, amaçları, baskın temaları, sözcü türleri ve bu sözcülerin demografik bilgileri açısından kodlanmıştır. Literatüre dayalı olarak oluşturulan kategoriler çerçevesinde paylaşımlar ayrıntılı bir şekilde kodlanmış, ancak paylaşımlara yapılan kullanıcı yorumları analize dahil edilmemiştir.

Çalışma sonucunda, Birleşmiş Milletler'in TikTok hesabında paylaşılan videoların sürelerinin 4 ile 257 saniye arasında değiştiği tespit edilmiştir. Kısa videoların, izleyicilerin sınırlı dikkat süresine hitap ederek hızlı ve etkili bir mesaj iletimi sağladığı; uzun videoların ise izleyicilere daha derinlemesine bilgiler sunduğu belirlenmiştir. Bu durum, BM'nin içerik stratejisinin, izleyici kitlesinin dikkat süresine göre optimize edildiğini ve mesajların etkili bir şekilde iletmeye çalışıldığını ortaya koymuştur. BM'nin TikTok paylaşımlarında altyazı, açıklama, müzik ve hashtag gibi unsurları yoğun bir şekilde kullanarak etkili bir dijital iletişim stratejisi geliştirdiği tespit edilmiştir. BM'nin bu strateji sayesinde, geniş bir kitleye ulaşarak takipçilerle yüksek etkileşim sağladığı gözlemlenmiştir. BM'nin TikTok paylaşımlarında, sözlü konuşma, oyunculuk, belgesel, resimli slayt gösterisi, TikTok dansı, haber ve animasyonlu infografik gibi farklı video türlerini kullandığı; ayrıca, umut/teşvik, alarm/endişe, empati, mizah, duygu içermeyen (0 duygu), ciddiyet ve duyarlılık gibi çeşitli duygusal tonları, mesajları daha etkili bir şekilde iletmek amacıyla tercih ettiği saptanmıştır. Bulgular, BM'nin TikTok içerik stratejisinin bilgilendirme ve takipçileri harekete geçirme işlevlerine odaklandığını göstermiştir. Ayrıca, BM'nin TikTok içeriklerinde iklim krizi ve sürdürülebilirlik gibi meselelerin ön planda olduğu tespit edilmiştir. BM, içeriklerde aynı zamanda sürdürülebilirlik, savaş, dijital eşitlik, yanlış bilgi yayılımı ve göç hareketliliği gibi çeşitli sosyal konulara da yer vermiştir. BM'nin TikTok içeriklerinde genellikle kendi çalışanları ve temsilcilerinin yer aldığı gözlemlenmiştir. Bu durum, BM'nin TikTok'ta resmi bir duruş sergilediğini ortaya koymuştur. Videolarda kadınların daha fazla temsil edildiği, erkeklerin ise

daha az sıklıkla yer aldığı tespit edilmiştir. Ayrıca, içeriklerde çoğunlukla yetişkinlerin yer aldığı; gençlerin ve çocukların ise daha az temsil edildiği belirlenmiştir. BM'nin küresel bir kitleye ulaşma stratejisi doğrultusunda TikTok içeriklerinde ağırlıklı olarak İngilizceye yer verdiği tespit edilmiştir. İçeriklerde, Çince, Arapça, İspanyolca, Rusça, Fransızca, Hintçe, Tayca ve Türkçe gibi dillere ise nadiren yer verilmiştir. Bu bulgu, BM'nin çok dillilik ilkesini yeterince uygulamadığını ortaya koymuştur. BM'nin TikTok videolarında işaret dili kullanımının sınırlı olduğu gözlemlenmiştir. Bu eksiklik, BM'nin içeriklerinin işitme engelli bireyler tarafından anlaşılmasını zorlaştırmakta ve erişilebilirlik standartlarını olumsuz etkilemektedir. İşaret dili desteğinin yetersizliği, dijital eşitlik ilkesine aykırı bir durum yaratmaktadır. Çalışma bulguları, BM'nin iklim mültecileri, Uygur Türkleri, Suriyeli mülteciler, Yemenli çocuklar, LGBTİ bireyler ve cinsiyet temelli şiddete maruz kalan kadınlar gibi önemli toplumsal meselelere içeriklerinde yeterince yer vermediğini ortaya koymuştur. Son olarak, BM'nin TikTok içeriklerinde dünya siyaseti açısından ayrımcı bir tutum sergilediği ve bu ayrımcılığın içeriklerinde açık bir şekilde görüldüğü tespit edilmiştir.

Yazar Bilgileri

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