

The Utilization of Social Media by Women's Associations: A Study on UN Women's Communication Strategies on TikTok

Zindan ÇAKICI ¹

Başvuru Tarihi/Submitted: 11.12.2024 Kabul Tarihi/Accepted: 30.04.2025

Makale Türü/Article Type: Araştırma Makalesi/Research Article

Abstract

Women's entities utilize TikTok, a platform with over 1.5 billion users, as a strategic communication tool to engage individuals primarily within the 16-34 age demographic. UN Women established an official account on TikTok on March 4, 2020. A thorough analysis of the literature reveals a notable absence of academic inquiry into the communication strategies employed by UN Women on TikTok and other social media platforms. This study sought to analyse the themes, linguistic constructs, typologies, objectives, emotional undercurrents, formats, engagement metrics, and spokespersons of the posts on the TikTok account of UN Women, thereby elucidating the manner in which the entity engaged with the platform. Thus, the study aimed to contribute to the literature on the digital communication strategies of UN Women and the role of TikTok in the communication strategies of international entities operating within the field of women's rights. In the study, a content analysis was conducted on 164 posts disseminated through the UN Women TikTok account from March 4, 2020, to November 26, 2024. Upon analysis of the findings, it was determined that UN Women has employed elements such as music, subtitles, captions, and hashtags in its TikTok posts, thereby constructing an effective digital communication strategy. Moreover, the analysis revealed that the entity utilized various video formats to convey targeted messages to its audience. The findings indicated that the entity employed a strategy consistent with the platform's dynamic nature by incorporating a higher representation of youth in its videos. However, the analysis identified that the entity did not adequately address the needs of marginalized individuals and failed to fully implement the principle of multilingualism. Finally, the entity was found to have disseminated various content on TikTok addressing the issues faced by women. Nevertheless, it was determined that insufficient emphasis was placed on issues such as child marriage, the challenges encountered by migrant women, inequalities experienced by women with disabilities, and abortion rights.

Keywords: Digital communication, social media, TikTok, UN women, gender equality

JEL Code: Z

¹ Üsküdar Üniversitesi, İletişim Fakültesi, Yeni Medya ve İletişim Bölümü, zindan.cakici@uskudar.edu.tr, ORCID: 0000-0002-8916-0582

Kadın Örgütlerinin Sosyal Medya Kullanımı: BM Kadın Biriminin TikTok'taki İletişim Stratejileri Üzerine Bir Çalışma

Öz

Kadın örgütleri, 1,5 milyardan fazla kullanıcısı bulunan TikTok'u, özellikle 16-34 yaş aralığındaki bireylere ulaşmak amacıyla stratejik bir iletişim aracı olarak kullanmaktadır. Birleşmiş Milletler Kadın Birimi de 4 Mart 2020'de TikTok'ta resmi bir hesap açmıştır. Literatür incelendiğinde, kuruluşun TikTok ve diğer sosyal medya platformlarındaki iletişim stratejilerine yönelik herhangi bir akademik araştırmanın bulunmadığı tespit edilmiştir. Bu çalışma, BM Kadın Birimi'nin TikTok hesabındaki paylaşımlarının temalarını, dilini, türlerini, amaçlarını, duygularını, formatlarını, etkileşim düzeylerini ve sözcüklerini inceleyerek, TikTok'u nasıl kullandığını ortaya koymayı amaçlamıştır. Böylece, BM Kadın Birimi'nin dijital iletişim stratejilerine ve TikTok'un, kadın hakları alanında faaliyet gösteren uluslararası kuruluşların iletişim stratejilerindeki rolüne dair literatüre katkı sağlanması hedeflenmiştir. Çalışma kapsamında, kuruluşun TikTok hesabında 4 Mart 2020 ile 26 Kasım 2024 tarihleri arasında yayımlanan 164 paylaşım, içerik analizi ile incelenmiştir. Araştırma sonucunda, kuruluşun TikTok paylaşımlarında müzik, altyazı, açıklama ve hashtag gibi unsurları kullanarak etkili bir dijital iletişim stratejisi oluşturduğu tespit edilmiştir. Ayrıca, kuruluşun farklı video türleri kullanarak takipçilerine etkili mesajlar iletmeye çalıştığı saptanmıştır. Kuruluşun, gençlere videolarda daha fazla yer vererek platformun dinamik yapısına uygun bir strateji izlediği görülmüştür. Fakat, kuruluşun TikTok'ta dezavantajlı bireylerin ihtiyaçlarını yeterince dikkate almadığı ve çok dillilik ilkesini yeterince uygulamadığı tespit edilmiştir. Son olarak, kuruluşun TikTok'ta kadınların karşılaştığı sorunlara dair çeşitli içerikler paylaştığı görülmüştür. Ancak, çocuk evlilikleri, göçmen kadınların karşılaştığı zorluklar, engelli kadınların eşitsizlikleri ve kürtaj hakkı gibi çeşitli sorunlara yeterince odaklanılmadığı saptanmıştır.

Anahtar Kelimeler: Dijital iletişim, sosyal medya, TikTok, BM kadın birimi, toplumsal cinsiyet eşitliği

JEL Kodu: Z

Introduction

Feminist movements have undergone an evolution with the advancement of digital platforms (Nurmayani, 2025, pp. 1-2). The transference of traditional feminist movements to online spaces has enabled the global proliferation of feminist discourse, establishing social media as a significant instrument within women's rights activism (Han & Liu, 2024, pp. 1-2; Fagundes-Ausani, 2025, pp. 33-35). With this transformation, digital activism has gained significant momentum, and social awareness regarding women's rights has been fostered through campaigns such as #MeToo, #TimesUp, and #NiUnaMenos across various social media platforms (Belotti et al., 2023; Alam, 2024; Kogiou, 2025). Numerous women's entities, such as UN Women, Global Fund for Women, Equality Now, Malala Fund, and Feminist Majority Foundation, have employed social media platforms from a digital feminism perspective. These platforms are utilized to advance gender equality, advocate for women's rights, eradicate violence against women, and promote women's economic independence. A review of the literature indicates that there is a paucity of studies addressing the use of social media by women's entities (Rodriguez, 2016; Kumar et al., 2019; Dieb & Benneghrouzi, 2022), and no research has been identified regarding the utilization of TikTok. UN Women, a subsidiary of the United Nations established in 2011, is one of the most prominent entities advocating for women's rights and contributing to gender equality policies globally (Charlesworth & Chinkin, 2013, pp. 2-16; Menon, 2015, p. 1; Miele et al., 2023, pp. 10-12). The entity, which maintains active accounts on platforms such as Facebook, LinkedIn, X, Flickr, Snapchat, YouTube, and Instagram, initiated its presence on TikTok in 2020. However, a review of the literature reveals the absence of any academic research focused on the UN Women's communication strategies across TikTok and other social media platforms. This study aims to investigate the themes, language, types, objectives, emotions, formats, engagement levels, and spokespersons of the posts on the UN Women's TikTok account, thereby elucidating how the entity utilizes the platform. In doing so, the study seeks to contribute to the literature on the digital communication strategies of the UN Women and the role of TikTok in the communication strategies of international entities operating in the field of women's rights.

As part of this study, a review of the existing literature was conducted to identify research gaps and explicitly articulate the study's scholarly contribution. This section first analyzes the communication strategies of political and commercial entities on social media in general and on the TikTok platform in particular. Subsequently, the communication strategies of women's entities worldwide on social media and specifically on TikTok are examined. Based on these analyses, the research questions were refined, and the most methodologically appropriate research design and techniques were selected to address them. Additionally, the population and sample frameworks were established to delineate the scope of the study. Throughout this process, potential limitations that could affect the validity and reliability of the research were also considered. On March 4, 2020, UN Women established an official and verified TikTok account under the username @unwomen and commenced content dissemination on the same date. Within the framework of this study, all content disseminated by UN Women from its initial TikTok post on March 4, 2020, to the initiation of the research on November 26, 2024, was examined through a content analysis. In the course of this content analysis, the themes, language, types, objectives, content, emotional tones, formats, engagement levels, and spokespersons of the disseminated videos were coded with precision. Furthermore, the demographic characteristics of the individuals depicted in the videos, such as gender, age, and ethnic background, were coded and recorded. The obtained data were visualized using visualization techniques and tools, followed by an analysis process. In the results section, the research findings were summarized, and these findings were compared with the existing literature to discuss their theoretical and practical contributions to the field. Additionally, considering the limitations of the study, suggestions for future research were provided, with an explanation of how these recommendations could address the existing gaps in knowledge.

The Utilization of TikTok by UN Women: A Literature Review

In the present age, 5.24 billion individuals, representing a significant proportion of the global population of 8.2 billion, engage in the active utilization of social media platforms that have emerged as a direct consequence of the transition from Web 1.0 to Web 2.0 (Kemp, 2025, pp. 351-558). Social media platforms are utilized not only by individuals but also by a diverse array of institutional entities, including universities, research institutions, healthcare providers, media and publishing organizations, technology firms, financial service providers, local government authorities, political parties, and international organizations. These institutional structures have been found to employ social media platforms for a broad spectrum of purposes, such as fortifying brand image, securing competitive advantage in the global marketplace, augmenting sales, gathering product feedback, cultivating awareness of societal issues, publicizing events, enabling rapid intervention in crisis situations, influencing public opinion, endorsing corporate social responsibility initiatives, and facilitating direct communication with constituents during electoral processes (Gong & Ye, 2021; Özmütlu & Kandemir, 2021; Yaqin et al., 2022; Dhanesh et al., 2022; Egbulefu et al., 2023; Özdemir, 2023; Aytuna et al., 2024; Fiammenghi et al., 2024). Among the social media platforms that have been extensively adopted by both individuals and institutional entities, and which have achieved considerable visibility, is TikTok. TikTok represents a social media platform that enriches the user experience by offering a wide array of activities, including the execution of duet performances, participation in challenges, exploration of trending content, application of effects and filters, interaction with audiences, product promotion, engagement in competitions, and monetization of content creation (Faltese et al., 2023, p. 2; Rejeb, 2024, pp. 1-2). TikTok is derived from the application 'Musical.ly,' which was founded in 2014 in Shanghai, China. Following its acquisition by ByteDance, the platform was introduced in China in 2016 under the name 'Douyin,' and subsequently launched in international markets as 'TikTok' in 2018 (Cheng & Li, 2024, p. 1). Currently, the user base of TikTok is experiencing an unprecedented rate of growth. As of 2025, TikTok has ascended to become the fourth most utilized social media platform globally, following YouTube, Facebook, and Instagram. The platform is operational in over 160 countries and has accumulated more than 1.5 billion active users. TikTok exhibits a particularly pronounced popularity among individuals aged 16 to 34, while the number of users aged 55 and above remains relatively low. Additionally, the gender distribution of users on the platform demonstrates a near-equitable balance. Furthermore, in excess of one billion videos are viewed on the platform daily (Kemp, 2025, pp. 413-558).

The extant literature reveals that individuals employ TikTok as a multifaceted platform to address both personal and societal needs. In this regard, it has been ascertained that individuals actively engage with TikTok for a diverse range of objectives, including the construction of professional networks, the exhibition of creative endeavors, the acquisition of educational content, the expression of cultural identities, the cultivation of social awareness, the alignment with prevailing trends, the production of entertainment-oriented content, the acquisition of novel competencies, the generation of income, the dissemination of political messages, the participation in sociopolitical movements, and the promotion of goods and services (Li et al., 2022; Jimenez & Clark, 2022; Fitria, 2023; Liu et al., 2023; Mariyati & Wilmar, 2024; Jiang & Ma, 2024). Similarly, it has been empirically established that TikTok is utilized extensively, not only by individual users but also by a broad spectrum of institutional entities, including but not limited to academic institutions, research organizations, healthcare providers, media and publishing conglomerates, technology corporations, financial service providers, local governance structures, political parties, and international organizations. These institutional actors have been found to deploy TikTok for a variety of strategic purposes, such as augmenting brand image, securing a competitive advantage within the global market, increasing sales revenue, collecting consumer feedback, fostering social awareness, publicizing events, facilitating rapid intervention during crisis situations, influencing public opinion, establishing direct communication with constituents during electoral campaigns, promoting innovative products and services, enhancing media relations, fostering international collaborations, and engaging in interactive discourse with local communities (Khairani et al., 2022; Gesmundo et al., 2022; Hati & Yuniati, 2023; González-Aguilar et al., 2023;

Sudiantini et al., 2024; Castillo-Abdul et al., 2024; Çakıcı, 2025; Çakıcı & Aslibay, 2025). Globally, a multitude of women's entities are engaged in advancing objectives such as the promotion of gender equality, the defense of women's rights, the eradication of gender-based violence, the prevention of child marriage, the enhancement of educational opportunities, and the facilitation of economic independence. Among these organizations are entities such as UN Women, the Global Fund for Women, Equality Now, the Malala Fund, Women for Women International, and the Feminist Majority Foundation. These entities employ diverse strategic frameworks to advocate for women's rights and to foster gender parity. In recent years, the concept of digital feminism has emerged as a pivotal paradigm, signifying the utilization of digital platforms as a medium for the advocacy of women's rights and gender equality. Digital media, by affording feminist movements the capacity to formulate novel strategies and disseminate their initiatives to broader audiences, has become a potent instrument for the generation of social awareness. A review of the extant literature reveals a paucity of studies examining the social media usage of women's entities (Rodriguez, 2016; Fotopoulou, 2016; Seibicke, 2017; Kumar et al., 2019; Partain, 2020; Dieb & Benneghrouzi, 2022), with no scholarly inquiry identified regarding the specific utilization of TikTok for these purposes.

The United Nations (UN), established on October 24, 1945, was founded with the principal objectives of fostering global peace, ensuring security, and safeguarding human rights (Thorvaldsdottir et al., 2021, p. 695; Çakıcı, 2025, p. 140). The structural foundation of the UN is derived from the post-World War I establishment of the League of Nations and the Treaty of Versailles (Kornprobst & Redo, 2024, p. 1). Presently, comprising 193 member states, the UN is extensively engaged in a myriad of critical domains, including human rights advocacy, sustainable development, climate change mitigation, and the enhancement of global healthcare systems (Aydemir, 2018, p. 584; Kutlu, 2018, pp. 179-183). Within the domain of women's rights, the UN took its inaugural significant step in 1976 through the creation of the United Nations Development Fund for Women (UNIFEM). Nevertheless, it was not until the 1995 Beijing Women's Conference that the UN began to systematically and effectively address women's rights. In response to these earlier shortcomings, in 2010, UN Secretary-General Ban Ki-moon proposed the establishment of a more comprehensive and robust framework for advancing women's rights. As a result, UN Women was instituted in 2011 (Menon, 2015, p. 1). As a specialized agency within the United Nations system, UN Women is primarily focused on enhancing women's economic participation, expanding leadership opportunities for women, combating gender-based violence, facilitating women's involvement in peace-building processes, empowering women in humanitarian contexts, and promoting the equitable representation of women within global policymaking (Charlesworth & Chinkin, 2013, pp. 2-16; Miele et al., 2023, pp. 10-12). To accomplish these objectives, the organization has strategically integrated both traditional and digital media platforms into its communication framework. In contemporary contexts, UN Women maintains a highly active presence across a variety of social media platforms, including Facebook, LinkedIn, X, Flickr, Snapchat, YouTube, and Instagram. Moreover, in 2020, UN Women initiated its engagement with TikTok, a platform predominantly frequented by younger demographics. A thorough examination of the literature reveals a conspicuous absence of empirical research pertaining to the communication strategies employed by UN Women across its social media platforms, specifically regarding TikTok. This study aims to address this gap by analyzing the content disseminated via UN Women's TikTok account, thereby elucidating the strategic use of the platform by the entity. This investigation aspires to contribute to the extant literature on digital communication strategies employed by UN Women and to further illuminate the role of TikTok in the communication strategies of international organizations dedicated to the advocacy of women's rights.

Method

This study aims to investigate the themes, language, types, objectives, emotions, formats, engagement levels, and spokespersons of the posts on the UN Women's TikTok account, thereby elucidating how the entity utilizes the platform. In doing so, the study seeks to contribute to the literature on the digital communication strategies of the UN Women and the role of TikTok in the communication strategies of international entities operating in the field of women's rights. The primary research question and its corresponding sub-questions that form the foundation of this study are formulated as follows:

1. What strategic purposes underpin the use of the TikTok platform by UN Women?
 - 1.1. What themes are predominantly highlighted in the TikTok videos shared by UN Women?
 - 1.2. What forms of video content are featured on the UN Women's TikTok account, and what emotional tones do they convey?
 - 1.3. Which characters are prominently represented in the TikTok videos of UN Women?
 - 1.4. How do engagement metrics reflect the performance of UN Women's TikTok videos?

To address the research questions, a content analysis was conducted on all material shared on the UN Women TikTok account from its inception on March 4, 2020, through the commencement of the research on November 26, 2024. This analysis employed a method that integrates both qualitative and quantitative approaches. Content analysis is a systematic and objective research technique for collecting, categorizing, and interpreting data related to a specific subject or phenomenon (Demirel et al., 2024, pp. 225-229). Content analysis follows a structured process consisting of multiple stages (Nicmanis, 2024, pp. 1-10). The initial stage requires a precise definition of the research subject. During this phase, the scope of the topic is delineated, and relevant content is identified for analysis. This content may include texts, videos, or other media forms, depending on the research objectives (Lindgren et al., 2020, p. 6). In the concluding stage, the results of coding and categorization are interpreted within a scientific framework (Metin & Ünal, 2022, pp. 280-283; Çakıcı, 2024, pp. 180-190). At this point, data is presented, analyzed, and described with clarity and precision (White & Marsh, 2006, p. 34). The researcher maintains objectivity by excluding personal biases and solely presenting processed data in an unbiased and systematic manner (Yıldırım & Şimşek, 2008, pp. 233-238).

In this study, 164 posts were identified on the official UN Women TikTok account between March 4, 2020, and November 26, 2024. Each video link was compiled into an Excel file during data collection. All content was coded according to literature-derived categories. In the first category, "engagement," interaction metrics, views, likes, saves, forwards, comments, were coded (Li & Xie, 2020; Çakıcı & Meriç, 2024). In the second category, "video format," technical and content features, including video length, language, subtitle presence, caption integration, musical elements, and hashtag use, were coded (McDonnell et al., 2024). In the third category, "video type," video types were coded into oral speech, acting, documentary, TikTok dance, pictorial slideshow, news, and animated infographic (Li et al., 2021). In the fourth category, "emotional tone," emotional attributes were coded as alarm/concern, hope/encouragement, humor, and 0 emotion (Wang & Ji, 2015; Meriç & Çakıcı, 2024). In the fifth category, "video message function," video purposes were coded as information, action, and community (Lovejoy & Saxton, 2012). In the sixth category, "video theme," dominant themes were coded (Çakıcı, 2024; Çakıcı, 2025). In the seventh category, "character usage," character types were coded as UN Women employees and representatives, activists, public figures, general public, healthcare professionals, or scientists (Li et al., 2021). In the eighth category, "demographic characteristics of characters," demographic information was coded (Çakıcı & Meriç, 2024). In this study, all UN Women TikTok posts were thoroughly coded according to literature-based categories. Comments on these posts were methodologically excluded from the analysis.

To ensure research validity, the research categories and coding table, developed based on existing literature, were examined by two Assistant Professors from the Faculty of Communication. These scholars provided feedback on the research categories and the coding table, resulting in necessary refinements. To enhance inter-coder reliability, the primary researcher independently coded 10% of the content, randomly selected from the total dataset of 164 videos. Subsequently, a written coding manual was provided to a doctoral student specializing in communication studies, accompanied by a verbal briefing on the guide's contents. The coding manual encompassed precise definitions for each category and the corresponding subcategories. The second coder then independently coded 10% of the material initially coded by the researcher. A comparative analysis of the coding revealed an inter-coder agreement of approximately 89%, signifying a high degree of consistency in the coding process. Discrepancies in the coding were analyzed, and the reasons for these differences were thoroughly discussed. Final coding decisions were determined based on the outcomes of these discussions. According to the literature, inter-coder agreement in content analysis should exceed 80% (Patton, 2002; Gheyle & Jacobs, 2017). In this study, an agreement rate of approximately 89% was attained, thereby meeting the established reliability criteria and confirming the robustness and consistency of the coding process.

Findings

Table 1

Video Content Format and Engagement Metrics

Video Length	4 s to 137 s	
Video Format	Number	Percentage (%)
Subtitle	164	100%
Caption	164	100%
Hashtag	161	98,2%
Music	128	78%
Language	Number	Percentage (%)
English	161	98,2%
Spanish	4	2,4%
Hindi	1	0,6%
French	1	0,6%
Portuguese	1	0,6%
Persian	1	0,6%
Engagement	Number	
Views	4.125.211	
Likes	237.303	
Save	11.981	
Forwards	9.230	
Comments	4.627	

UN Women has disseminated a total of 164 videos on the TikTok platform between March 4, 2020, and November 26, 2024. This empirical observation underscores the organization's strategic employment of TikTok as a communication conduit. As evidenced in Table 1, the durations of the TikTok videos exhibit considerable variability, ranging from 4 to 137 seconds. The shorter videos are designed to match viewers' limited attention spans, ensuring rapid message delivery, while the longer videos aim to provide comprehensive content and an in-depth examination of specific subjects. An analysis of UN Women's TikTok content revealed consistent subtitle integration, strategically enhancing accessibility, inclusivity, and audience engagement, while addressing the needs of hearing-impaired and linguistically diverse viewers. In addition, it was ascertained that all TikTok content maintained the use of captions. This strategic choice reflects an intention to contextualize the shared material more explicitly, thus facilitating a deeper and more accurate understanding of the conveyed messages among viewers. A significant portion of UN Women's TikTok videos incorporated the use of hashtags. This strategic choice highlights a deliberate approach to leveraging TikTok's discovery algorithms, aiming to maximize content visibility and secure a wider dissemination among diverse demographic groups. Furthermore, the analysis identified a substantial presence of music in a large segment of the TikTok videos. This reflects a strategy aimed at amplifying the emotional engagement of the content, thereby enhancing the viewer experience and ensuring a more profound communication of intended messages. Aligned with UN Women's strategic objective to engage a global target demographic, the analysis revealed that the majority of TikTok content was disseminated in English. However, content in other major global languages, such as Spanish, Hindi, French, Portuguese, and Persian, was notably infrequent. This observation suggests an incomplete adherence to the multilingual communication principle. Moreover, this multilingual deficiency indicates a constrained strategy in reaching a more expansive global audience. The absence of sign language within the TikTok videos represents a critical accessibility barrier for disabled individuals, thereby exposing the insufficiency of a fully inclusive communication strategy.

The 164 videos on the UN Women TikTok account have collectively amassed 4,125,211 views, a metric that signifies the content's successful engagement with a distinct audience segment. These videos received a total of 237,303 likes, indicating that the content resonated with a relatively extensive viewership and garnered positive feedback. An analysis of viewer interactions revealed that 4,627 comments were made across these videos, reflecting the viewers' active engagement in sharing their perspectives and suggesting the development of a partial discourse environment on the UN Women TikTok platform. The videos were shared 9,230 times and saved 11,981 times, a phenomenon that highlights viewers' engagement beyond passive consumption. It demonstrates their propensity to disseminate content within their social networks and their inclination to revisit the material for further contemplation. Collectively, these observations indicate that UN Women's TikTok content successfully reached a specific demographic and fostered meaningful interaction. Nevertheless, subjects concerning women's rights and gender equality necessitate a higher degree of engagement. To effectively disseminate these issues and stimulate social change, it is imperative to extend outreach to a more expansive and diverse audience base. The interaction metrics observed on UN Women's TikTok account were deemed insufficient to meet these strategic objectives, underscoring the necessity for a more robust and comprehensive engagement approach to achieve these goals.

Table 2

Functional and Thematic Taxonomy of TikTok Videos

Video Message Function	Number	Percentage (%)
Information	92	56,1%
Action	70	42,7%
Community	2	1,2%
Total	164	100%
Theme	Number	Percentage (%)
Gender Equality Paradigms	56	34,1%
Strategies for Gender-Based Violence Mitigation	30	18,3%
Fundamental Human Rights and Freedoms	22	13,4%
Stories of Women's Success	18	11%
Economic Disparities and Solutions for Women	11	6,7%
Commemoration of Significant Days, Weeks, and Months	9	5,5%
Climate Crisis and Solutions	4	2,4%
Global Goals and Sustainability Paradigms	4	2,4%
Strategies for Mitigating Sexist Discourse	4	2,4%
Feminist Ideology and Features	3	1,8%
Operational Roles and Activities of the UN Women	3	1,8%
Total	164	100%

As presented in Table 2, an analysis of UN Women's TikTok content reveals that 92 videos were primarily aimed at disseminating informational content to followers, 70 videos sought to mobilize followers into active engagement, and 2 videos were dedicated to expressing gratitude or fostering direct interactions with followers. These findings indicate that the strategic orientation of UN Women's TikTok content is predominantly focused on an informative and mobilizational function, while simultaneously adopting a constrained approach to gratitude expression and direct audience engagement.

As delineated in Table 2, among the 164 analyzed videos, 11 primary thematic categories emerged with significant prominence. The dominant theme across these videos was gender equality. In content addressing this theme, the conceptualization of gender equality, its core attributes, and tangible examples across various aspects of life were examined. Videos dedicated to preventing violence against women were also notably present. These videos scrutinized the multifaceted nature of violence experienced by women, encompassing physical, social, cultural, and psychological dimensions. Additionally, they underscored solution-oriented strategies for violence

prevention, including awareness campaigns, educational initiatives, legislative frameworks, and support services. Content focused on fundamental human rights and freedoms examined the struggles for rights faced by women worldwide, as well as by LGBTQ+ individuals, minority groups, and journalists. These videos emphasized issues of discrimination encountered by diverse groups, the legal structures that safeguard their rights, and the social solidarity mechanisms that underpin their collective resilience. Fourthly, videos celebrating women's success stories were identified. These videos highlighted the contributions of accomplished women, both deceased and living, across various fields, emphasizing their influence and contributions to society. The societal impact of these women's achievements was elaborated, showcasing their role in shaping community dynamics and social progress. Lastly, videos addressing women's economic challenges examined economic inequalities and proposed viable solutions. Referencing the UN Women coding project, these videos highlighted the potential for women to enhance their economic independence through acquiring coding skills, thereby fostering financial empowerment and self-sufficiency.

It was identified that a subset of videos incorporated references to significant calendar dates. Within these thematic categories, various noteworthy occasions were celebrated, including International Women's Day, International Day of the Girl Child, International Day of United Nations Peacekeepers, Human Rights Day, and Pride Month. These videos were designed to cultivate social awareness and communicate messages of solidarity among diverse audiences. Furthermore, content focusing on the climate crisis and proposed solutions was observed, along with videos addressing the United Nations' global goals and sustainability principles. In videos discussing the climate crisis, a comprehensive analysis of the crisis's underlying causes, its far-reaching impacts, and proposed mitigation strategies was presented. Content centered on the United Nations' global objectives provided insights into sustainability principles and fundamental targets, thereby aligning with the core agendas of the United Nations. By integrating these priorities into its TikTok account, UN Women aimed to generate social awareness and foster a sense of global solidarity. A small segment of the videos addressed gendered discourse and the development of strategies to combat such narratives. These videos critically examined the ways in which gendered discourse is produced in everyday interactions and shared various approaches and recommendations for addressing and dismantling these harmful narratives. Lastly, a minimal number of videos focused on promoting UN Women, articulating its vision, mission, and core values.

An analysis of UN Women's TikTok content reveals a substantial focus on social gender equality, women's economic empowerment, human rights, and social solidarity. Nevertheless, numerous challenges encountered by women on a global scale remain insufficiently addressed in the content presented by UN Women. Primarily, issues such as early-age marriage are exceedingly rare in the content. The accessibility challenges faced by disabled women in educational and employment spheres are only marginally examined. Furthermore, the linguistic, legal, and economic obstacles encountered by migrant women are scarcely addressed. The difficulties experienced by women residing in rural regions in accessing healthcare services are similarly neglected. Moreover, the social discrimination faced by LGBTQ+ individuals is not sufficiently highlighted. The security concerns of women living in conflict zones remain only superficially addressed. The educational deficiencies for women in Africa and the Middle East also represent a significant shortcoming. These various inadequacies underscore the critical areas that UN Women must address to evolve into a more inclusive, representative, and impactful platform, capable of fostering meaningful engagement and systemic change across diverse social contexts.

the socioeconomic inequalities faced by disabled women, abortion rights, workplace harassment, and transgender violence. These gaps weaken the potential to build meaningful social awareness and hinder the capacity for substantial social change in these essential areas of gender equality discourse.

Table 3

Video Genre Types and Their Associated Emotional Themes

Video Type	Number	Percentage (%)
Oral Speech	94	57,3%
Acting	22	13,4%
Documentary	22	13,4%
TikTok Dance	10	6,1%
Pictorial Slideshow	7	4,3%
News	7	4,3%
Animated Infographic	2	1,2%
Total	164	100%

Emotion of the Videos	Number	Percentage (%)
Hope/Encouragement	101	61,6%
Alarm/Concern	49	29,9%
Humor	11	6,7%
0 Emotion	3	1,8%
Total	164	100%

A diverse array of video types has been observed on the UN Women TikTok account. As illustrated in Table 3, the predominant video format is the oral speech, comprising a total of 94 videos. In these videos, individuals convey messages through direct verbal communication, primarily focusing on informative content aimed at educating and raising awareness among viewers. The second category, acting, along with documentary, ranks in terms of frequency, each containing 22 videos. In the acting category, the videos employ theatrical narratives to establish an emotional connection with the audience. In the documentary category, events and situations are presented through a documentary style, emphasizing factual storytelling and visual detail. The TikTok dance format includes 10 videos, which aim to engage younger demographics by delivering messages in an entertaining and kinetic manner. Additionally, 7 videos fall under the pictorial slideshow format, where events are visually represented through sequential photographs, creating a pictorial narrative. Furthermore, 7 videos belong to the news category, which reports events and situations using a journalistic approach. Finally, 2 videos are categorized as animated infographics, where complex information is rendered visually through animated graphics to facilitate comprehension and retention. Collectively, these findings indicate that UN Women employs a multi-faceted content strategy on TikTok, utilizing various video formats to capture audience interest, convey critical messages, and foster engagement, while maximizing the platform's interactive potential.

An analysis of the emotional tones in UN Women's TikTok content reveals a strategic approach to affective communication. As shown in Table 3, the dominant tone is "hope/encouragement". These videos aim to instill

optimism, resilience, and collective determination, fostering individual empowerment, communal solidarity, and a shared commitment to gender equality. The second most prominent emotional tone is "alarm/concern". These videos highlight the severity of social issues affecting women, including gender-based discrimination, economic inequality, and social injustices. By adopting a concerned tone, the content aims to raise awareness, foster social responsibility, and encourage active engagement in addressing systemic inequalities. The third emotional tone is "humor". This category utilizes comedic elements as a persuasive communication strategy, aiming to engage audiences through entertainment while simultaneously delivering meaningful messages about social and political realities. The fourth emotional tone is "0 emotion". These videos prioritize a fact-based, objective approach, delivering information in a straightforward, unbiased manner, relying on rational discourse and empirical narratives to communicate messages effectively without emotional influence. Collectively, these findings highlight UN Women's strategic use of diverse emotional tones on TikTok. This approach reflects the organization's commitment to using affective communication to engage, educate, and influence social attitudes and behaviors.

Table 4

Quantitative Assessment of Characters in Video Content

Character in Video	Number	Percentage (%)
UN Women Employees and Representatives	63	38,4%
Activists	54	32,9%
Public Figures	22	13,4%
General Public	19	11,6%
Healthcare Professionals	2	1,2%
Scientists	2	1,2%
None	2	1,2%
Total	164	100%

The study reveals the strategic inclusion of various characters in UN Women's TikTok videos. According to the data in Table 4, 63 videos featured "UN Women employees and representatives," 54 videos included "activists," 22 videos showcased "public figures," 19 videos highlighted "general public," 2 videos presented "healthcare professionals" and "scientists." Additionally, 2 videos contained no characters at all. These findings indicate that UN Women primarily uses its employees and representatives to establish an official organizational stance. Furthermore, the frequent presence of activists underscores a commitment to empowering voices in women's rights and gender equality, positioning them as key agents of social change. UN Women's inclusion of public figures, such as artists, journalists, athletes, and politicians, demonstrates a strategic effort to leverage their widespread influence to communicate messages of gender equality and women's rights to broader audiences. However, the representation of healthcare professionals and scientists remains limited. In these videos, the focus is on showcasing the success stories of women in healthcare and scientific fields, often highlighting research achievements and patient care. This strategy aims to challenge gender norms by demonstrating women's capabilities in disciplines where their representation is traditionally scarce, thereby promoting the message that women can excel in science and healthcare.

Table 5

Ethnicity, Gender, and Age Distribution in Videos

Ethnicity	Number	Percentage (%)
Unspecified	144	87,8%
Indian	3	1,8%
Sudanese	2	1,2%
None	2	1,2%
Colombian	1	0,6%
South African	1	0,6%
American	1	0,6%
Antiguan	1	0,6%
British	1	0,6%
Nigerian	1	0,6%
Dutch	1	0,6%
Thai	1	0,6%
Pakistani	1	0,6%
Mexican	1	0,6%
Iranian	1	0,6%
French	1	0,6%
Lebanese	1	0,6%
Brazilian	1	0,6%
Afghan	1	0,6%
Sierra Leonean	1	0,6%
Gender	Number	Percentage (%)
Female	161	98,2%
Male	18	11%
None	2	1,2%
Age	Number	Percentage (%)
Youth	106	64,6%
Adult	95	57,9%
Child	26	15,9%
None	2	1,2%

As shown in Table 5, 144 videos lack information about the characters' ethnic backgrounds. A small subset of videos includes ethnic details for individuals from countries such as India, Sudan, Colombia, South Africa, the United States, Antigua, the United Kingdom, Nigeria, the Netherlands, Thailand, Pakistan, Mexico, Iran, France, Lebanon, Brazil, Afghanistan, and Sierra Leone. These findings indicate that ethnic backgrounds are often omitted, with only a limited number of ethnic groups represented. This suggests that UN Women's content does not fully capture global diversity. However, it is possible that this omission is a deliberate strategy to promote a universal narrative of equality. By avoiding explicit ethnic distinctions, the organization may aim to foster solidarity and inclusiveness, prioritizing a global perspective on women's rights and equality over ethnic-specific representations.

As presented in Table 5, the majority of individuals featured in UN Women's TikTok videos are women, indicating a deliberate prioritization of female representation within the content. This increased representation challenges the conventional dominance of men as spokespersons in discourse concerning women's rights, thereby facilitating women's recognition as direct agents in their own matters. Nevertheless, it was observed that trans women appear in only three videos, signifying the limited representation of LGBTQ+ individuals. Men's presence in these videos remains relatively constrained compared to women. However, when men are featured, they are predominantly positioned within a context that supports women's rights.

Table 5 further illustrates that young individuals constitute the majority of those appearing in the videos, with adults also represented to a notable extent. In contrast, the presence of children is notably minimal. In the scarce instances where children appear, the content generally focuses on conveying the message that children should be raised as respectful advocates of women's rights. This suggests that children are strategically positioned to reinforce the thematic support of this narrative. The demographic data collectively indicate that UN Women's TikTok strategy is attuned to the platform's user base characteristics. The prominent presence of young individuals reflects a strategic alignment with TikTok's dynamic and youthful demographic landscape, ensuring effective engagement with the platform's primary audience.

Conclusion

This study examined the communication strategies employed by UN Women on TikTok, aiming to provide both theoretical and empirical contributions to the understanding of the entity's digital communication frameworks. The analysis specifically sought to enhance the existing body of literature concerning TikTok's role in the global communication apparatus of international entities dedicated to advocating women's rights. A thorough content analysis of all posts published on the UN Women TikTok account was conducted to derive substantive insights. The findings revealed that the entity had executed a highly advanced digital communication strategy, characterized by the strategic integration of multimedia elements, including music, captions, subtitles, and hashtags. Moreover, the analysis demonstrated that UN Women had utilized various video formats and emotional tones to convey persuasive messages. It was observed that the entity prioritized the representation of youth within its content, aligning this representation with the demographic profile of TikTok's user base. However, the study also uncovered several substantial limitations in the entity's approach. Primarily, there was a marked inadequacy in addressing the needs of marginalized communities on TikTok, coupled with a failure to fully integrate multilingual communication practices, which could have bolstered the platform's inclusivity and accessibility. Consequently, it became evident that the digital communication strategy of UN Women failed to adequately engage all potential segments of its audience. From a digital feminist perspective, while the entity addressed a wide array of women's issues, notable omissions in content coverage were identified, including insufficient engagement with topics such as child marriage, challenges faced by migrant women, inequalities experienced by disabled women, and abortion rights. Additionally, the lack of intersectional feminist discourses

within the content further constrained the entity's ability to address the multifaceted needs of diverse women across global contexts.

In response to these findings, the study argued that UN Women must adopt a more inclusive, intersectional, and accessible digital communication strategy on TikTok. It was recommended that the entity enhance the diversity of its content to better represent the needs of marginalized communities, ensuring that these groups are represented in ways that align with broader social justice imperatives. Furthermore, the study emphasized the need for UN Women to embrace multilingual communication strategies that account for the linguistic and cultural diversity of global audiences. The inclusion of sign language was specifically highlighted as an essential measure to improve accessibility for hearing-impaired individuals, thus fostering a more inclusive digital space. The study also advocated for the development of issue-specific awareness campaigns targeting critical topics such as child marriage, the inequalities faced by disabled women, abortion rights, and the challenges encountered by migrant women. These campaigns should not only inform but also engage users in meaningful discourse, thereby maximizing social impact and encouraging active participation on the platform. Additionally, the research stressed that, in order to optimize its social impact, UN Women must refine its communication strategies to foster greater engagement and facilitate social change on TikTok. In doing so, the entity would be better positioned to represent diverse voices and reinforce its commitment to social justice and inclusivity in the digital realm.

This study has yielded insights into the communication strategies employed by UN Women on TikTok. However, existing research remains insufficient. Future studies should adopt advanced digital methodologies aligned with the rapid evolution of social media dynamics. Specifically, artificial intelligence and machine learning techniques can offer powerful tools for performing in-depth content analysis and assessing user interaction in real-time. Sentiment analysis methods could prove particularly useful in examining user responses to specific types of content, thereby providing a more nuanced understanding of engagement patterns. Future research should investigate the impact of platform-specific algorithms on the visibility and reach of gender equality messages, particularly within specific geographic and demographic contexts. Additionally, examining the role of influencer partnerships in amplifying UN Women's digital campaigns on TikTok would provide valuable insights into how social media advocacy can be scaled effectively. Given TikTok's reliance on user-generated content, studying the interaction between content creators and organizational messages could reveal new strategies for enhancing audience engagement and fostering collaborative digital activism. Furthermore, studies should explore the ethical implications of algorithmic biases and content curation practices in determining which messages are amplified, ensuring a more equitable distribution of content. Longitudinal research focusing on the sustained impact of TikTok campaigns on user behavior could provide empirical evidence regarding the long-term effectiveness of digital communication strategies in advancing social change. Such research would significantly contribute to the refinement of digital strategies for international organizations, improving their ability to engage diverse audiences and drive meaningful societal transformation.

References

- Alam, N. (2024). The impact of social media on women's rights movements: Empowerment, challenges and future directions. *International Journal of Emerging Knowledge Studies*, 3(8), 463-469. <https://doi.org/10.70333/ijeks-03-08-001>
- Aydemir, E. (2018). Birleşmiş Milletler kamu diplomasisi ve üçüncü dünya. *İnsan ve Toplum Bilimleri Araştırmaları Dergisi*, 7(2), 583-601. <https://doi.org/10.15869/itobiad.391648>
- Aytuna, E. N., Çakıcı, Z., & Özkaya, A. E. (2024). Entertainment and persuasion in online politics: A qualitative study of young voters' approach in Turkey's 2023 elections. In J. Al-Obaidi (Ed.), *Changing global media landscapes: Convergence, fragmentation, and polarization* (pp. 215-233). IGI Global. <https://doi.org/10.4018/979-8-3693-3767-7.ch012>
- Belotti, F., Comunello, F., & Corradi, C. (2023). Femicide, digital activism, and the# NiUnaMenos movement in Argentina. In *The Routledge International Handbook on Femicide and Feminicide* (pp. 495-504). Routledge.
- Çakıcı, Z. (2024). *Türk basınında düzensiz göçün görsel temsili: Taliban yönetimi sonrası Afgan göçü* (Yayımlanmamış doktora tezi). Galatasaray Üniversitesi.
- Çakıcı, Z. (2025). Tiktok as a political communication medium: An examination of the United Nations. *İletişim Kuram ve Araştırma Dergisi* (69), 136-156. <https://doi.org/10.47998/ikad.1580671>
- Çakıcı, Z., & Ashıbay, E. (2025). The utilization of social media by far-right political parties: A study on Victory Party. In A. T. Vieira, A. F. Joaquim, & A. Duarte (Eds.), *Digital populism and the use of neo-propaganda and fake news*. IGI Global. <https://doi.org/10.4018/979-8-3693-9999-6>
- Çakıcı, Z., & Meriç, E. (2024). Exploring United Nations High Commissioner for Refugees' (UNHCR) TikTok landscape: Insights into migration representations. In S. Kir Elitaş (Ed.), *Media representation of migrants and refugees* (pp. 278-295). IGI Global. <https://doi.org/10.4018/979-8-3693-3459-1.ch017>
- Castillo-Abdul, B., Ortega Fernandez, E., & Romero-Rodriguez, L. M. (2024). Corporate social responsibility communication of male luxury fashion brands: Analysis on Instagram, Facebook and TikTok. *Management Decision*, 62(2), 471-491. <https://doi.org/10.1108/MD-09-2022-1316>
- Charlesworth, H., & Chinkin, C. (2013). *The creation of UN Women* (RegNet research paper series, 2013/7). Regulatory Institutions Network (RegNet).
- Cheng, Z., & Li, Y. (2024). Like, comment, and share on TikTok: Exploring the effect of sentiment and second-person view on the user engagement with TikTok news videos. *Social Science Computer Review*, 42(1), 201-223. <https://doi.org/10.1177/08944393231178603>
- Demirel, S., Bulur, N., & Çakıcı, Z. (2024). Utilizing artificial intelligence for text classification in communication sciences: Reliability of ChatGPT models in Turkish texts. In *Design and development of emerging chatbot technology* (pp. 218-235). IGI Global. <https://doi.org/10.4018/979-8-3693-1830-0.ch013>
- Dhanesh, G., Duthler, G., & Li, K. (2022). Social media engagement with organization-generated content: Role of visuals in enhancing public engagement with organizations on Facebook and Instagram. *Public Relations Review*, 48(2), 1-10. <https://doi.org/10.1016/j.pubrev.2022.102174>
- Dieb, S., & Benneghrouzi, F. Z. (2022). Women's empowerment in Algerian non-governmental organisations: Media as a strategy. *Malek Bennabi Journal of Research and Studies*, 4(2), 11-25. <http://dspace.univ-tiaret.dz:80/handle/123456789/11423>
- Egbulefu, C. C., & Nwaoboli, E. P. (2023). Political digital advertising: Implications and way forward for Nigeria's 2023 general elections. *KIU Interdisciplinary Journal of Humanities and Social Sciences*, 4(1), 331-349. <https://doi.org/10.59568/KIJHUS-2023-4-1-21>
- Fagundes-Ausani, M. (2025). Combating anti-feminism and building strategies for gender equality: The world of digital feminist media activism in Brazil and France. *Politikon: The IAPSS Journal of Political Science*, 59(1), 33-62. <https://doi.org/10.22151/politikon.12025.2>
- Faltesek, D., Graalum, E., Breving, B., Knudsen, E., Lucas, J., Young, S., & Varas Zambrano, F. E. (2023). TikTok as television. *Social Media+ Society*, 9(3), 20. <https://doi.org/10.1177/20563051231194576>
- Fiammenghi, C., Covolo, L., Vanoncini, A., Gelatti, U., & Ceretti, E. (2024). Institutional health communication and social media: Exploring Italian hospitals' use of social media pages. *Digital Health*, 10, 1-10. <https://doi.org/10.1177/2055207624124592>
- Fitria, T. N. (2023). Using TikTok application as an English teaching media: A literature review. *Journal of English Teaching, Applied Linguistics and Literatures (JETALL)*, 6(2), 109-124. <https://doi.org/10.55927/fjsr.v3i6.9007>
- Fotopoulou, A. (2016). Digital and networked by default? Women's organisations and the social imaginary of networked feminism. *New Media & Society*, 18(6), 989-1005. <https://doi.org/10.1177/1461444814552264>

- Gesmundo, M. A. G., Jordan, M. D. S., Meridor, W. H. D., Muyot, D. V., Castano, M. C. N., & Bandojo, A. J. P. (2022). TikTok as a platform for marketing campaigns: The effect of brand awareness and brand recall on the purchase intentions of millennials. *Journal of Business and Management Studies*, 4(2), 343–361. <https://doi.org/10.32996/jbms.2022.4.2.27>
- Gheyle, N., & Jacobs, T. (2017). Content analysis: A short overview. *Internal research note*, 10, 1-17. <https://doi.org/10.13140/RG.2.2.33689.31841>
- Gong, X., & Ye, X. (2021). Governors fighting crisis: Responses to the COVID-19 pandemic across US states on Twitter. *The Professional Geographer*, 73(4), 683-701. <https://doi.org/10.1080/00330124.2021.1895850>
- González-Aguilar, J. M., Segado-Boj, F., & Makhortykh, M. (2023). Populist right parties on TikTok: Spectacularization, personalization, and hate speech. *Media and communication*, 11(2), 232-240. <https://doi.org/10.17645/mac.v11i2.6358>
- Han, L., & Liu, Y. (2024). When digital feminisms collide with nationalism: Theorizing “pink feminism” on Chinese social media. *In Women's Studies International Forum*, 105, 1-10. <https://doi.org/10.1016/j.wsif.2024.102941>
- Hati, S., & Yuniati, I. (2023). Analysis of the use of social media TikTok to build brand awareness of Npure skincare products among Generation Z. *Journal of Applied Business Administration*, 7(2), 245-254. <https://doi.org/10.30871/jaba.v7i2.6352>
- Jiang, Q., & Ma, L. (2024). Swiping more, thinking less: Using TikTok hinders analytic thinking. *Cyberpsychology: Journal of Psychosocial Research on Cyberspace*, 18(3), 1-10. <https://doi.org/10.5817/CP2024-3-1>
- Jimenez, C., & Clark, L. S. (2022). BIPOC youth's TikTok and Instagram usage to create productive disruptions in the U.S. In Y. Friesem, U. Raman, I. Kanizaj, & G. Y. Choi (Eds.), *The Routledge handbook of media education futures post-pandemic* (pp. 123-135). Routledge.
- Kemp, S. (2025, February 5). Digital 2025 global overview report. *We Are Social*. <https://wearesocial.com/uk/blog/2025/02/digital-2025/>
- Khairani, F. F., Indriana, L. U., Tirabusky, V. D., Dalimunthe, M. A., & Sazali, H. (2022). The use of TikTok in increasing brand awareness (Case study on Mie Gacoan followers in Medan). *Jurnal ISO: Jurnal Ilmu Sosial, Politik dan Humaniora*, 2(2), 181–188. <https://doi.org/10.53697/iso.v2i2.832>
- Kogiou, A. (2025). The effects of the Greek'Metoo'movement on representations of femicide in the news media and social media. *Envisioning the Future of Communication*, 2(1), 509-522. <https://doi.org/10.12681/efoc.7932>
- Kornprobst, M., & Redo, S. (Eds.). (2024). *Reinvigorating the United Nations*. Taylor & Francis.
- Kumar, N., Raghunathan, K., Arrieta, A., Jilani, A., Chakrabarti, S., Menon, P., & Quisumbing, A. R. (2019). Social networks, mobility, and political participation: The potential for women's self-help groups to improve access and use of public entitlement schemes in India. *World development*, 114, 28-41. <https://doi.org/10.1016/j.worlddev.2018.09.023>
- Kutlu, İ. (2018). Birleşmiş Milletler Güvenlik Konseyi'nde reform tartışmaları. *Bilge Strateji*, 10(19), 177-200. <https://dergipark.org.tr/tr/pub/bs/issue/44284/543823>
- Li, Y., & Xie, Y. (2020). Is a picture worth a thousand words? An empirical study of image content and social media engagement. *Journal of Marketing Research*, 57(1), 1-19. <https://doi.org/10.1177/0022243719881113>
- Li, Y., Guan, M., Hammond, P., & Berrey, L. E. (2021). Communicating COVID-19 information on TikTok: A content analysis of TikTok videos from official accounts featured in the COVID-19 information hub. *Health Education Research*, 36(3), 261–271. <https://doi.org/10.1093/her/cyab010>
- Li, Y., Liu, Q., & Wang, Y. (2022). The research on the usage behavior of TikTok short video platform in the elderly group. *Journal of Education, Humanities and Social Sciences*, 5, 189-197. <https://doi.org/10.54097/ehss.v5i.2901>
- Lindgren, B. M., Lundman, B., & Graneheim, U. H. (2020). Abstraction and interpretation during the qualitative content analysis process. *International journal of nursing studies*, 108, 1-10. <https://doi.org/10.1016/j.ijnurstu.2020.103632>
- Liu, H., Lee, K. T., & Bai, S. (2023). Exploring motivations for TikTok usage and impact factors of TikTokers' continuance intention. *Ingénierie des Systèmes d'Information*, 28(2), 389-400. <https://doi.org/10.18280/isi.280214>
- Lovejoy, K., & Saxton, G. D. (2012). Information, community, and action: How nonprofit organizations use social media. *Journal of Computer-Mediated Communication*, 17(3), 337–353. <https://doi.org/10.1111/j.1083-6101.2012.01576.x>
- Mariyati, L. I., & Wilmar, M. P. (2024). Examining the negative impact of TikTok usage on elementary students' learning motivation: Menelaah dampak negatif penggunaan TikTok terhadap motivasi belajar siswa sekolah dasar. *Indonesian Journal of Education Methods Development*, 19(3), 1-10. <https://doi.org/10.21070/ijemd.v19i3.835>
- McDonnell, E. J., Eagle, T., Sinlapanuntakul, P., Moon, S. H., Ringland, K. E., Froehlich, J. E., & Findlater, L. (2024, May 11-16). “Caption it in an accessible way that is also enjoyable”: Characterizing user-driven captioning practices on TikTok. *In Proceedings of the CHI Conference on Human Factors in Computing Systems* (pp. 1-16).
- Menon, S. (2015). *UN Women: Prospects and challenges [Briefing]*. United Nations.

- Meriç, E., & Çakıcı, Z. (2024). From TikTok trends to pandemic essentials: A comparative analysis of the World Health Organization's health communication strategies on TikTok. In *Transformed communication codes in the mediated world: A contemporary perspective* (pp. 1-23). IGI Global. <https://doi.org/10.4018/979-8-3693-0896-7.ch001>
- Metin, O., & Ünal, Ş. (2022). İçerik analizi tekniği: İletişim bilimlerinde ve sosyolojide doktora tezlerinde kullanımı. *Anadolu Üniversitesi Sosyal Bilimler Dergisi*, 22 (Özel Sayı 2), 273-294. <https://doi.org/10.18037/ausbd.1227356>
- Miele, C., Maquigneau, A., Joyal, C. C., Bertsch, I., Gangi, O., Gonthier, H., ... & Lacambre, M. (2023). International guidelines for the prevention of sexual violence: A systematic review and perspective of WHO, UN Women, UNESCO, and UNICEF's publications. *Child Abuse & Neglect*, 146, 1-25. <https://doi.org/10.1016/j.chiabu.2023.106497>
- Nicmanis, M. (2024). Reflexive content analysis: An approach to qualitative data analysis, reduction, and description. *International Journal of Qualitative Methods*, 23, 1-10. <https://doi.org/10.1177/16094069241236603>
- Nurmayani, I. D. (2025). Empowering women in the digital age: Legal strategies for gender equality inspired by Kartini's Vision. *Law and Judicial Review*, 1(1/2), 1-10. [https://doi.org/10.70764/gdpu-ljr.2025.1\(1\)-01](https://doi.org/10.70764/gdpu-ljr.2025.1(1)-01)
- Özdemir, M. (2023). Kahramanmaraş depreminde üniversitelerin sosyal medya kullanımlarının kurumsal sosyal sorumluluk modellerine göre incelenmesi. *Uluslararası Sosyal Bilimler Akademik Araştırmalar Dergisi*, 7(1), 42-53. <https://doi.org/10.58201/utsobilder.1319426>
- Özmutlu, A., & Kandemir, S. (2021). Türkiye'de devlet ve vakıf üniversitelerinde sosyal medya kullanımı. *Ordu Üniversitesi Sosyal Bilimler Enstitüsü Sosyal Bilimler Araştırmaları Dergisi*, 11(1), 102-115. <https://doi.org/10.48146/odusobiad.857743>
- Partain, L. P. B. (2020). Speaking emissaries: Lebanese women's rights NGO KAFA and its media use for audience mobilization. *Gender, Place & Culture*, 28(2), 253-276. <https://doi.org/10.1080/0966369X.2020.1715350>
- Patton, M. Q. (2002). *Qualitative research and evaluation methods* (3rd ed.). Thousand Oaks, CA: Sage Publications.
- Rejeb, A., Rejeb, K., Appolloni, A., Treiblmaier, H., & Iranmanesh, M. (2024). Mapping the scholarly landscape of TikTok (Douyin): a bibliometric exploration of research topics and trends. *Digital Business*, 4 (0), 1-10. <https://doi.org/10.1016/j.digbus.2024.100075>
- Rodriguez, N. S. (2016). Communicating global inequalities: How LGBTI asylum-specific NGOs use social media as public relations. *Public relations review*, 42(2), 322-332. <https://doi.org/10.1016/j.pubrev.2015.12.002>
- Seibicke, H. (2017). Campaigning for gender equality through social media: The European Women's Lobby. In M. Barisione & A. Michailidou (Eds.), *Social media and European politics* (pp. 125-144). Palgrave Macmillan. https://doi.org/10.1057/978-1-137-59890-5_6
- Sudiantini, D., Nazira, N. A., Sari, R. N., Habibah, S., & Fizikri, B. A. (2024). Analysis of TikTok platform utilization in business marketing. *International Journal of Innovation Research in Education, Technology and Management*, 1(2), 63-67. <https://doi.org/10.61098/ijiretm.v1i2.131>
- Thorvaldsdottir, S., Patz, R., & Eckhard, S. (2021). International bureaucracy and the United Nations system: Introduction. *International Review of Administrative Sciences*, 87(4), 695-700. <https://doi.org/10.1177/00208523211038730>
- Wang, S., & Ji, Q. (2015). Video affective content analysis: A survey of state-of-the-art methods. *IEEE Transactions on Affective Computing*, 6(4), 410-430. <https://doi.org/10.1109/TAFFC.2015.2432791>
- White, M. D., Marsh, E. E. (2006). Content analysis: A flexible methodology. *Library trends*, 55(1), 22-45. <https://doi.org/10.1353/lib.2006.0053>
- Yaqin, A., Masruro, A., & Nawassarief, Y. (2022, 13-14 December). Analysis sentiment of President Vladimir Putin on Twitter social media using multinomial algorithm and Bernoulli. In *2022 6th International Conference on Information Technology, Information Systems and Electrical Engineering (ICITISEE)* (pp. 335-339). IEEE.
- Yıldırım, A., & Şimşek, H. (2008). *Sosyal bilimlerde nitel araştırma yöntemleri* (6th ed.). Ankara: Seçkin Yayıncılık.

Genişletilmiş Özet

Amaç

Kadın örgütleri, 1,5 milyardan fazla kullanıcısı bulunan TikTok'u, özellikle 16-34 yaş aralığındaki bireylere ulaşmak amacıyla stratejik bir iletişim aracı olarak kullanmaktadır. Birleşmiş Milletler Kadın Birimi de 4 Mart 2020'de TikTok'ta resmi bir hesap açmıştır. Literatür incelendiğinde, kuruluşun TikTok ve diğer sosyal medya platformlarındaki iletişim stratejilerine yönelik herhangi bir akademik araştırmanın bulunmadığı tespit edilmiştir. Bu çalışma, Birleşmiş Milletler Kadın Birimi'nin TikTok hesabındaki paylaşımlarının temalarını, dilini, türlerini, amaçlarını, duygularını, formatlarını, etkileşim düzeylerini ve sözcüklerini inceleyerek, TikTok'u nasıl kullandığını ortaya koymayı amaçlamıştır. Böylece, Birleşmiş Milletler Kadın Birimi'nin dijital iletişim stratejilerine ve TikTok'un, kadın hakları alanında faaliyet gösteren uluslararası kuruluşların iletişim stratejilerindeki rolüne dair literatüre katkı sağlanması hedeflenmiştir.

Tasarım ve yöntem

Bu çalışmanın araştırma soruları şunlardır: BM Kadın Birimi, TikTok platformunu hangi stratejik amaçlar doğrultusunda kullanmaktadır? BM Kadın Biriminin TikTok'taki videoları, hangi konulara odaklanmaktadır? BM Kadın Biriminin TikTok hesabında hangi tür videolar öne çıkmakta ve bu videolar hangi duygusal tonları yansıtmaktadır? BM Kadın Biriminin TikTok videolarında hangi aktörler öne çıkmaktadır? BM Kadın Biriminin TikTok hesabının videoları, izlenme, beğenme, kaydetme, paylaşma ve yorum gibi etkileşimler açısından nasıl performans sergilemektedir? Bu soruları yanıtlamak amacıyla, BM Kadın Birimi'nin TikTok hesabındaki tüm paylaşımlar içerik analizi tekniğiyle incelenmiştir. Analiz, 4 Mart 2020'de yapılan ilk paylaşım ile 26 Kasım 2024 tarihleri arasındaki tüm videoları kapsamıştır. Bu süreçte, BM Kadın Birimi'nin resmi TikTok hesabında toplam 164 paylaşım yaptığı tespit edilmiştir. Veri toplama aşamasında, BM Kadın Birimi'nin @unwomen hesabındaki her bir video linki sistematik bir şekilde bir Excel dosyasına eklenmiştir. Bu dosyada, videolar detaylı bir şablon üzerinden sınıflandırılmıştır. Kodlama sürecinde, veriler literatürdeki kategoriler doğrultusunda manuel olarak analiz edilmiştir. BM Kadın Birimi'nin TikTok paylaşımları, etkileşim düzeyleri, teknik ve içeriksel özellikleri, video türleri, duygusal tonları, mesaj amaçları, temaları, sözcü türleri ve bu sözcülerin demografik bilgileri açısından kodlanmıştır.

Bulgular

Çalışma sonucunda, BM Kadın Biriminin TikTok hesabında paylaşılan videoların sürelerinin 4 ile 137 saniye arasında değiştiği tespit edilmiştir. Kısa süreli videolar, izleyicilerin sınırlı dikkat süresine uygun olarak tasarlanmış ve mesajların hızlı bir şekilde iletilmesine olanak tanımıştır. Uzun süreli videolar ise izleyicilere kapsamlı bilgi sunmayı ve belirli konulara ilişkin ayrıntılı bir anlatım sağlamayı hedeflemiştir. Bu durum, BM Kadın Biriminin içerik stratejisinin, izleyici kitlesinin dikkat süresine göre optimize edildiğini ve mesajların etkili bir şekilde iletmeye çalışıldığını ortaya koymuştur. BM Kadın Biriminin TikTok paylaşımlarında altyazı, açıklama, müzik ve hashtag gibi unsurları kullanarak etkili bir dijital iletişim stratejisi geliştirdiği tespit edilmiştir. BM Kadın Biriminin 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, mizah ve duygu içermeyen (0 duygu) gibi çeşitli duygusal tonları, mesajları daha etkili bir şekilde iletmek amacıyla tercih ettiği saptanmıştır. Bulgular, BM Kadın Biriminin TikTok içerik stratejisinin bilgilendirme ve takipçileri harekete geçirme işlevlerine odaklandığını göstermiştir. Ayrıca, BM Kadın Birimi'nin TikTok içeriklerinde toplumsal cinsiyet eşitliği gibi meselelerin ön planda olduğu tespit edilmiştir. Birimin içeriklerinde cinsiyete

dayalı şiddeti önleme stratejileri, temel insan hakları ve özgürlükleri, kadınların başarı hikayeleri, ekonomik eşitsizlikler ve çözüm önerileri gibi konulara yer verildiği saptanmıştır. Bu durum, BM Kadın Birimi'nin TikTok içerik stratejisinin, toplumsal farkındalık oluşturma ve kadınların güçlendirilmesine odaklandığını ortaya koymuştur.

BM Kadın Biriminin TikTok içeriklerinde genellikle kendi çalışanları ve temsilcilerinin yer aldığı gözlemlenmiştir. Bu durum, BM Kadın Biriminin TikTok'ta resmi bir duruş sergilediğini ortaya koymuştur. Videolarda kadınların daha fazla temsil edildiği, erkeklerin ise daha az sıklıkla yer aldığı tespit edilmiştir. Kadınların daha fazla temsil edilmesi, kadın haklarıyla ilgili konularda sıklıkla erkeklerin sözcü olarak öne çıkma durumunu dönüştürmektedir. Bu değişim, kadınların kendi meselelerinde doğrudan söz sahibi olarak tanınmalarına katkı sağlamaktadır. Ayrıca, içeriklerde çoğunlukla gençlerin yer aldığı belirlenmiştir. BM Kadın Biriminin küresel bir kitleye ulaşma stratejisi doğrultusunda TikTok içeriklerinde ağırlıklı olarak İngilizceye yer verdiği tespit edilmiştir. İçeriklerde, İspanyolca, Hintçe, Fransızca, Portekizce ve Farsça gibi dillere ise nadiren yer verilmiştir. Bu bulgu, BM Kadın Biriminin çok dillilik ilkesini yeterince uygulamadığını ortaya koymuştur. BM Kadın Biriminin TikTok videolarında işaret dili kullanımının sınırlı olduğu gözlemlenmiştir. Bu eksiklik, BM Kadın Biriminin içeriklerinin işitme engelli bireyler tarafından anlaşılmasını zorlaştırmakta ve erişilebilirlik standartlarını olumsuz etkilemektedir. İşaret dili desteğinin yetersizliği, dijital eşitlik ilkesine aykırı bir durum yaratmaktadır. Son olarak, kuruluşun TikTok'ta kadınların karşılaştığı sorunlara dair çeşitli içerikler paylaştığı görülmüştür. Ancak, çocuk evlilikleri, göçmen kadınların karşılaştığı zorluklar, engelli kadınların eşitsizlikleri veya kürtaj hakkı gibi çeşitli sorunlara yeterince odaklanılmadığı tespit edilmiştir.

Sınırlılıklar

Çalışmada literatüre dayalı olarak oluşturulan kategoriler çerçevesinde paylaşımlar ayrıntılı bir şekilde kodlanmış, ancak paylaşımlara yapılan kullanıcı yorumları analize dahil edilmemiştir.

Öneriler

Bulgular doğrultusunda, BM Kadın Birimi'nin TikTok üzerinden yürüttüğü iletişim stratejilerini daha etkili hale getirmek için çeşitli önerilerde bulunulmuştur. BM Kadın Birimi'nin TikTok iletişim stratejilerini geliştirirken, kapsayıcı ve erişilebilir adımlar atması gerekmektedir. İçerik çeşitliliği, dezavantajlı grupların ihtiyaçlarını daha fazla yansıtmalıdır. Bu, sosyal adalet ilkelerini destekleyerek güçlü bir temsil ve empati oluşturabilir. Çok dillilik ilkesinin yanı sıra, farklı toplulukların dil ve kültürel özelliklerini göz önünde bulunduran içerikler oluşturulmalıdır. İşaret dili kullanımına da yer vererek, işitme engelli bireylerin platformdaki katılımı desteklenmelidir. İzleyici geri bildirimlerini sürekli takip eden mekanizmalar oluşturulmalı ve bu veriler, içerik stratejilerinin sistematik bir şekilde güncellenmesine katkı sağlamalıdır. Bilinçlendirme kampanyalarına daha fazla önem verilmelidir. Bu kampanyalar, çocuk evlilikleri, engelli kadınların karşılaştığı eşitsizlikler, kürtaj hakkı ve göçmen kadınların zorlukları gibi spesifik konulara odaklanmalıdır. BM Kadın Birimi, etkileşimi artıran, toplumsal etkisi güçlü içerikler oluşturmalı ve platformda aktif katılımı destekleyen mekanizmalar geliştirmelidir. Bu adımlar, TikTok üzerinde etkili, kapsayıcı ve toplumsal duyarlılığı yüksek bir iletişim stratejisini inşa etmeyi garanti altına almaktadır.

Bu çalışmada, BM Kadın Birimi'nin TikTok'taki iletişim stratejilerine yönelik önemli bulgular elde edilmiştir. Ancak, mevcut araştırmalar yetersiz kalmaktadır. Gelecek araştırmalarda, sosyal medya dinamiklerine uygun dijital metodolojiler benimsenmelidir. Yapay zeka ve makine öğrenimi teknikleri, içerik analizi ve kullanıcı etkileşimlerinin derinlemesine incelenmesinde etkili araçlar olarak kullanılabilir. Kullanıcıların içeriklere verdikleri tepkileri analiz eden duygu analizi yöntemleri, etkileşim dinamiklerini daha kapsamlı bir şekilde ortaya

koyabilir. TikTok gibi platformlarda videoların performansını değerlendiren A/B testleri yapılmalı, farklı temalar ve anlatım tarzlarının etkileşim üzerindeki etkisi sistematik bir şekilde analiz edilmelidir. Ayrıca, platform üzerindeki demografik verilerin incelenmesine yönelik çalışmalar gerçekleştirilmelidir. Kullanıcıların yaş, cinsiyet ve etnik köken gibi faktörlere bağlı olarak sosyal medya etkileşimleri ve içerik tercihleri üzerindeki etkili dinamikler detaylı bir şekilde ortaya konmalıdır. Bu dijital yaklaşımlar, BM Kadın Birimi gibi uluslararası kuruluşların sosyal medya stratejilerinin daha derinlemesine analizine olanak tanıyabilir.

Özgün değer

TikTok, dijital platformlar arasında yeni bir mecra olarak öne çıkmaktadır. Kadın örgütlerinin bu platformdaki iletişim stratejilerine yönelik akademik çalışmalar ise oldukça sınırlı kalmıştır. Bu araştırma, BM Kadın Birimi'nin TikTok içeriklerini analiz ederek hem birimin dijital iletişim stratejilerine hem de TikTok'un, kadın hakları alanında faaliyet gösteren uluslararası kuruluşların iletişim stratejilerindeki rolüne dair literatüre katkı sağlamıştır.