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About the Journal

Journal of Culture, Society and Communication (JCSC) is a peer-reviewed academic journal established to carry out interdisciplinary academic publishing for social and human sciences, primarily in the fields of culture, society and communication.

The requested files must be uploaded to the system with wet signatures during article submission. Articles that do not comply with the journal writing rules and APA7 reference reference principles, are not ready for printing, have missing documents and signatures, have a similarity rate exceeding 15% as specified in the ethical principles and publication policy, and have not received a similarity report will not be evaluated.

The publication languages of the journal are Turkish and English. In order for articles sent for evaluation to be accepted, it is required that they have not been published anywhere before. The author cannot publish more than one article in an issue. Articles that do not comply with the writing standards are directly rejected. Articles that are outside the scope of JCSC, are not prepared in scientific language, are not original, have a violation of ethical rules, and are considered not to contribute to science will not be evaluated.

Aims & Scope

JCSC accepts original and innovative studies prepared in the fields of social and human science research, communication and education research.

Our journal publishes,
Research articles,
Compiled articlews,
Technical notes,
Translation,
Artworks,
Conference proceedings
and book reviews.
Our journal adopts an open access and accessible publication policy, adhering to ethical standards. All submitted articles are subject to a double-blind peer-review process.

JCSC,
Cultural studies,
Communication studies,
Social change studies,
Advertising studies,
Public relations studies,
New media studies,
Linguistics studies,
Translation studies,
History,
Sociology,
and other research fields that contribute to theory, theory and practice.

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From the Editor

Dear Members of the Academic Community,

This issue of the Journal of Culture, Society and Communication, which approaches the disciplines of culture, society, and communication from a holistic perspective, aims to contribute to the academic field across a broad spectrum ranging from digital media ecosystems to traditional cultural heritage, from dynamics of addiction to the transformation of public relations. As a peer-reviewed scholarly platform, our journal publishes studies that examine cultural production, social interactions, and communication practices in both global and local contexts. The four works included in this issue further reinforce this mission. Our second issue consists of three research articles and one book review.

The first article, Şule Yüksel Özmen's "Fan Journalism on YouTube: The Case of BTS Fandom," addresses fan journalism in digital media environments as an alternative form of cultural production. Drawing on cultural studies, media convergence, and participatory culture theories, the study conceptualizes fan journalism as a hybrid practice combining amateur creativity with professional journalistic norms, grounded in Henry Jenkins's concepts of participatory culture and remix practices. By emphasizing the increasingly significant role of fan dynamics in communication studies, this article makes an important contribution to the field of cultural communication.

The second article, "Evaluation of Primary School Students' Internet Addiction Based on Parents' Opinions, Control, and Guidance" by Alper Şimşek and Zekiye Kahraman, examines internet addiction among primary school students within the context of parental characteristics. Based on a relational survey model, the study draws on data collected from the parents of 150 fourth-grade students at a public school. The data, obtained through the Parent–Child Internet Addiction Scale and a personal information form, were analyzed using non-parametric statistical methods. Within the scope of society and communication studies, this research sheds light on the effects of digital technologies on family dynamics, emphasizes the preventive role of parental interventions, and offers empirically grounded recommendations for educational policies.

The third article, "An Evaluation of the Erzincan Cengerli Kilim as a Geographical Indication and Cultural Asset" by Neslihan İlter and Necibe Şen, evaluates traditional handicrafts in the context of cultural heritage and economic sustainability. Emphasizing the need to preserve handicrafts that have historically functioned as a silent language, the study focuses on the nearly forgotten Cengerli kilim of the Refahiye district in Erzincan.

Employing qualitative methods, the researchers conducted fieldwork in the production village and collected data through face-to-face interviews with two local individuals knowledgeable about this craft. The kilim's distinctive feature is that one short edge is finished through weaving, while the opposite edge is tied using the macramé technique and left fringed. By presenting a concrete example of the preservation and economic valorization of local heritage, this article discusses the contribution of cultural values in disadvantaged regions to social sustainability within the field of cultural studies.

The final work, a book review titled **"Public Relations in Digital Transformation: An Analysis of Yeşim Güçdemir's Work"** by Nergiz Akar, examines Yeşim Güçdemir's 2024 book Digital Transformation and Public Relations. Güçdemir's work addresses digitalization in the context of public relations and provides a comprehensive account of how digital transformation has permanently influenced communication and social relations.

We look forward to receiving your scholarly contributions for Volume 2, Issue 3, to be published in the first half of 2026.

Stay with truth and science.

Dr. Aytaç Burak DERELİ
JCSC / Publisher and Editor-in-Chief

RESEARCH ARTICLE

Fan Journalism on YouTube: The Case of BTS Fandom

Şule YÜKSEL ÖZMEN[1]

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ABSTRACT

This study examines the phenomenon of fan journalism as an alternative form of cultural production within digital media ecosystems. Drawing on theoretical perspectives from cultural studies, media convergence, and participatory culture, the article conceptualizes fan journalism as a hybrid practice that combines amateur creativity with professional journalistic norms. The research framework is grounded in Henry Jenkins' notions of participatory culture and remix practices, emphasizing how fans negotiate identity, belonging, and legitimacy through their journalistic activities. The study employs a qualitative research design based on textual and discourse analysis of fan-produced media content, with a sample consisting of online fan communities, digital platforms, and selected case studies of K-pop and Western pop fandoms. Data collection focuses on fan blogs, online magazines, and social media-based fan accounts, analyzing both the textual strategies and the communicative practices used to frame news-like narratives. Findings indicate that fan journalism reshapes traditional boundaries between media producers and consumers by blurring lines between information and entertainment. The analysis demonstrates that fans not only rearticulate mainstream media content but also create alternative narratives that challenge hegemonic discourses in global popular culture. Furthermore, fan journalists display a high degree of affective investment and community-driven legitimacy, which provides them with credibility within their networks, even in the absence of professional institutional recognition. In conclusion, the article argues that fan journalism exemplifies the democratization of media production in digital culture, while simultaneously raising questions about authority, authenticity, and sustainability of such practices. The implications suggest that fan-driven journalism is likely to play an increasingly significant role in shaping the future of cultural communication.

Keyword: K-Pop, BTS, Fan Journalism, Fan Studies

YouTube'da Hayran Gazeteciliği: BTS Hayranları Örneği

ÖZET

Bu çalışma, dijital medya ekosistemlerinde kültürel üretimin alternatif bir biçimi olarak fan gazeteciliği olgusunu incelemektedir. Kültürel çalışmalar, medya yakınsaması ve katılımcı kültür kuramsal yaklaşımlarına dayanan araştırma, fan gazeteciliğini amatör yaratıcılıkla profesyonel gazetecilik normlarını birleştiren hibrit bir pratik olarak kavramsallaştırmaktadır. Çalışmanın kuramsal çerçevesi Henry Jenkins'in katılımcı kültür ve yeniden üretim (remix) kavramları üzerine kurulmuş olup, fanların kimlik, aidiyet ve meşruiyeti gazetecilik faaliyetleri aracılığıyla nasıl müzakere ettiklerini ortaya koymaktadır. Araştırma, nitel bir tasarımla yürütülmüş olup, örneklem çevrimiçi fan toplulukları, dijital platformlar ve K-pop ile Batı pop müziği fandomlarından seçilmiş örnek olayları kapsamaktadır. Veri toplama süreci, fan blogları, çevrimiçi dergiler ve sosyal medya tabanlı fan hesaplarından elde edilen içeriklerin metinsel ve söylemsel analizine dayanmaktadır. İnceleme, haber benzeri anlatıların kurgulanmasında kullanılan metinsel stratejileri ve iletişim pratiklerini değerlendirmektedir. Elde edilen bulgular, fan gazeteciliğinin medya üreticileri ve tüketicileri arasındaki geleneksel sınırları yeniden şekillendirdiğini ve bilgi ile eğlence arasındaki çizgileri bulanıklaştırdığını göstermektedir. Analizler, fanların yalnızca ana medya içeriklerini yeniden dolaşıma sokmakla kalmadığını, aynı zamanda küresel popüler kültürdeki hegemonik söylemlere alternatif anlatılar ürettiklerini ortaya koymaktadır. Ayrıca, fan gazeteciler yüksek düzeyde duygusal yatırım ve topluluk temelli meşruiyet sergilemekte, bu da kurumsal tanınırlık olmasa bile onlara kendi ağları içinde güvenilirlik kazandırmaktadır. Sonuç olarak, makale fan gazeteciliğinin dijital kültürde medya üretiminin demokratikleşmesini örneklediğini, ancak aynı zamanda otorite, özgünlük ve sürdürülebilirlik gibi tartışmaları da gündeme getirdiğini savunmaktadır. Bulgular, fan odaklı gazeteciliğin kültürel iletişimin geleceğinde giderek daha önemli bir rol oynayacağını göstermektedir.

Anahtar Kelimeler: K-Pop, BTS, Hayran Gazeteciliği, Hayran Çalışmaları

Introduction

In today's world, the widespread use of the internet has accelerated as a result of advances in communication technologies, and the use of digital tools and digital media platforms has increased. With digitalization, the one-way communication process has been left behind. The transition to a two-way communication process has transformed media consumers into producers of media content as well. The inherently interactive nature of digital technologies has turned media consumers into active content creators (Sönmezer & Büyükbaykal, 2024).

Numerous digital media platforms have been introduced to meet users' diverse expectations. YouTube, the online video-sharing platform, allows its users to produce content according to their interests. Users can watch any type of video depending on their preferences, and YouTube attracts attention with the diversity of its content.

YouTube has become a medium where fandoms—groups of devoted fans of artists or athletes—can obtain news about those they admire. It is possible to find a wide range of content related to various fan communities on YouTube. Fans use online platforms to access news about their idols quickly and easily, stay informed about concerts and events, and obtain news and information from accurate and reliable sources. The abundance of content and information leaves fans facing the question of how to reach accurate information in this vast sea of content. Since the news and information shared on online platforms are not always accurate, fans and even the admired individuals themselves can sometimes be misrepresented. In order to prevent misleading news and disinformation, and to access reliable information, fans look for channels that produce accurate content. Some fans even dedicate themselves to this task. These individuals, through their practices of news production, use of news values, and presentation techniques, resemble journalists rather than ordinary content creators. These activities can be conceptualized as *fan journalism.*

This study addresses the concept of fan journalism. It examines the practices of fan journalism, the production of news, and the motivations of those who prepare such content. Fan activities that can be defined as fan journalism are carried out by individuals who have not received professional journalism training. The study aims to discuss whether the work performed by these fans—who lack formal training in journalism and do not identify themselves as journalists—can nevertheless be described as journalism, both in terms of the content they produce and their own perspectives. The research highlights both the processes involved and the similarities and differences between the concept of fan journalism and

that of citizen journalism. Within this framework, the study analyzes the processes through which fan journalists access, verify, and prepare news for dissemination, as well as how they continue content production by considering feedback from their audiences. The study also explores their motivations for starting and maintaining this activity and aims to reveal the similarities and differences between fan journalism and the practice of citizen journalism.

Definition and Development of Fan Culture

Fans are individuals who show intense interest and admiration for a particular film, cinema, television program, artist, or celebrity. One of their distinctive features is their extensive knowledge about the people and products they admire. Fans attract attention through their alternative interpretations of media texts. Contrary to common assumptions, fans are not people who live outside of society or remain distant from social activities. On the contrary, it is possible to observe them actively participating in social life (Hills, 2002).

In fan communities, the feedback provided by members after content sharing enables content creators to reflect on and evaluate what they have shared. Feedback not only contributes to the improvement of content but also strengthens the sense of belonging within the community. When content is liked and receives positive comments, it increases the motivation for further content production and supports the growth of the community.

With the advent of digital communication tools, social media platforms, and platforms for content creation and sharing, it has become easier to produce and disseminate culture. These tools, which have entered into daily life, have fostered both participatory culture and fan culture, as people voluntarily create and share content (Jenkins, 2018).

Fan communities constitute one of the online communities that have developed within the framework of participatory culture. This has brought together people who might never have encountered one another in daily life. Individuals participating in these communities are encouraged to showcase their skills. Today, people widely produce media content through the opportunities provided by participatory culture. Yet, if such communities had not been formed, it would not be possible to speak of an audience to view, like, or provide feedback on the produced content (Jenkins, 2018).

In communication processes, feedback ensures that the sender can verify whether the intended emotions and thoughts have been evoked in the receiver. Feedback also indicates that communication has taken place between the sender and the recipient (Fiske,

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2003, p. 40–41). Fan communities bring together individuals with shared understandings and common cultural tastes (Jenkins, 1992). Today, fan culture evolves largely on online media platforms, and in order to join and establish a place within these communities, fans are required to employ their specific knowledge (Sagardia, 2017, p. 69).

Before fan culture took its shape on online platforms, early forms included fanzines, fan songs and videos, fan-designed costumes, and fan fiction. These fan productions exemplify fans' creativity and their emotional attachment to popular culture (Jenkins, 1992).

Initially, fan productions appeared in the form of small bulletins or fanzines. With the widespread use of the internet in daily life, these productions moved into online spaces. Fan content, once seen in blogs, wikis, and online dictionaries, shifted to social media platforms with the development of social media. The migration of fan culture into digital media environments led to the growth of practices such as *fan comments, fan fiction, fan art,* and meme culture (*caps*) in these spaces (Çapkın, 2023, p. 31).

Research Model

Aim of the Study

This study addresses the concept of *fan journalism*. It aims to reveal the practices of fan journalism, the processes of news production, and the motivations of those who prepare such content. What can be described as fan journalism is carried out by individuals without professional training in journalism. The study conceptualizes this phenomenon as *fan journalism* due to the overlap between the practices of these fans—who identify themselves as part of a fandom and not as journalists—and traditional journalism practices.

The study explores the production processes of content created by fans and identifies their intersections with journalistic practices. Individuals without journalistic education but who produce news through digital media with the rise of new media are generally referred to as *citizen journalists*. Another aim of this study, therefore, is to examine the similarities and differences between the concept of fan journalism and that of citizen journalism.

In this context, the sub-questions of the research are as follows:

1. *What are the points of intersection between fan-produced news content and journalistic practices?*
2. *Can fan journalism be considered a subfield of citizen journalism?*
3. *What are the similarities and differences between fan journalism and citizen journalism?*

4. *How do fans' processes of gathering, writing, presenting, and verifying news function?*
5. *What motivates fans in their production of news content?*

Method

The study employed the grounded theory method. Grounded theory, as a qualitative research approach, aims to develop new theoretical insights based on the data collected. The term "grounded" signifies that the theory to be developed is based on the data, while "theory" indicates that the systematic analysis of these data will yield a conceptual framework. Thus, grounded theory is an inductive qualitative research method (Punch, 2005).

In studies using grounded theory, data analysis is carried out in three stages:

First stage: The similarities and differences in the collected data are analyzed, and conceptual categories are formed.
Second stage: The relationships between these conceptual categories are analyzed.
Third stage: The relationships between the categories are conceptualized (Punch, 2005).

While the study seeks to understand fan news production within the framework of journalistic practices, it also examines its similarities and differences with citizen journalism. Fan news production takes place through the opportunities offered by digital and social media platforms and, with its unique dynamics, has been defined within journalistic practices. Grounded theory was therefore used to conceptualize fan news production as "fan journalism."

Based on data collected through in-depth interviews, the three stages of grounded theory were followed as outlined below:

Stage 1

The YouTube channels *İyikiBTS* and *btslijelibon,* which provide updates on news about the Korean music group BTS, were examined to determine whether their content can be considered news and whether their processes of preparation and presentation reflect journalistic practices.

The analysis revealed that the channels' content included elements of newsworthiness such as *importance, prominence, timeliness, proximity, accuracy, relevance,* and *locality.* Furthermore, the news content was generally prepared in accordance with the *5W1H rule* (who, what, where, when, how, why). While the presentation of news content on these channels resembled news bulletins, the difference lay in their style of address. For instance, unlike the neutral language typically used in news bulletins, these

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channels often employ more personal and intimate expressions, such as "my dear," reflecting everyday conversational tone.

From the YouTube channel analysis and interview data, the following categories were identified:

- *Motivation category: community interaction, BTS, economic and emotional ties, identity, and belonging.*
- *News practices category: news gathering, writing, presentation, and verification/editing processes.*

Stage 2

This stage covers the data collection process. The news-gathering, writing, presenting, and verification processes of the YouTube channels were analyzed and compared with the practices of professional journalists. The motivations behind the channels' news content production were also examined.

The data obtained from the YouTube channel analysis and the in-depth interviews were discussed within the created categories. In order to conceptualize fan journalism, the channels İyikiBTS and btslijelibon were studied. Since the study included channel analysis as part of the data collection process, the research was supported by the netnography method, which covers online data collection processes. In the content of fan channels, elements of journalistic practices and news values were identified. The findings from the channel analysis were used to prepare in-depth interview questions.

In netnographic studies, researchers are required to determine the specific research questions and identify online spaces that may provide answers to these questions. These spaces may include websites, blogs, boards (news boards), or email groups created for shared interests. Once the virtual groups and environments for the study are determined, one of the communities is selected according to the following criteria:

- *The group must be suitable for the research problem.*
- *The group must have a high level of traffic and communication.*
- *The group must contain a large number of individual and distinct messages.*
- *The data must be rich and detailed.*
- *There must be a high level of interaction within the group suitable for the research questions (Kozinets, 2002).*

For this research, in-depth interviews were used as the primary data collection tool. An interview is an interactive process designed to obtain responses to questions prepared for a predetermined purpose. Among in-depth interview types, the study employed semi-structured interviews. In semi-structured interviews, open-ended questions are used to explore the participant's perspective and gather rich data.

While the predetermined questions guide the interview process, additional questions may be asked during the conversation to obtain more detailed data. Interviews may be conducted face-to-face, over the internet, or by phone. In this study, semi-structured interviews with the YouTube channels İyikiBTS and btslijelibon were conducted via telephone.

Semi-Structured Interview Questions

- *What are the sources you use during the news-gathering process?*
- *How do your news writing and presentation processes work?*
- *What are your motivations for producing news content?*
- *Why did you decide to open the channel?*
- *How is the verification of news ensured?*

Stage 3

In the final stage of the study, the concept of fan journalism was articulated. Both fan journalists and citizen journalists do not have formal education in journalism. These individuals share news through digital media with the development of new media. Unlike fan journalism, citizen journalism primarily focuses on public issues and produces texts that contain political discourse. For this reason, the conclusion was reached that fan journalism cannot be classified within the scope of citizen journalism.

Sample

The sample of the study consists of the YouTube channels İyikiBTS and btslijelibon, which were established by fans of the South Korean music group BTS. These channels were created with the aim of providing accurate news about BTS.

Debuting under the BigHit company in 2013, BTS has achieved global success and fame. The group is known for its international fan base and record-breaking music career. BTS fans are referred to as ARMY. The reason behind the group's popularity and devoted following lies in the sense of closeness that it fosters with its fans. Through strong communication and interaction with ARMY, BTS continues to reinforce its popularity. The group effectively uses social media platforms to maintain active engagement with ARMY. During events, concerts, live streams, and messages, BTS consistently thanks its fan base and expresses love for them. This ongoing interaction strengthens the emotional bond between the group and its fans.

Studies on K-pop have shown that K-pop groups help fans cope with depression. The information sharing and communication with fans, the solidarity among group members, their styles, and uplifting lyrics contribute to fans feeling better and strengthen their emotional connection with the group (Trzcinska, 2018).

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BTS also represents South Korea in the international arena as one of the prominent K-pop groups symbolizing Korean cultural diplomacy. For example, during UNICEF's Generation Unlimited campaign, the group addressed the United Nations with the message "love yourself and speak yourself," which was widely shared by ARMY and became a trending topic on Twitter. In 2020, during the pandemic, the group participated online in a UNICEF General Assembly meeting and gave a speech on staying hopeful and avoiding loneliness during the pandemic (Binark, 2018). During the pandemic, BTS's online concert Bang Bang Con—broadcast live on WeVerse—attracted approximately 756,000 viewers, demonstrating the group's continued engagement with fans. The company BigHit increased its profits by 27% through online concerts and merchandise sales during the pandemic (Binark, 2018).

The group's song Dynamite was streamed 548,171 times on December 22, 610,173 times on December 23, and 570,138 times on December 24. On December 25 it reached 520,778 streams, 653,479 on December 26, and 708,246 on December 27. In total, Dynamite has been streamed 1,983,927,115 times (Keskin, 2022).

After its release, BTS's song Butter quickly broke multiple records: it became the most-streamed song on Spotify within 24 hours, the YouTube music video with the highest number of premiere viewers, the most-watched YouTube music video for a K-pop group, and the most-viewed YouTube music video within 24 hours overall. BTS also holds the title of the most-followed group on Instagram. Member Kim Taehyung broke two Instagram records: fastest to reach 1 million followers (43 minutes) and fastest to reach 10 million followers (4 hours and 53 minutes) (Jiangipeun, 2021).

In 2021, BTS attended the United Nations General Assembly together with South Korean President Moon Jae-in and delivered a speech before all world leaders. BTS was introduced by Moon Jae-in as 'special presidential envoys for future generations and culture,' and their address at the General Assembly attracted significant attention (Keskin,2022).

Findings and Discussion

In this section, the categories established in the research have been analyzed.

1. Findings on the İyikiBTS Fan Channel

The channel *İyikiBTS* was launched on *November 22, 2020*. Its owner, Ms. Ayşe, a sociologist born in 1990, stated that she did not have any social media accounts before encountering BTS. After being introduced to the group by her sister in 2014, she opened a Twitter (X) account to follow news about them. Although she does not know Korean, she has advanced proficiency in English. After listening to more of BTS's songs, she realized that the members' personalities and worldview had a positive effect on her, and she began to identify herself as part of the ARMY.

The channel's description states:

> *"Hello, here we only gossip about Bangtan, who we are grateful to have in our lives. On this channel, I only talk about BTS. I do not cover other groups or artists, no matter how successful they are; I only briefly mention their interactions with BTS. Please follow with this in mind. This channel was opened to provide accurate news; I am not seeking publicity. If BTS is also your source of happiness, then this channel is exactly for you. Welcome, my İyikim 💜."*

This description emphasizes that the channel is dedicated to BTS, while fostering a sense of belonging among ARMY by addressing them with the phrase *İyikim* 💜 (meaning "my precious" in Turkish). On the "About" section, the channel includes links to the owner's Instagram account and her second YouTube channel, *MoreOfBts*.

Currently, the channel has 44,200 subscribers. Across 1,234 videos, it has accumulated a total of 14,153,749 views. Its most-watched video, titled "Psy tricked Yoongi. Plans during the production of the new song…" has received 58,000 views.

The channel's banner features a purple ribbon with the text İYİKİBTS. Above this text is the phrase Love Your With BTS in black and pink, surrounded by the names of the group members written in smaller font.
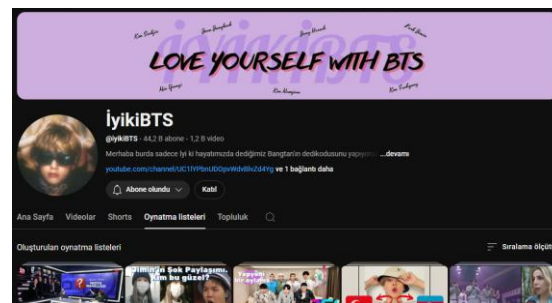
Image 1. Video Categories on the İyikiBTS Channel

2. Findings on the btslijelibon Fan Channel

The YouTube channel *btslijelibon* was launched on *May 8, 2020*, coinciding with the pandemic period. The channel's owner, a woman in her early thirties working in a public institution, had prior experience with YouTube through her earlier handicrafts channel *minnoş şeyler* ("cute things"), opened in 2018. She became an ARMY that same year. Although she does not speak Korean or English, she first encountered BTS when she clicked on YouTube Trends in Türkiye and came across the group's song *Idol*, which was ranked number one. After enjoying *Idol*, she listened to *Fake Love*, and gradually went back through the group's discography to their debut in 2013. By the end

of this process, she had embraced their philosophy and identified herself as an ARMY.

In the channel description, she writes:

> *""BTS makes me very happy. If their videos make you happy too, this is the place for you. Welcome to your channel, my jellybean* 💜*BTS* 💜*Jellybean* 💜 *ARMY."*

This statement highlights her emotional bond with the group and emphasizes that the channel is dedicated to ARMY. The phrase *BTS* 💜*Jelibon* 💜 *ARMY* reflects the sense of belonging she has developed with BTS and fellow fans.

In the "About" section, she provides links to her Instagram account and another YouTube channel, *jelijin.* The channel currently has *124,000 subscribers* and has published *1,088 videos,* which have collectively reached *43,181,681 views.* The most viewed video is titled *"Nihat Hatipoğlu talked about BTS"* with *388,000 views.*

The channel banner features a black background with an image of BTS members, overlaid with the white text *BTSLİJELİBON.*
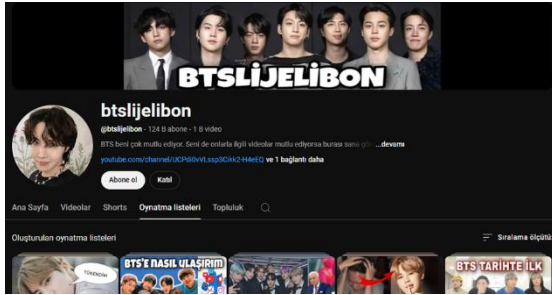

Image 2. Video Categories on the btslijelibon Channel

News Practices

News-Gathering Process
The news sources of the YouTube channels İyikiBTS and btslijelibon primarily consist of secondary sources. Social media platforms are actively used to access news. These include the social media accounts of Korean media outlets such as Nielsen and JTBC, as well as large foreign fan pages created by BTS fans. Additionally, BTS's official company account, interviews, the members' personal social media accounts (Instagram and X), and applications such as WeLife and Weverse are regularly monitored.

One of the channel owners explained:

> *"Nielsen or JTBC have Twitter accounts. I follow them. There are also large fan pages dedicated to BTS, very well-established ones that I find reliable. I follow them and then filter the information through my reasoning process to create videos" (İyikiBTS).*

News Values
The videos of both *İyikiBTS* and *btslijelibon* channels reflect news values such as importance, timeliness, accuracy, relevance, locality, and prominence.

- *Timeliness*: For an event to be newsworthy, it must be recent. Both channels follow news about BTS regularly and share it on their platforms without much delay.
- *Prominence*: Famous individuals recognized nationally and internationally carry news value. BTS, being an internationally successful group with a global fan base, naturally embodies this value.
- *Importance*: News that affects large segments of society or provokes significant emotions is considered important. BTS's achievements are widely celebrated by ARMY, which reflects collective joy and significance.
- *Relevance*: News may not interest everyone, but for ARMY, BTS-related news in mainstream or social media is highly significant.
- *Locality*: The proximity of a news item to its audience increases its value. For example, BTS responding to Turkish fans' questions during a live broadcast demonstrates this dimension.

One example is the video "Bangtan answered the questions of 4 Turkish ARMYs! Exploring every corner of Türkiye. A golden day for T-ARMY" on the İyikiBTS channel, which highlights this local connection.

Verification and Fact-Checking Process
Verification is essential for ensuring the reliability of news and preventing the spread of false or misleading information. Both channels emphasize that they verify the news they share through multiple sources.

As one explained:

> *"I confirm it with the original broadcast source. Other than that, I have a few sources I really trust. For instance, three of them provide translations, and I cross-check those translations before preparing my video" (btslijelibon).*

An example is the 2024 video titled "FAKE NEWS about SUGA! Investigation and Apology Issued" on the btslijelibon channel, where a false report about Suga allegedly exceeding the speed limit on a scooter was corrected following a police investigation and the release of CCTV footage by the company. The channel reported that the original outlet later issued an apology.

News Presentation and Archiving
Both channels collect and archive visual materials related to the news topics. They highlight that gathering suitable visual materials requires extra effort

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and time. The creators regularly scan various news sources to obtain high-quality visuals, which are then archived on devices such as computers, tablets, and external storage (USB drives).

For example, one of the channel owners stated:

> *"I have USB drives entirely filled with BTS content. I actually have a 1TB archive, overflowing with BTS materials" (İyikiBTS).*

Both channels also stressed that they avoid using sensationalist headlines. Instead, they choose titles and visuals that reflect the actual content, prioritizing honesty and trust with their followers.

As one explained:

> *"If followers already know the news, they won't click on the video, and I'm okay with that. I don't want them to be disappointed or feel misled. Deceiving people makes me feel guilty, so I avoid misleading titles at all costs" (İyikiBTS).*

By contrast, btslijelibon noted that sometimes they deliberately omit one element of the news in the title to spark curiosity, while still ensuring factual accuracy.

Motivations

Interaction

Both *İyikiBTS* and btslijelibon sustain their content production by maintaining constant interaction with their followers. Feedback from viewers—whether through comments on videos, participation in polls, or reactions on other platforms—serves as an incentive for them to continue producing news content. Both channels actively use YouTube's Community tab to share text, images, links, and polls, not only to announce updates about BTS and the channel itself but also to celebrate holidays, birthdays, and other special occasions.

They also opened Instagram accounts to communicate more directly with followers, thereby strengthening interaction. This has allowed them to move beyond being merely news providers; they have assumed roles similar to friends, confidants, or older sisters who listen to their followers' personal concerns. Although most followers are women, there are also male fans (fanboys) among their audiences, and the age range extends beyond just teenagers.

One of the channel owners explained:

> *"I even see comments like 'Sister, I'm a fanboy, will you include me too?' Yes, I do have male followers. For example, just recently, a 20-year-old fanboy wrote to me very politely. Of course, the majority are women" (İyikiBTS).*

Another shared:

> *"What makes me happiest are the relationships I've built. Some followers are university students, some are preparing for high school exams, and others are adults with children. For instance, on Instagram, I've developed close friendships—even*

> *someone from Adana who writes me a poem every day. These bonds have become meaningful, like family" (btslijelibon).*

Additionally, the culture of gift-giving has been transferred to digital platforms. For example, both channels occasionally share unofficial concert links with their followers on Instagram. In return, followers "reciprocate" these gifts by liking, commenting on, or resharing content. Such reciprocal practices strengthen the status of these channels within the fandom.

One creator described the effort involved in this process:

> *"Concert link-sharing really tires me. Often, I follow fan pages that attend concerts in Korea. They stream them, and I share the link on my channel. But sometimes the link gets shut down, and I need to find a new one immediately. This happens while the concert is live, so it's stressful. Sometimes I even miss parts of the concert while trying to provide my followers with the correct link" (İyikiBTS).*

Interestingly, btslijelibon also reported having a non-Turkish audience, including viewers from Turkic republics, the Arab world, and even Europe. Some followers even expressed that they started learning Turkish thanks to BTS fandom content.

> *"I have many followers from Turkic republics and the Arab region, especially those who already watch Turkish TV dramas. Once, a foreign woman contacted me and offered to translate my videos into English. I didn't accept, since I felt my English wasn't strong enough to take it international. But many followers told me, 'I love Turkish; I'm learning it thanks to you'" (btslijelibon).*

Competition

Competition is another motivation factor observed in these channels. Since both channels share similar content, disputes often arise regarding "who copied from whom." This competitive environment mirrors the struggle for exclusivity seen in professional journalism.

> *"When I first entered YouTube, I realized there was a lot of competition—something I'd never experienced before. It was like the rivalries celebrities face, with smear campaigns. For instance, if I corrected false information from another channel, my followers would tell that channel, 'No, Jelibon said this,' and then those channels would attack me. I went through such a period" (btslijelibon).*

Similarly, *İyikiBTS* described frustrations about being copied:

> *"There's another channel that produces content by copying me entirely—cover design, wording, everything. People think it's me, and it affects the trust I worked hard to build. It feels like when a rival company steals your brand identity" (İyikiBTS).*

Moreover, when *btslijelibon* posted news about other K-pop groups such as *Blackpink,* some followers reacted negatively, insisting that they only wanted BTS-related news. This shows that competition and

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rivalry exist not only between content creators but also among fandoms.

BTS

The creators' emotional closeness to BTS is a central motivation. After discovering the group, both channel owners explored BTS's past albums, researched lyrics, and watched interviews. They described this experience as a kind of parasocial relationship, where fans perceive celebrities as friends, family members, or role models.

The CEO of BigHit Entertainment, Bang Shi Hyuk, once explained that BTS was designed not as "false heroes" but as relatable figures who could be seen as close friends. This approach helps explain why ARMY feel a deep emotional connection to BTS.
As one creator put it:

> *"BTS has been so good for me psychologically, and that's why they're good for people in general. Many fans said they gave up on suicide because of BTS. So, my channel wasn't just about providing information—it was also about helping people feel better through BTS" (İyikiBTS).*

Another said:

> *"What makes me happiest is when people tell me, 'Sister, thanks to you, I feel much better. I was crying, but then I saw your video notification and now I'm smiling. Your voice gives me peace.' That's priceless" (İyikiBTS).*

Access to Accurate News

The interviews conducted with the owners of İyikiBTS and btslijelibon revealed that they were disturbed by the presence of false or misleading information in news shared about BTS on both social media and professional news outlets. They expressed particular discomfort with:

- *The neglect of individual and collective achievements of BTS members,*
- *Negative portrayals of the emotional bond and admiration between BTS and their fans,*
- *Sensational rumors that associated members' names with untrue stories.*

Noticing the lack of reliable news sources about BTS, and encouraged by their close circles, both channel owners were motivated to open YouTube channels in order to provide verified and trustworthy news. They emphasized the responsibility they felt toward their followers, making sure to share content regularly to prevent fans from being exposed to inaccurate reports from unreliable sources.

In this sense, their sense of responsibility parallels that of professional journalists, who feel obligated to provide accurate and timely news so that their audiences do not miss out on important developments.

One creator described this sense of duty as follows:

> *"On YouTube and Instagram, people ask each other about the news. Sometimes there are rumors like 'one member was abused by his father,' which are completely false. When I explain this, people ask, 'How would you know better than others?' That used to make me angry. My family listens to BTS too, and my sister told me, 'Why don't you open your own channel? You're more knowledgeable.' At first, I doubted myself, but eventually I started. Even when I was hospitalized for two months, I kept going. Now, if I don't share the news, my followers might hear it from unreliable sources. So I feel responsible for updating them every day. Over time, they stopped following any other sources and rely solely on me. That sense of responsibility keeps me going" (İyikiBTS).*

Economy

The YouTube channels İyikiBTS and btslijelibon gather, prepare, and share news independently, without affiliation to any media institution. Their decision to open channels focused on BTS news and updates within the ARMY fandom was not primarily motivated by economic concerns. Both creators emphasized that they do not earn significant financial returns from YouTube.

For example, the owner of btslijelibon stated that any income generated is saved specifically for the purpose of attending a BTS concert:

> *"I want to attend at least one BTS concert and see them live. Since it is very difficult in Türkiye I decided to save my YouTube income for this. I don't touch it for anything else—it's only for this special dream" (btslijelibon).*

Similarly, the owner of *İyikiBTS* confirmed that while there is some financial gain, it is limited:

> *"Yes, there is economic return, but it's a small amount. The highest I've earned so far is around two and a half [units]" (İyikiBTS).*

Thus, unlike professional journalism, the primary motivation of these fan channels is not economic profit but rather community belonging, emotional connection, and dedication to accurate news dissemination.

Conclusion

Fan journalism is carried out by individuals who are members of fandoms and who, despite lacking professional journalistic training, demonstrate striking similarities with professional journalism in terms of news-gathering, writing, presentation, and verification processes. This study revealed that while these practices overlap with journalism, there are also important differences.
One major difference lies in the objectivity principle. Professional journalism is guided by the principle of impartiality, whereas fan journalism is grounded in emotional attachment and devotion to the admired

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figure. The relationship between fan journalists and their subjects is not neutral; it is based on admiration and loyalty.

Both fan journalists and citizen journalists share the feature of having no formal journalistic education. However, they differ in terms of subject matter. While citizen journalism is often associated with political discourse and social issues, fan journalism revolves around cultural production, admiration, and entertainment content. For this reason, the study concludes that fan journalism cannot be fully categorized as a subfield of citizen journalism.

In addition, the findings indicate that fan journalism is driven by motivations such as:

- Ensuring accurate and reliable information reaches the fandom,
- Maintaining a strong sense of community interaction and belonging,
- Emotional closeness to the admired figures (BTS in this case),
- Competition within the fan community and among content creators,
- Limited but symbolic economic incentives.

Through their YouTube channels, İyikiBTS and btslijelibon have assumed the role of alternative news sources for the ARMY fandom in Türkiye. By verifying, archiving, and disseminating content responsibly, they exemplify how fans transform into active news producers in the digital age.

Although YouTube was initially met with disapproval and heavy criticism by professionals, it gradually attracted the attention of mainstream media and transformed into a "star-hunting" platform. While users at first did not intend to pursue fame, over time YouTube was fueled by mainstream media in search of new celebrities; thus, even without being fully aware of it, users began to compete with professionals through the content they produced (Erdal, 2021). Fan journalism can be regarded as an integral component of citizen journalism, as it similarly emphasizes participatory practices and audience-driven content production. In this context, YouTube emerges as a particularly significant platform, providing fans with the technological infrastructure and visibility to transform their cultural engagement into journalistic practices. The platform enables fans not only to produce and distribute media texts but also to construct alternative narratives that may challenge or complement mainstream journalism. Consequently, YouTube functions as a critical site where fan journalism both intersects with and extends the broader field of citizen journalism.

This study demonstrates that fan journalism represents a unique form of participatory culture, blending fandom practices with journalistic processes. It underscores the need for further academic research to better understand the boundaries, potentials, and limitations of this emerging field in the broader landscape of journalism and media studies.

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Evaluation of Primary School Students' Internet Addiction Based on Parents' Opinions, Control, and Guidance

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ABSTRACT

This study aims to reveal the relationships between the internet addiction status of primary school students and the parental characteristics that affect it. In the study, which was conducted based on a relational survey model, data were collected from the parents of 150 students in the 4th grade of a public school. The data collected through the Parent-Child Internet Addiction Scale and personal information form were transformed into findings using nonparametric statistical analysis methods. The results indicated that there were no internet-addicted children in the study group. Limited symptoms were detected in approximately 5% of the children. In addition, it was concluded that there was a significant relationship between children's internet addiction levels and parents' behaviors of directing their children to social activities, setting rules, and supervising their children's internet use. On the other hand, the relationship between the general education level of the parents, their level of education about internet addiction, and their role model behaviors about technology and internet use, and their children's internet addiction levels could not be established.

Keywords: Internet Addiction, Parental Supervision, Child and Adolescent Health.

İlköğretim Öğrencilerinin İnternet Bağımlılığının Ebeveynlerin Bakış Açılarına Göre Değerlendirilmesi

ÖZET

Bu çalışmanın amacı, ilkokul öğrencilerinin internet bağımlılık durumları ile bunu etkileyen ebeveyn özellikleri arasındaki ilişkileri ortaya koymaktır. İlişkisel tarama modeline dayalı olarak yürütülen çalışmada, bir devlet okulunun 4. sınıfında okuyan 150 öğrencinin velilerinden veri toplanmıştır. Ebeveyn-Çocuk İnternet Bağımlılığı Ölçeği ve kişisel bilgi formu aracılığıyla toplanan veriler, parametrik olmayan istatistiksel analiz yöntemleri kullanılarak bulgulara dönüştürülmüştür. Elde edilen bulgular; öncelikle grupta internet bağımlısı çocuk olmadığı gösterilmiştir. Çocukların yaklaşık %5'inde sınırlı belirtiler tespit edilmiştir. Ayrıca, çocukların internet bağımlılık düzeyleri ile ebeveynlerin çocuklarını sosyal aktivitelere yönlendirme, kural koyma ve çocuklarının internet kullanımını denetleme davranışları arasında anlamlı bir ilişki olduğu sonucuna varılmıştır. Öte yandan, ebeveynlerin genel eğitim düzeyi, internet bağımlılığı hakkındaki eğitim düzeyleri ve teknoloji ve internet kullanımı konusunda rol model olma davranışları ile çocuklarının internet bağımlılık düzeyleri arasında ilişki kurulamamıştır.

Anahtar Kelimeler: İnternet Bağımlılığı, Ebeveyn Denetimi, Çocuk ve Ergen Sağlığı.

Introduction

In our age, access to information has become easier with the renewed and constantly developing technology (Gültekin & Aydemir, 2021). Thanks to the developments in information technologies, communication has reached a mass scale, with the opportunity to access the internet anytime and anywhere. The Internet is in our lives in many areas, such as education, business, entertainment, communication, and shopping. This rapid change in the world has made the Internet widespread and caused people's dependency on the Internet to increase daily (Gültekin & Aydemir, 2021). This commitment has made the Internet essential to people's daily lives.

Today, when the Internet is used appropriately, it provides various benefits for children and adults (Perim Ketenciler et al., 2021). Many parents provide opportunities for their children to use the internet and technology to provide easy access to information, communicate, and have fun during their education processes. The internet, which is used by large masses, now allows children to explore the world and access information independently due to its ease of access (Kolcu et al., 2022). Children and adolescents can access a wide range of information sources online and may not have access to materials that support their learning processes (Koshy, 2018). Especially in education, online resources and educational platforms offered by the Internet help students increase their academic achievement (Koshy, 2018). In addition, using the Internet for entertainment purposes, such as social media and gaming platforms, increases young people's social interactions and strengthens their friendships (Kwak et al., 2022). Along with these opportunities, unconscious and uncontrolled use of the Internet leads to the emergence of addiction problems (Balcı & Gülnar, 2009). Excessive Internet use causes various issues, especially in individuals who start using the Internet at a very young age. It is seen that this dysfunctional use of the Internet has been included in the related literature with the concept of Internet addiction. In the Turkish Language Institution, the concept of addiction is defined as *'the state of being addicted.'* In contrast, the concept of internet addiction is expressed with concepts such as *'pathological internet use,' 'excessive internet use,'* or *'problematic internet use.'* The term "Internet addiction" describes a condition characterized by an inability to control one's use of the Internet, a decreased valuation of time spent without Internet access, and an increase in irritability and aggression when one is without access. Over time, this behavior can deteriorate one's work, social, and familial life (Young, 1998).

This phenomenon, which is defined as excessive internet use, is increasing unpredictably in our country as well as all over the world. With excessive internet use, children and adolescents' social interaction styles, learning processes, and general quality of life also change. This situation significantly affects children and adolescents' psychological and physical health (Byun et al., 2009; Nathanson et al., 2013). Studies indicate that as the duration of adolescents' internet use increases, psychological problems tend to increase (Bozkurt et al., 2016; Hekim et al., 2019). It is primarily the case that excessive internet use is associated with psychopathological disorders, precisely conditions such as attention deficit, anxiety, and depression, among children and adolescents (Sığrılı, 2022; Ibrahim et al., 2022; Yang et al., 2019). It is emphasized that the increase in the number of technologies used based on the internet contributes negatively to this observed situation (Arnas, 2005). The negative impact on academic achievement and social isolation due to excessive internet use is another prominent problem (Kuss et al., 2013; Mane et al., 2018). The excessive and inappropriate physical use of technological devices by children has been linked to an increased risk of developing physical and mental health issues (Müller et al., 2014). For example, Koç et al. reported that there was a significant negative relationship between individuals with limited physical activity and internet addiction levels. (Koç et al., 2021). Similarly, Watanabe et al. emphasized a significant positive correlation between parents and their children's screen time, which increases the risk of obesity (Watanabe et al., 2016). Younes et al. stated that internet addiction has become one of the leading causes of sleep disorders. (Younes et al., 2016). Research shows that children often do not comply with appropriate ergonomic conditions when using computers and mobile devices, which leads to musculoskeletal disorders (Siste et al., 2020). This situation negatively affects children's learning abilities and overall quality of life. In conclusion, inappropriate overuse of technology and the Internet by children leads to physical and mental health problems. Therefore, it is of great importance for parents and educators to supervise children's use of technology and to teach them healthy habits.

According to the We Are Social Digital 2023 Global and Türkiye Report, it is understood that the rate of mobile phone usage in the world has reached 105.6%, internet usage has reached 64.4%, and active social media usage has reached 59.4%. When we look at the data of Türkiye, which has a population of approximately 86 million, it is seen that the mobile phone usage rate is 95.4%, the internet usage rate is 83.4%, and the active social media usage rate is 73.1% (Güvenliweb, 2024). According to the results of the Turkish Statistical Institute (TUIK) August 2022 household information technology usage survey,

access to the Internet from home has reached 94%. This situation can be interpreted as increased internet use, internet-based applications, and mobile phones in our country and the world compared to the previous year. On the other hand, the numerical information provided by the Turkish Statistical Institute on internet use among children and adolescents reflects that internet and internet-based tools and applications have increased more rapidly among this group (TUIK, 2024b). According to TUIK, while the rate of internet use among children aged 6-15 was 50.8 percent in 2013, this rate increased to 82.7 percent in 2021 (TUIK, 2024a). The report also determined that smartphone usage increased faster among individuals in this age group. The TUIK report reveals that 47.3% of children who regularly play digital games play more than the planned time, 42.6% of them disrupt their responsibilities due to excessive gaming, 42.3% spend too much time playing games, and 28% of them feel restless and unhappy when they cannot play digital games (TUIK, 2024a). Factors such as the duration and frequency of Internet use, the time spent, and the environment in which the Internet is used increase the risk of Internet addiction, especially among children and adolescents (Shin, 2017). Another striking situation in the report is that 58.4% of children in the 6-15 age group believe their parents think their children play digital games excessively. Özaltın et al. revealed that children and adolescents have higher levels of internet use when parental supervision is lacking (Özaltın et al., 2022). Parents' attitudes toward internet use deeply affect children's behavior (Uncu et al., 2014; Lee et al., 2022). Many variables, such as the individual's exposure to digital neglect, unhealthy family roles, lack of correct role models in internet use, and parents' lack of competence in digital parenting, can cause children's internet addiction (Manap & Durmuş, 2021). The literature emphasizes that the control and support provided by parents on internet use can help children develop healthy internet habits (Wu et al., 2016). At this point, a review of the relevant literature shows that restrictive mediation (rule-setting) and Active or Co-Viewing Mediation (Guidance) strategies focused on parents are significant. Restrictive mediation is described in the literature as parents setting and enforcing clear guidelines, limits, and rules for their children's technology and internet use (Geurts et al., 2025; Lee, 2012). In contrast, Active or Co-Viewing Mediation (Guidance) involves parents' active involvement in their children's technology and internet use. This includes asking children questions about their online activities and explaining, interpreting, and discussing what they encounter when necessary (Ho et al., 2019). When we look at these two strategies in relation to children's behavioral development during technology and internet use, it is clear that restrictive mediation can lower online risks for children. However, too many restrictions can also limit children's chances for

positive interaction with digital content (Wright, 2016; Nikken & Schols, 2015). Active or Co-Viewing Mediation (Guidance) is seen as a strategy that helps children develop healthier habits for using digital content (Coller et al., 2016; Lou & Kim, 2019). Research indicates that when parents apply the Active or Co-Viewing Mediation (Guidance) strategy, children also build critical thinking skills about content during their online interactions (Cheng et al., 2018; Nikken & Schols, 2015). This situation can be interpreted as suggesting that parents should guide their children in the internet environment. One of the parents' primary responsibilities is to prepare their children for future challenges and changes (Sağbaş, 2022), so monitoring problematic internet use behaviors among young age groups becomes essential. In conclusion, the statistical information in the reports published in recent years shows that internet use among children and adolescents has increased rapidly, and this group has become more active in the digital world. This situation can have positive and negative consequences for children and young people. Therefore, parents and educators need to be cautious in this process and help children develop healthy internet use habits. These usage statistics reveal the necessity of studies examining children and adolescents' internet usage behaviors. Therefore, while this study examined the status of children's internet addiction according to parents' views, it also examined the effect of different parental characteristics on children's internet addiction.

The present study examined the relationships between the status of internet addiction among primary school students and the characteristics of their parents. In this framework, the following research questions were posed and investigated:

1. *What is the level of Internet addiction of primary school students?*

2. *Does the Internet addiction status of primary school students show a significant difference according to their parents' education levels?*

3. *Does the Internet addiction status of primary school students show a significant difference according to their parents' education on Internet and technology addiction?*

4. *Does the Internet addiction status of primary school students show a significant difference according to their parents' guiding behaviors towards social activities?*

5. *Does the Internet addiction status of primary school students show a significant difference according to their parents' rule-setting and controlling behaviors regarding internet use and digital game playing?*

6. *Does the Internet addiction status of primary school students show a significant difference according to their parents' behaviors of being a role model about internet and technology use?*

Methods

Research Model

This research was conducted based on the relational model and aligned with the determined purpose. Relational research enables the complexity of human behaviors to be understood or explained by working on existing phenomena. This model is particularly important in educational research, where understanding the relationships between different variables can lead to more robust findings and perspectives (McMillan & Schumacher, 2006). By the nature of correlational research, the present study aimed to explain the relationship between the demographic variables determined as independent variables (parents' education levels, their awareness of internet and technology addiction, directing their children to social activities, setting rules and supervising their children about internet use and digital game playing, being a role model for their children about internet and technology use) and the dependent variable (child internet addiction).

Participants

This study's sample consists of 150 parents whose children continue their education in the 4th grade of primary school. Written consent was obtained from the parents. Ethical approval was obtained from the Ethics Committee of Trabzon University for the research conducted and the data collection tools and informed consent text to be used in the process (Date: 24.04.2024, decision number: E-81614018-050.04-2400019545). Table 1 presents some demographic information about the parents participating in the study.

Table 1. Descriptive Statistical Findings About the Parents Participating in The Study (n = 150)

Variable	Category	Frequency (f)	(%)
Educational Level	Primary Education	20	13.3
	High School	51	34.0
	Associate Degree	17	11.3
	Bachelor's Degree	51	34.0
	Postgraduate	11	7.3
Family income level	Low	5	3.3
	Middle	133	88.7
	High	12	8.0
Have you attended a training on technology addiction before?	Yes	57	38.0
	No	93	62
Whether you direct your child to social activities (art, sports, etc.)	No	15	10
	Partially	47	31.3
	Always	88	58.7
How you set rules about internet use and digital gaming	No	15	10
	Partially	56	37.3
	Always	79	52.7
Being a role model for your child in the use of technology	No	15	10
	Partially	47	31.3
	Always	88	58.7

As can be seen in Table 1, the education level of the majority of the participants is high school and above. The family income level is at the middle level. It is understood that more than half of the participants have attended training on technology addiction before. Similarly, it is understood that approximately 80 % of the participants make an effort to direct their children to social activities. It is seen that a small minority of the participants, such as 10 %, do not set rules for children on internet use and playing digital games. It can be said that the vast majority of the participants (85 %) hold the view that they are role models for their children in terms of internet and technology use. On the other hand, data on the participants' facilities at home regarding internet access can be seen in Table 2.

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Table 2. Household Internet Access Facilities for Parents Participating in the Study (N = 150)

Variable	Category	Frequency (f)	(%)
Technology used	Mobile Phone	69	46.0
	Tablet	521	34.7
	Computer	29	19.3
Wired Internet Access	Yes	140	93.3
	No	10	6.7

As Table 2 shows, almost all (93.3 percent) of the participants' homes have fixed internet access. The most commonly used technology for internet access at home is mobile phones, with 46%. This is followed by tablets, with 34%, and computers come last. This situation reflects that internet access at home is becoming more mobilized.

Data Collection Tools
Within the study's scope, the '*Personal Information Form*' and '*Family - Child Internet Addiction Scale*' were applied to the parents of the students included. Both data collection tools were converted into online forms with Google Forms. With the necessary permissions and consent, the parents of the participating students voluntarily completed the data collection tools online. *Personal Information Form:* The '*Personal Information Form*' prepared by the researcher was used to determine the demographic variables of the participants. Items related to parents' education levels, awareness of internet and technology addiction, directing their children to social activities, setting rules about internet use and playing digital games, and being a role model for their children about internet and technology use were added to the information form.

Family-Child Internet Addiction Scale: The '*Family-Child Internet Addiction Scale,*' which was adapted into Turkish by Eşgi (2014) and consisted of 20 items, was used to evaluate the internet addiction of the parent and child. It is as difficult as possible for individuals to self-assess the levels of internet addiction caused by dysfunctional use of the internet, especially in young children. This may cause inaccurate measurement and mislead the assessment (Eşgi, 2014). For this reason, it is undoubtedly essential for individuals to be able to evaluate the internet addiction status of children, especially in the young age group; however, we also need criteria and scales that can be evaluated outside of themselves. The Parent-Child Internet Addiction Scale was developed, derived from Young's (1998) Internet Addiction Test, which allows families to evaluate their children. Eşgi (2014) carried out the adaptation, validity, and reliability study of the Parent-Child Internet Addiction Scale, which was developed for families to evaluate their children's internet addiction in Turkish. In this study, he categorized the scale under four factors (social isolation, dysfunction, deprivation, and control difficulty). He considered that the items measured similar features with the factor analysis he applied to 20 items. He determined the total variance ratio explained by these four factors as 46.22 %. There are five items under the social isolation factor, five under the dysfunction factor, four under the deprivation factor, and six under the control difficulties factor. The items are answered with the options *Not applicable (0), Rarely (1), Occasionally (2), Mostly (3), Very often (4),* and *Continuously (5).*

Statistical Analysis
In order to analyze the obtained data in the context of the research questions, reliability analysis was performed for the overall scale and factors. The data were arranged for reliability in the SPSS 26 statistical data analysis program. The alpha internal reliability coefficient for each factor and the overall scale was calculated. After it was determined that the alpha internal reliability coefficients were acceptable and above for the overall scale and sub-dimensions, the analysis phase was started. The correlation relations between the scale sub-dimensions were tested and presented in tabular form. Then, the basic assumptions were tested, and it was decided which parametric or nonparametric analysis techniques could be applied. At this stage, it was observed that the data were not generally distributed under categorical variables, that there were a few outliers, and that the variances were not homogeneous. Since the assumptions could not be met, it was decided to use the Kruskal - Wallis Test for multiple groups and the Mann - Whitney *U* Test for paired groups to analyze the research data. Mean Ranks, Chi-Square, and p-significance values were used to visualize Kruskal- Wallis Test results. The Mann - Whitney *U* Test results visualization used Mean Ranks, Rank Sums, *U* value, and p significance value.

Results

This section first presents the reliability analysis results of the data obtained from the Family-Child Internet Addiction Scale. Finally, it presents the findings of the statistical analyses performed for the hypotheses established in parallel with the research questions.

Table 3 presents internal consistency values for scale and its separate factors.

Table 3. Cronbach Alpha Internal Consistency Values

Factors	Cronbach's Alfa
Social Isolation	.764
Malfunctioning	.773
Deprivation	.771
Control Disability	.857
Scale overall	.939

After the analyses, the reliability of the Family - Child Internet Addiction Scale was found to be α = .939, the reliability of the *Social Isolation* sub-dimension was α = .764, the reliability of the *Dysfunction* sub-dimension was α = .773, the reliability of the *Deprivation* sub-dimension was α = .771, and the reliability of the *Difficulty in Control* sub-dimension was α = .857. These reliability values obtained for the sub-dimensions and the overall scale were interpreted as the data collected from the sample group were reliable.

Objectives 1

When the student-parent responses for the Family-Child Internet Addiction Scale were analyzed, no score of 80 and above was observed. Therefore, it is understood that no student group can be characterized as *"internet-addicted"* in the context of the criteria values and definitions of the scale used. However, it is understood that some students (n = 8, 5.3 %) are *"those with limited symptoms."* However, considering the scale scores (n = 142, 94.7 %), it was determined that the vast majority were in the category of *"no symptoms"* at the point of internet addiction.

Objectives 2

Relational analyses were performed to determine the hypotheses. The findings obtained from the relational analyses are presented below.

h$_0$: No relationship exists between students' internet use status and their parents' education level.

h$_1$: A relationship exists between students' internet usage status and their parents' education level.

Table 4 gives the results of the Kruskal-Wallis test of the data obtained from the Family-Child Internet Addiction Scale regarding the students' internet use status according to their parents' education levels.

Table 4. The Relationship Between Parents' Education Levels and Students' Internet Use Status

Education level	Parents n = 150	Mean Ranks	Kruskal – Wallis Chi-Square	p
Primary education	20	22.00	4.301	.367
High school	51	14.00		
Associate license	17	24.00		
License	51	15.00		
Postgraduate	11	18.00		

The Kruskal-Wallis test result shows that the students' internet usage status does not differ from their parents' education levels (H (4) = 4,301, p > .05). This finding confirms the hypothesis h0, which reflects no relationship between students' internet usage status and their parent's education level.

Objectives 3

Hypotheses tested:

h$_1$: There is a relationship between students' internet usage status and their parent's level of education on internet and technology addiction.

h$_0$: There is no relationship between students' internet usage status and their parent's level of education on internet and technology addiction.

Table 5 gives the results of the Mann - Whitney *U* Test, which analyzed the relationship between the parents' previous education on Internet and technology addiction and their children's Internet usage status.

Table 5. The Relationship Between Parents' Education on Technology Addiction and Their Children's Internet Use

Education status	Parents n = 150	Mean Ranks	Rank Sums	Mann- Whitney *U*	p
Yes	57	14.00	70.94	2390.50	.314
No	93	18.00	78.30		

The analyses' results showed that students' internet use status was not related to whether their parents had previously received training on internet and technology addiction (*U* = 2390.50, p > .05). These results confirm hypothesis h₀.

Objectives 4
Hypotheses tested:

h₀: There is no relationship between parents' directing their children to social activities and students' internet use status.

h₁: There is a relationship between parents' directing their children to social activities and students' internet usage status.

Table 6 gives the results of the Mann - Whitney *U* Test, which analyzed the relationship between parents' directing their children to social activities and their children's Internet usage status. Although this variable includes three categories: *'no,' 'partially,'* and *'always,'* no response was observed in the 'no' category in the parent responses. In this context, the Mann - Whitney *U* Test was used to determine whether there was a significant difference between two categorical variables.

Table 6. The Relationship Between Orientation to Social Activities and Children's Internet Use

Orientation to social activities	Parents n = 150	Mean Ranks	Ranks Sum	Mann - Whitney *U*	p
Partially	51	21.00	87.52	1923.00	.014
Always	99	13.50	69.12		

The results of the analyses show that according to the parents' directing their children to social activities, their children's internet use differed (*U* = 1923.00, p < .05). These results validate hypothesis h₁. Therefore, it can be stated that children's involvement in social activities differentiates their internet use. The findings also reflect that parents are sensitive to their children's involvement in social activities.

Objectives 5
Hypotheses tested:

h₀: There is no relationship between parents' setting rules about internet use and digital game playing and students' internet use.

h₁: Parents setting rules about internet use and playing digital games affect students' internet usage status.

Table 7 gives the results of the Kruskal - Wallis Test, which is based on the relationship between parents' behaviors in setting rules for their children's internet and technology use and their children's internet use status.

Table 7. The Relationship Between Parents' Rule-Setting Behaviors And Children's Internet Use

Rule Making	Parents n = 150	Mean Ranks	Kruskal – Wallis Chi-Square	p
No	5	20.00	43.09	.000
Partially	63	28.00		
Always	82	10.00		

The Kruskal - Wallis test result shows that there is a significant relationship between parents' rule-setting behaviors regarding their children's internet and technology use and their children's internet use status (H (2) = 43.09, p < .05). According to the results obtained, the scores of the parents who partially apply the rule-setting behavior (Mean = 28.00) are higher than the scores of the parents who always apply it (Mean = 10.00). This finding supports hypothesis h₁.

Objectives 6
Hypotheses tested:

h₀: There is no relationship between parents' being role models in internet and technology use and students' internet use status.

h₁: A relationship exists between parents' status as role models in internet and technology use and students' internet use status.

Table 8 gives the results of the Kruskal - Wallis Test, which is based on the relationship between parents' status as role models for their children in using the Internet and technology and their children's Internet usage status.

Table 8. The Relationship Between Parents' Role Model Behaviors and Children's Internet Use

Role Modelling	Parents n = 150	Mean Ranks	Kruskal – Wallis Chi-Square	p
No	15	23.00		
Partially	82	18.00	5.430	.066
Always	53	10.00		

It was found that there is no significant relationship between parents' role-modeling behaviors in internet and technology use and their children's internet use (H (2) = 5.430, p > .05). This finding confirms the hypothesis h_0. It can be interpreted that students' internet use is not affected by their parents' role-model behaviors.

Discussion

Analysis of the data in Table 1 indicates that 58% of participating parents demonstrate rule-setting behavior in their children's internet use and digital gaming activities. Additionally, the same proportion of parents believe they can serve as role models for their children regarding internet use. These findings suggest that the technology and internet use behaviors of the parents in the study align with a restrictive mediation, or rule-setting, strategy. The elementary school age of the children whose parents participated may contribute to the adoption of stricter attitudes toward technology and internet use. Such parental behaviors can mitigate the negative effects of technology and digital content for younger children, whose self-regulation skills are not yet fully developed (Lee, 2012). However, maintaining high levels of restrictive mediation as children grow older and develop physically and cognitively may limit their opportunities for positive engagement with digital content. Therefore, it is recommended that school guidance services educate parents on strategies for effective role modeling and provide guidance on technology and internet use.

Considering the evaluations made by the parents about their children, it was revealed that no students were categorized as internet addicts in the study. In addition, it was observed that a small portion of approximately 5 % of the 150 students were in the *'limited symptomatic'* category (50 < points < 79). It was determined that the remaining 85% were in the *'no symptoms'* category (< 49 points). The results are highly comparable to those of the study by Aközlü et al. (2021), which involved 139 parents and examined their children's internet addiction during the pandemic. The aforementioned study revealed that none of the individuals in the target age group exhibited low-level symptoms of internet addiction. Considering the point where the opportunities to access the Internet and technology have reached in daily life, this finding can be interpreted as very

promising. For example, Li et al. (2014) conducted a study with primary school students and found that approximately 12 % of the students were addicted to the Internet. Another study emphasized that the ease of access to the internet and technology for children in urban life plays a critical role in turning them into internet addicts (Sowndarya & Pattar, 2018). Similarly, Kaur and Ahmad (2020) revealed a positive relationship between children's home access opportunities and problematic internet use behaviors. Considering the characteristics of the group from which data were collected in this study, approximately 93 % of them have internet access that they can use at home at any time. More than 80% of them access the internet with mobile devices, so no student group must be considered an internet addict. The literature shows that internet addiction is affected by variables such as demographic factors, gender, socio-economic status, family and education, as well as access to the internet and technology (Aközlü et al., 2021; Fariz & Sarıcı Bulut, 2019). Therefore, this result can be interpreted as being affected by this study's family and relational factors.

Considering the academic (Demir & Kutlu, 2018), physical, social, and psychological (Li et al., 2020; Yavuz, 2019; Zhou et al., 2022) problems caused by internet addiction in children, it is emphasized that the role of the family in this process has become even more critical (Chng et al., 2015). From the findings of this study, it is understood that there is no relationship between the educational status of parents and their children's internet addiction levels. Different results regarding the relationship between family education status and child internet addiction are seen when the literature is examined. For example, in his study on primary school students, Baykan (2015) did not find a significant relationship between family education level and child internet addiction. Similarly, in the study by Fariz and Sarıcı Bulut (2019), it was observed that there was no significant difference between the level of education of mothers and fathers and the level of internet addiction of their children. In another study, it was concluded that the mother's education level affected the child's internet addiction level (Çevik & Çelikkaleli, 2010). Similarly, Eligül (2020) did not find a relationship between the father's education level and the child's internet addiction level. However, in another study, it was concluded that the risk of addiction for the child increased as the father's education level increased (Kılıç et al., 2016). Another

study found that the father's education level was the main factor (Demir et al., 2017). These results reflect that the relationship between parental education level and the child's internet addiction behavior is uncertain. On the other hand, Russell and Russell (1987) emphasize that the mother-child relationship is closer than the father-child relationship. Therefore, the fact that the mother's level of education is more determinative in the way the child's internet use behavior turns into addiction can be explained in this way. However, since the gender information of the parents who filled out the scale form was not obtained in this study, it was impossible to compare and make a similar inference from the data obtained.

Another finding of the study is that the awareness of parents about internet and technology addiction does not show a significant difference in students' internet addiction levels. The quality and content scope of the training on the use of technology that parents attended for awareness purposes may affect this result. When the literature is examined, it is pointed out that parents with higher digital competence can control and direct their children's activities on the Internet more effectively (Pons-Salvador et al., 2022). Similarly, it is emphasized that parents with digital competence contribute to developing more open communication with their children about internet use and the emergence of a correct understanding of use (Ahmadian et al., 2022). Kalkan and Cerit (2023) revealed that factors other than family communication, family economic level, and parents' education play a more critical role. Similarly, Kılıç et al. (2016) concluded that the availability of internet access at home and parental education level cannot be the absolute variable in children's internet addiction. Once more, disparate studies conducted with adolescents underscore that parental educational attainment and digital proficiency cannot be the sole explanatory variables for internet addiction (Özceylan et al., 2021; Tan et al., 2016). Considering both the result of this study and the related literature, it is seen that the relationship between children's internet use and their parent's level of education on internet and technology addiction is controversial.

The study revealed that there is a significant relationship between parents' directing their children to social activities and children's internet addiction levels. It was understood that parents who always direct their children to social activities accepted their children's internet use behaviors as more problem-free than those who partially direct their children to social activities. Children directed to social activities by their parents spend less time online (Hanımoğlu, 2018). Students who participate in activities in their social lives may become more distant from the risk of internet addiction (Can & Onan, 2023; Zorbaz et al., 2020). It is stated that the increase in leisure time spent

by children at the primary school level alone or with their peers triggers excessive internet use (Idwan et al., 2022). Similarly, it was determined that the prevalence of digital game addiction among children encouraged and supported by their parents to engage in social activities was lower (Fariz & Sarıcı Bulut, 2019; Yiğit, 2017). In another study, it is stated that the inability of the family to direct the child to social activities may lead the child to internet addiction (Gunuc & Dogan, 2013). These results are similar to the results of this study. Conversely, the absence of a correlation between parents' involvement in their children's social activities and children's internet usage is corroborated by various studies. For example, Lwin et al. stated that there is often a disconnect between children's reported online activities and parents' awareness of these activities. Parents frequently voice concerns regarding their perceived lack of control over their children's online interactions. This suggests that merely directing children to social activities may not be an effective strategy for reducing internet use or addiction (Lwin et al., 2012). This disconnect could be interpreted as suggesting that parents' efforts to engage children in offline socializing may not contribute to a reduction in internet use. Similarly, it has been emphasized that parental involvement in encouraging social activities is not necessarily associated with increased internet use (Badri et al., 2016). These actions to be taken by the family for direct social interaction can be interpreted as children participating in online activities for reasons unrelated to parental guidance, such as personal interests or peer influences. Similarly, it is stated that the situation that significantly affects children's internet behavior reflects their communication and interaction with their parents rather than simple instructions to participate in social activities (Ko et al., 2014). In short, it is understood that parents' having the necessary skills and knowledge about internet use directly affects this process in addition to directing their children to social activities (Livingstone et al., 2017). Therefore, when the main characteristics of the participant group in this study are considered with a holistic approach, it can be stated that similar constructive factors for parents coexist. The result can be interpreted as a reflection of this.

The findings showed a significant relationship between parents' rule-setting behaviors towards their children regarding internet use and digital game playing and children's internet use status. Venkatesh et al. (2019) argue that parental supervision based on trust and respect is essential for children to act responsibly even when their parents are not around. In a study conducted in Korea on parenting styles and children's internet addiction, it was concluded that parenting behavior with few or no rules and restrictions increases the risk of internet addiction in children (Marina & Marija, 2019). Similarly, Şenol et

al. (2023) found that parenting guidance strategies are essential in preventing digital game addiction in a study on preschool children. They concluded that active parenting strategies encourage children to be more controlled towards internet use. Another study determined that parents' rule-setting behaviors were related to academic and health problems rather than concerns about the child's internet use (Fidan, 2021). Another study examining the peer dimension in Internet use behaviors concluded that children's peer reactions and personal preferences have as significant an impact as parental control (Rahutami, 2019). Although this result shows that parental control alone may not be sufficient to manage internet use effectively, it reflects that rule-making actions are significant, considering children's importance to peer interactions and social interaction in the digital environment. Individuals confronted with rules may be more able to control and limit themselves over time and develop conscious technology use skills than those who are not. The relevant literature strongly supports that internet use behaviors in children are closely related to supervisory parental behaviors (Livingstone & Smith, 2014; Trumello et al., 2021; Yiğit & Günüç, 2020).

Finally, the study revealed that there was no significant relationship between students' internet addiction and their parents' role-modeling status. However, many studies in the literature show that parental behaviors and attitudes significantly affect children's internet use patterns, including the possibility of developing internet addiction (Lam, 2020; Ren & Zhu, 2022; Su et al., 2018). In these studies on parental behaviors and child attitudes in the context of internet use behaviors, it is emphasized that when parents fail to create a suitable role model for appropriate internet use, the likelihood of children developing excessive and problematic internet use behaviors increases. Considering the findings obtained in this study, it was revealed that the target group did not show symptoms of internet addiction, and even less than 5% of them showed limited symptoms. Therefore, the absence of a dependent group in the results obtained can be interpreted as a reason for the lack of similar results in the studies in the literature. The absence of a group in the dependent category may also be related to the small age group of the sample. It is understood that most of the studies in the literature were conducted with adolescent and older groups. Some studies show that inappropriate role model behaviors of parents regarding internet use have negative consequences for children (Gül, 2023; Manap, 2020; Manap & Durmuş, 2021). Considering these studies, the findings can also be evaluated as the group of parents whose collected data was not negative role models for their children.

Limitations and Directions / Suggestions for Future Research

This research was conducted with the parents of a group of students in the 4th grade of a public primary school in a district center. Therefore, Parent-Child Internet Addiction Scale data were collected from 150 volunteer parents. Expanding the study's sample group and collecting data from students simultaneously may contribute to interpreting the results. In addition, in the demographic data collection tool for parents, gender information can be obtained for parents and students, and comparisons can be made in the context of gender. The studies conducted on children's internet use behaviors in the literature show that rule-setting and controlling behaviors differ in the context of mother and father. Although this study reflects that the phenomenon of internet addiction is weak in the sample groups in young age groups, it indicates that the risk may occur when it is not managed correctly. For this reason, more effective and meaningful inferences can be made about parental behaviors and factors by collecting data from the same parents for their children in older age groups, if any, and comparing children in the same household.

Main Points

- *There is no relationship between students' internet use and their parents' education level*
- *There is no relationship between students' internet use and whether their parents have received training on internet and technology addiction before or not*
- *There is a significant relationship between parents' directing their children to social activities and their children's internet use*
- *There is a significant relationship between parents' rule-setting behaviors regarding their children's internet and technology use and children's internet use status*

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An Evaluation of the Erzincan Cengerli Kilim as a Geographical Indication and Cultural Asset

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ABSTRACT

It is crucial to acknowledge handicrafts, which have been used as a silent language from the past to the present, the value they deserve and ensure their preservation before they disappear. It is necessary to reveal the cultural values of local people living in geographically disadvantaged areas and to evaluate them to ensure economic sustainability. The purpose of this study is to evaluate the color motifs and structural characteristics of the Cengerli kilim (rug), a cultural asset that has been forgotten in the Refahiye district of Erzincan, to ensure its transmission to future generations. Qualitative research methods were employed in the research. Field research was conducted in the village where the rug was produced, and information was obtained and presented from two local people (total population sampling) familiar with this craft using face-to-face interviews. Based on the information obtained, the Cengerli kilim primarily features geometric patterns and is also adorned with floral motifs. In addition to cultural motifs, technological advancements were also reflected in the motifs. The radio motif serves as an interesting example. Another feature that distinguishes the Cengerli kilim from other rugs is that one short edge is interwoven, while the opposite short edge is bound with a macrame technique, leaving a fringe. The study highlighted its potential economic value, and its production in various versions (bag, keychains, saddlebags, wallets, etc.) as a tourist product was suggested to industry stakeholders.

Keyworld: Cengerli Kilim, Geographical Indication, Tourism, Culture, Erzincan.

Erzincan Cengerli Kiliminin Coğrafi İşaretli ve Kültürel Bir Değer Olarak Değerlendirilmesi

ÖZET

Geçmişten günümüze sessiz lisan olarak kullanılan el sanatlarının hak ettiği değerin verilmesi ve günümüze yok olmadan kazandırılması önem arz etmektedir. Coğrafik olarak dezavantajlı bölgelerde yaşayan yerel halkın kültürel değerlerini gün yüzüne çıkararak ekonomik sürdürülebilirliği sağlamak amacıyla değerlendirmek gerekmektedir. Bu çalışmanın amacı, Erzincan Refahiye İlçesinde unutulmaya yüz tutmuş bir kültürel değer olan Cengerli kiliminin gelecek nesillere aktarılması için renk motif ve yapı karakteristiğinin değerlendirilmesidir. Araştırmada nitel araştırma yöntemi kullanılmıştır. Kilimin üretildiği köyde alan araştırması yapılmış ve yüz yüze görüşme tekniği kullanılarak yerel halktan bu el sanatını bilen 2 kişiden (tam sayım) bilgi elde edilmiş ve sunulmuştur. Elde edilen bilgiler sonucunda, Cengerli kiliminde çoğunlukla geometrik desenler kullanılmış, yanı sıra çiçek motifleri ile süslenmiştir. Kültürel motiflerin yanı sıra, teknolojik gelişmelerin de motiflere yansıdığı görülmüştür. Radyo motifi ilginç bir örneği oluşturmaktadır. Cengerli kilimini diğer kilimlerden ayıran bir diğer özelliği bir kısa kenarının iç içe geçirilerek dokunması, karşı kısa kenarının ise saçak bırakılarak makrome tekniği ile bağlanmasıdır. Çalışma sonucunda, ekonomik değeri görülmüştür ve turistik ürün olarak çeşitli versiyonlarda (çanta, anahtarlık, heybe, cüzdan vb.) üretilmesi sektör paydaşlarına önerilmiştir.

Anahtar Kelimeler: Cengerli Kilimi, Coğrafi İşaret, Turizm, Kültür, Erzincan.

Introduction

Carpets and rugs have been woven in Islamic lands for centuries and adorn the private collections of numerous museums worldwide. They were used as floor coverings and surface coverings in villages, and were displayed in palaces as works of art that symbolized status and economic power and reflected the spirit of the artists (Serrano et al., 2021). Today, carpets and rugs are among the most important handicrafts that support rural development. They can be utilized in cultural tourism and as souvenirs, contributing to the local economy (Alavion & Taghdisi 2021). They are frequently used as decorative elements in interior design (Kartal, 2025). The patterns on rugs and carpets carry meanings, contributing to the continuation of cultural transmission (Ergen & Sıktaş, 2025). Tourists want to contribute to socio-cultural sustainability by purchasing handmade products (Guha et al., 2025).

The Cengerli Kilim is a rug woven in the village of Cengerli, Refahiye, Erzincan province, using black, white, red, orange, green, blue, yellow (pale yellow and straw yellow), navy blue, and pink on a dark and light black, burgundy, and red background in the center (Türk Patent, 2025). The Cengerli kilim appears as a forgotten cultural product of Erzincan. The rug's fate was changed by the registration of a geographical indication. It was registered with the Erzincan Municipality on June 24, 2025, with registration number 1748. Identifying the rug's distinctive features, establishing production standards, and obtaining a geographical indication constituted a significant step towards its protection. Geographical indications create value in products that differentiate themselves from similar products, maintain production standards, and prioritize sustainability (Kaya, 2023). Therefore, the benefits of geographical indications for reducing migration and rural development are quite clear (Şeker et al., 2023). Factors such as quality and reliability, economic support, attitudes toward culture and tradition, and consumer ethnocentrism have been observed to influence consumer purchase intentions (Tabanlı and Akdoğan, 2022; Arslan, 2023) and explain economic benefits. It is known that geographical indications contribute to tourism potential in various examples based on gastronomic value (Arslan, 2023; Güleç and Cömert, 2022). However, cultural products other than food need to be integrated into the economy. In light of this information, the importance of the Cengerli kilim has been recognized, and trainees are receiving instruction in Cengerli kilim making at the Vocational Training and Education Courses (Meslek Edindirme ve Eğitim Kursları- ERMEK) operating under the Erzincan Municipality. In this way, important steps have been taken to ensure the rug's transmission to future generations.

In Turkish culture, carpets and rugs not only possess socializing properties but also form a vital element of the home. They require maintenance to ensure they endure the test of time and are valued as works of art or objects. Examining the significance of a product can provide new insights into its meaning and sustainability (Gurel & Çelikoğlu, 2022). There are limited resources available internationally for rugs and carpets (Gattia & Seccaroni, 2023). In a study conducted in Turkey, Şahin and Akova reported that there were 23 carpets and 3 rugs with geographical indications in 2018, but this number has increased significantly. As of August 2025, the Turkish Patent and Trademark Office reported 48 products with geographical indications in the carpet or rug group. 18 of these are rugs. The Cengerli Kilim has taken its place among these rugs. The reason for focusing on the Cengerli Kilim in this study is to evaluate existing information to increase national awareness of this product, which is little known even in Erzincan. In this respect, the aim of this study is to reveal the geographical indication features of this product produced in the Cengerli village of Refahiye District of Erzincan province and to ensure that the knowledge of two women who produce in the village is recorded.

Conceptual Framework

There are various differences in the literature between the meanings of carpet and rug (kilim) (Klobučar, 2022). Tkalčić used the term "kilim" for flat kilims with the same surface on both sides and for carpets with a flat underside produced using various knotting techniques (1922). He defined the term "rug making" to encompass both kilim and carpet making. However, contemporary literature distinguishes between carpet and rug (kilim) (Klobučar, 2022). The Turkish Language Association (TDK) (2025) defined kilim as "a thick, hair or woolen, generally patterned, *pileless, and woven fabric spread on floors, divans, etc.*" Bozkurt (2002) in the Encyclopedia of Islam stated that " rugs with the same surface, *napless, and woven with vertical threads called warp or arış and horizontal threads called weft, tuck, warp, intergecki, or argeç, depending on the region, are called kilims.*" The oldest surviving rug was excavated from the tomb of Tuthmosis (1425-1408 BC) in Egypt. Fragments of Phrygian textiles (1200-600 BC) were found at Gordion in Anatolia. It is possible to find the Pazyryk carpet (5th-4th century BC) found in Southern Siberia, as well as carpets scattered around the world. Although Seljuk rugs have not survived to the present day, the existing patterns and motifs reflect the characteristics of that time. The oldest examples of rugs in museums today mostly date back to the 18th century. In addition to general names such as Turkmen, Yoruk, and Kurdish rugs, there are rugs named according to their place of production and their areas of origin and motifs (Bozkurt, 2002).

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Refahiye District, after the Battle of Çaldıran in 1514, was given to the Beylerbey of Erzincan and Bayburt, and Gercanis was connected to the Erzincan-Bayburt province/Kemah sanjak under Ottoman rule. While it had the status of a township together with settlements such as Orçol, Dignasor, Düğünlü and Kuruçay - until 1912, when it became a district - in the census books dated 1516-1518 (Başıbüyük, 2012), it was given the status of a district in 1881 with its approximately 200 villages and hamlets (Bulut and Tozlu, 2008). According to the 1864 regulations, a township is not a district formed by the merger of several villages, but a settlement annexed to districts (Gençoğlu, 2011). After the Republic, Gercanis; It is listed as a district comprising the central township of Refahiye, with 25 villages; the township of Alakilise, with 25 villages; the

township of Cengerli, with 29 villages; and the township of Zevker, with 62 villages (Ministry of Internal Affairs, 1927). Today, Refahiye is one of the districts of Erzincan. Cengerli is also a village within Refahiye. The village's livelihood consists of agriculture and animal husbandry. It is also known for the Cengerli kilims produced in the village.

As of August 2025, the Turkish Patent and Trademark Office (Türk Patent) reported 48 products with geographical indications in the carpet or kilim group. Thirty of these are carpets and 18 are rugs/kilims. The Cengerli Kilim was added to this list in 2025. It has been observed that the literature on the Cengerli Kilim contains limited resources.

Table.1 Carpets and Rugs/Kilims with Geographical Indication

Number	Year	Geographical Indication (GI) Name	Scope
1	2019	Akçadağ Carpet	Malatya
2	2024	Alaca Mosque Kilim	Corum
3	2001	Bayat Turkmen Kilim	Afyonkarahisar
4	1997	Bergama Handmade Carpet	Türkiye
5	2024	Beytüşşebap Jirki Kilim	Sirnak
6	1997	Bunyan Handmade Carpet	Kayseri
7	**2025**	**Cengerli Kilim**	**Erzincan**
8	2020	Dazkiri Carpet	Afyonkarahisar
9	2021	Döşemealtı Handmade Carpet	Antalya
10	2021	Emirdag Kilim	Afyonkarahisar
11	2025	Emirgazi Carpet	Konya
12	1997	Eşme-Yörük Kilim	Servant
13	2020	Fethiye Rock Carpet/Fethiye Kayaköy Carpet/Fethiye Carpet	Mugla
14	1997	Gördes Hand-Knitted Carpet	Manisa
15	2023	Hakkari Kilim	Hakkari
16	2025	Helvacı Kilim	Izmir
17	1997	Hereke Wool Hand-made Carpet	Kocaeli
18	1997	Hereke Wool Silk Handmade Carpet	Kocaeli
19	1997	Hereke Silk Carpet	Kocaeli
20	1997	Jirkan Rug	Van
21	2021	Karatepe Kilim	Osmaniye
22	1997	Kars Handmade Carpet	Kars
23	2019	Kelkit Zilli Kilim	Gumushane
24	1997	Kula Handmade Carpet	Manisa
25	1997	Milas Handmade Carpet	Mugla
26	2025	Nuzumla Bed Rug	Konya
27	2017	Sinkhole (Arısama) Carpet	Nigde
28	1997	Pazyryk Handmade Carpet	Afyonkarahisar
29	2020	Seydiler Kilim	Mugla
30	1997	Simav Handmade Carpet	Kutahya
31	2020	Sincik Hand-Woven Carpet	Adiyaman
32	1997	Sivas Handmade Carpet	Sivas
33	2022	Sivrihisar Kilim	Eskisehir
34	1997	Sumer Kars Handmade Carpet	Kars
35	1997	Super Thin Rug	Afyonkarahisar
36	2023	Taşkale Carpet	Karaman
37	1997	Taşpınar Handmade Carpet	Aksaray
38	2024	Tokat Kızık Rug	Slap
39	1997	Turkmen Handmade Carpets	Afyonkarahisar
40	2012	Uşak Carpet	Servant
41	2019	Vezirköprü Tahtaköprü Rug	Samsun
42	1997	Yahyali Handmade Carpet	Kayseri
43	1997	Yağcıbedir Handmade Carpet	Balikesir
44	1997	Yuntdagi Handmade Carpet	Manisa
45	2020	Çameli Rug	Denizli
46	1997	Canakkale Handmade Carpet	Canakkale
47	1997	Fine Isparta (Hasgül) Hand-woven Carpet	Isparta
48	2019	Şarkışla Kilim	Sivas

Source: (Turkish Patent, 2025).

The term "kilim" can be defined in many ways. However, it can be broadly defined as a floor or surface covering created by interweaving warp and weft threads in various ways. Because kilims have a lighter texture compared to carpets, they have been used for a variety of purposes in daily life. Some of these include sacks, saddlebags, wall hangings, closets, daybeds, pillows, bags, dowry bags, door curtains, and upholstery. The most common forms of use, compared to other examples, are tents and prayer rugs (Ögel, 1973).

A rug is generally rectangular, with two short sides and two long sides (Salt, 2006). Wool and hair-mohair are used as materials in its production. Warp threads are double-ply, heavily twisted, a wool-hair blend, solely wool, or solely hair-mohair. Weft threads, including those used in kirtme rugs, finger-woven rugs, and buttonhole rugs, are always wool. In these weavings, the weft creates the pattern and surface. Also called ornamental thread, the thread is finely spun and double-twisted on the spindle, but it has less twist than the warp thread.

The distinctive features of the Cengerli Kilim: The central section features dark and light shades of black, burgundy, and brick red, with a red background featuring black, blue, green, red, white, yellow (pale yellow and straw yellow), orange, navy blue, and pink. Plain and buttonhole rug techniques are used. Its most distinctive feature, distinguishing it from other Anatolian rugs, is that only one short side is fringed. The other short side is generally flat and wide. The fringes are made using muska and macrame techniques.

Cengerli Kilim production and motif characteristics: Cengerli kilims are woven on kerkit looms, known as " kemk (ıstar)," along the geographical border. While geometric motifs predominate, floral motifs are also used. A floral motif placed on branches, a plant motif, is used as a border ornament on the edges of the rugs. The motifs are generally complemented by a black saw motif. To extend the life of the yarns used, the yarn is twisted evenly, thickening and strengthening the yarn. This extends the life of the rug. When the surviving products of traditional Cengerli kilim production are examined, it is revealed that madder was used to color the yarn (Türk Patent, 2025). Although an examination of the geographical indication registration indicates that cotton yarns were also used, only wool yarns were used in our products, not cotton.

In Anatolia, natural dyes were often used to color threads in weaving. The naturally dyed threads that adorned the carpets and rugs of the period are notable for their durability and vibrant colors. With the abundance of plants native to Anatolia, root dyes were used in traditional art to convey emotions and give deeper meaning to the product. Today, with the decline of hand weaving, the use of naturally dyed threads prepared using traditional methods has diminished. As in other handicrafts, the 25 motifs and colors used as a means of conveying people's feelings, thoughts, and emotions are arranged side by side, one under the other, and diagonally, in no particular order, and the entire surface is adorned with motifs of all sizes (Türk Patent, 2025).

Method

It has been determined that information about the Cengerli kilim is limited. The study's geographically indicated product information was obtained from the Turkish Patent Institute's source information as a secondary data source. However, the aim of the study is to obtain and evaluate information about the Cengerli kilim — a geographically indicated product — from the women who produce it in their village. The study was structured within the framework of the Qualitative Research Method. Purposive sampling was used, and Cengerli village was visited and, with the guidance of the headman, two women (full census) who produce the rug were interviewed. The sample size was limited to two individuals due to migration from the village population and the lack of a young population. Furthermore, only two individuals with knowledge and practices related to traditional production were reached. The purpose of the interviews was to gain an in-depth understanding of the participants' experiences, opinions, and knowledge. The participants were comprised of individuals directly related to the research topic. The interviews were conducted at a time and location deemed convenient by the participants. In addition to questions regarding demographic characteristics (age, gender, education, occupation), the participants were asked to respond to the following questions. Research questions:

1. When did you start weaving?
2. From whom did you learn rug weaving?
3. Was it important to be able to weave among the young people around you?
4. Could you give us information about the spinning and dyeing process of yarns?
5. Are you interested in other crafts?
6. Could you give us information about the colors and motifs?
7. What are the materials used?
8. What is the distinguishing feature of the rug?

Findings

In Cengerli Village, only two individuals were found to have knowledge and practice in rug making. One of these two individuals had practiced the craft in the past but is currently unable to due to his age. The other individual was identified as the only person currently practicing. The demographic distribution of these individuals is shown in the table below.

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Table 2. Demographic Characteristics

Demographic Characteristics	P1	P2
Age	83	70
Gender	Woman	Woman
Education	Primary school 3 dropout	Primary school graduate
Job	Housewife	Housewife

Participants were asked eight questions using a face-to-face interview method. The first question, "When did you start weaving?", was answered as follows.

P1: I learned it when I was 14 years old and became a bride.

P2: I learned to weave when I was single and I still continue to weave.

The answer to the question "Who did you learn rug weaving from?" is given below.

P1: I learned it from my mother-in-law.

P2: I learned from my peers.

The following answer was given to the question: "Was it important for young people in the area to be able to weave?"

P1: Knowing and teaching weaving gave prestige.

P2: Of course, being the only individual who weaves is important today.

Could you please provide information about the spinning and dyeing process of yarns? The answer to the question was received as follows.

> *P1: The washed and combed wool is twisted using a spindle and spun into yarn. The karamuk root is washed, finely chopped, and boiled. The yarns, which have reached the desired twist count, are then soaked in warm water (the process is called "açılama"), then removed and dried. They are then placed in cauldrons where ready-made madder dyes of the desired color are boiled and cooled.*

P2: I use ready-made spindles available in the market.

The question "Are you interested in other handicrafts?" was answered as follows.

P1: No

P2: No

The question "Can you give me information about colors and motifs?" was answered as follows.

> *P1: We used whatever colors we had on hand, and the motifs were: small kındik (persüz), large kındik (perli), sun (güneş), large and small earring (büyük/küçük küpeli), hükümet, flower (çiçek), hızar, altar, bird's eye (kuşgözü), sulu ve susuz cami, radio motif (large/small variations), ram's horn (koç boynuzu), gülbeyaz, Fedime Hanım, pitchfork (yaba), earring (küpe). We would weave the motifs I learned, including large and small altar and carnation, side by side,*

> *one under the other, leaving no gaps, without their meanings. I don't know what the motifs mean.*

P2: I apply the patterns I know according to the size of the area where the motif will be made.

The answer to the question "What are the materials used?" is given below.

P1: Weaving loom, weft and warp threads, comb

P2: Loom, weft and warp threads, warp, warp iron, comb, pen.

The question "What is the distinguishing feature of a rug?" was answered as follows.

> *P1: The threads of one of the two short sides were intertwined to create a wicker weaving, and the fringes on the other short side were tied and decorated using macrame techniques.*

P2: I apply fringes to the two short edges while one edge is fringed, and the other is woven plain.

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Cengerli kilims are listed below. Photographs of examples are provided below.

Photo 1. Küçük Kındık

Photo 2. Büyük Kındık

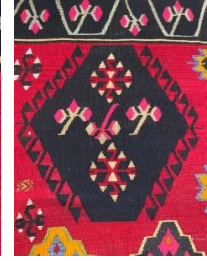**Photo 3.** Güneş

Photo 4. Küçük Küpeli

Photo 5. Büyük Küpeli

Photo 6. Hükümet

Photo 7. Çiçek

Photo 8. Hızar Dişi-1

Photo 9. Hızar Dişi-2

Photo 10. Mihrap

Photo 11. Kuşgözü

Photo 12. Susuz Cami

Photo 13. Sulu Cami

Photo 14. Büyük Radyo

Photo 15. Koç Boynuzu

Photo 16. Çiçek

Photo 17. Gülbeyaz

Photo 18. Fadime Hanım

Photo 19. Yaba

Photo 20. Küpeli

Photo 21. Mihrap-2

Photo 22. Büyük Mihrap

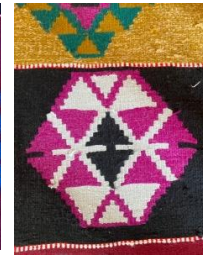**Photo 23.** Radyonun İçinde Fadime Hanım

Photo 24. Karanfil

Photo 25. Kilim Weaving

Photo 26. Loom

Photo 27. Loom with Rope

Photo 28. Tool Uesd-Pen

Photo 29. Tool Used-Weaving Comp

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Conclusion

Study presents information and includes photographs from two artisans who produced the forgotten Cengerli Kilim, woven in the village of Cengerli. The research was conducted using individual interviews. The findings revealed that the participants were of advanced age, and information about the craft was recorded for future generations to ensure its preservation. It was determined that the makers of the Cengerli kilim were women. It can be assumed that the individuals were primary school graduates, as girls were not educated at the time. Unable to continue their education at school, they were directed to home production. Furthermore, they learned rug weaving from their peers at a young age. This knowledge has shown that young people contribute to the family economy at an early age. Questions focused on the characteristics of the motifs used in the region, the tools used in weaving, yarn twisting techniques, and the distinguishing features of rugs from other rugs. "The *Cengerli kilim is woven into a mat by interweaving the threads of one of the two short edges, and the fringes on the other short edge are tied and decorated using macrame techniques.*" This statement has been determined to be the most important feature that distinguishes the Cengerli kilim from other rugs.

Traditional handicrafts not only meet daily needs but also constitute a visual treasure, drawing on aesthetic values. Handicrafts, which serve as a means of communication in their own language, have become a field that has gained a place in social and economic life. In this context, their economic contribution makes them of significant importance in many areas. Traditional handicrafts, which encompass products created with simple hand tools and with little or no machinery, have survived to the present day through the master-apprentice relationship. Kilim-making is one of the many traditional arts that have been produced in Anatolia for many years and are attracting attention. Unfortunately, because this art form requires time to produce properly, it has lost its function in our time and is almost on the verge of extinction. A small number of skilled individuals are striving to preserve it in various regions of the country. Traditional handicrafts, which have gained importance as cultural representatives of their time, are being preserved despite production challenges. The positive results of these efforts contribute to the sustainability of the art form. Therefore, it is crucial that the original technical and production stages are unearthed, supported by existing technological advancements, and passed on as a cultural heritage to future generations. This project, undertaken to preserve all the characteristics of culture, a vital branch of tourism, while ensuring its production in forms appropriate to the evolving era, and to pass on our heritage to future generations, aims to ensure that existing values take their rightful place. As long as this work continues, the art of rug making will continue to thrive.

Recommendations

Based on the findings and conclusions of the study, recommendations were made for academics, residents, local governments, and business managers. This study represents an important area of study for future studies, as resources on the Cengerli kilim/rug are limited. This study is one of the pioneering studies. Academic studies on production and marketing can be conducted. Production can be increased through collaboration with businesses to support the economic development of local communities, a key stakeholder within the framework of sustainable development criteria. Production for tourism and personal use should be encouraged. Because production is time-consuming, smaller, souvenir-oriented products (keychains, bags, saddlebags, wallets, magnets, etc.) can be produced, contributing quickly to the economy and cultural sustainability. Local governments have completed the necessary work to obtain a geographical indication for the rug. They should continue their production, promotion, and marketing efforts in the future.

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BOOK REVIEW

Journal of Culture, Society and Communication

Public Relations in Digital Transformation: An Analysis of Yeşim Güçdemir's Work

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ABSTRACT

In her 2024 publication Digital Transformation and Public Relations, "Yeşim Güçdemir" addresses digitalization in the context of public relations and comprehensively conveys to the reader how digitalization has brought about changes in public relations. According to Güçdemir, digital transformation has irreversibly affected communication and, consequently, social relations. While transforming society, digital transformation has also brought about significant changes in almost every sector. Güçdemir examines the effects of digital transformation on public relations practices and its contributions to communication in the context of artificial intelligence and social media, supporting these effects with current examples. This critique evaluates the contributions of the work to the literature on digitalization and public relations. Another objective of the critique is to evaluate how the advantages and disadvantages of digital transformation for public relations are presented to the reader.

Keyworld: Public Relations, Digital Transformation, Social Media, Artificial Intelligence.

Dijital Dönüşümde Halkla İlişkiler: Yeşim Güçdemir'in Çalışmasına Yönelik Bir İnceleme

ÖZET

"Yeşim Güçdemir", 2024 yılında yayımladığı Dijital Dönüşüm ve Halkla İlişkiler eserinde dijitalleşmeyi halkla ilişkiler bağlamında ele almaktadır ve dijitalleşmenin halkla ilişkilerde nasıl değişimlere sebep olduğunu okuyucuya kapsamlı bir şekilde aktarmaktadır. Güçdemir'e göre dijital dönüşüm iletişimi, dolayısıyla da toplumsal ilişkileri geri dönülmez şekilde etkilemiştir. Dijital dönüşüm toplumu değiştirirken hemen hemen her sektörde de belli başlı değişimler yaşatmıştır. Güçdemir, dijital dönüşümün halkla ilişkiler uygulamaları üzerindeki etkilerini ve dijital dönüşümün iletişime olan katkılarını yapay zekâ ve sosyal medya bağlamında ele almış ve bu etkileri güncel örneklerle desteklemiştir. Yapılan bu kritikte, eserim dijitalleşme ve halkla ilişkiler kapsamında literatüre sunduğu katkıları değerlendirilmiştir. Dijital dönüşümün halkla ilişkilere sağladığı avantajların ve dezavantajların okuyucuya nasıl sunulduğunu değerlendirmek kritiğin bir diğer amacıdır.

Anahtar Kelimeler: Halkla İlişkiler, Dijital Dönüşüm, Sosyal Medya, Yapay Zekâ.

With digitalization, the transition from traditional mass communication tools to the internet and wireless communication has accelerated. This rapid change in information and communication technologies has also initiated a process of economic, social, and cultural transformation. As digitalization has taken hold of social life, virtuality has become an integral part of people's real lives, giving rise to a new culture based on multidimensional communication and digital information processing (Castells, 2010). Yeşim Güçdemir, who examines digitalization with current examples and in the context of public relations, comprehensively addresses the changes that have taken place in public relations with digitalization in this work. Published in 2024, the book details the changes in communication processes brought about by digitalization and how organizations and stakeholders should use this technology in their strategies, both theoretically and through examples. According to Güçdemir, digital transformation has inevitably changed communication, interaction, and therefore social relationships. The proliferation of social media has fundamentally changed the basis of education, information management, and social norms in society. Considering these changes, digital transformation has had a profound impact on various aspects of society. Data-driven approaches must be adopted in teaching methods and people's decisions (Güçdemir, 2024). The critique assesses how the work contributes to the literature in the context of digitalization and public relations and how the advantages and disadvantages of digital transformation for public relations are conveyed to the reader. Güçdemir conveys the contributions of digital technologies in the context of public relations and the crises that may occur through current examples. This critique also aims to evaluate whether the examples discussed by the author could be addressed with a broader sample.

Güçdemir discusses the effects of digital transformation on public relations practices; the effects of digital transformation on communication technologies; the contributions of artificial intelligence and social media to communication; and the level of public relations practices brought about by digital transformation in three main sections. Just as digitization affects individuals, it also affects societies and is part of social transformation. Therefore, this transformation, which affects societies and individuals, will also affect relationships between people, as Güçdemir states, and communication will be taken to another level with this interaction (Güçdemir, 2024).

In the first chapter, titled "Digital Transformation: The Evolution and Impact of Communication Technologies" (pp. 1-37), the author examines how globalization has eliminated the distance between people and societies and how social media has evolved as a result of these transcended boundaries. New communication technologies and new media technologies are reaching every level of society due to the elimination of distance between people. Digital transformation has been reflected in different sectors of the business world and has changed people's behavior patterns. The digitization of communication has also transformed the social, economic, and cultural dynamics of society.

Digital transformation has created an artificial environment, and as a result of this artificial environment, a virtual socio-cultural environment has emerged. Digital technologies have caused inequality on a social scale. This is because the prestige of labor has declined, and workers with lower qualifications have entered the workforce under better conditions. Every transformation has negative effects, but it also has benefits that advance society. At this point, in particular, the organizational dimension of digital transformation is an opportunity that institutions must seize. The book emphasizes that it is possible to improve working conditions and change working environments with new digital technologies. The author states that if working conditions are adapted to technology, employees will support their work environments with more creative ideas. Today, digital transformation is taking place in almost every sector. This transformation has become an indispensable choice for both the private sector and public institutions.

The author discusses how various companies have developed digital transformation strategies in recent years to survive in a competitive environment. One brand that has successfully implemented these strategies is Netflix, which has rapidly adapted to digital transformation and effectively changed movie viewing habits. Another application that efficiently uses digital technologies is Airbnb, which has developed a user-focused application by changing traditional norms. Amazon, on the other hand, has used AI-powered recommendations enabled by digital technologies to create a separate communication strategy for almost every customer.

Güçdemir concludes the first chapter of the book with the concept of social media, perhaps the most heavily influenced by digital technologies. One of the applications where digital technologies find their direct place is digital platforms. According to Güçdemir, digital platforms have changed communication forms, enabling users to express themselves and communicate directly with other users. As a result, social media interacts with many broad areas such as organizational communication, entrepreneurship, education, creativity, and

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participatory culture. The author assesses that the concept of personal branding has also emerged and is increasingly growing through social media. This is one of the advantages of social media. On the other hand, according to Güçdemir, there are also negative uses of social media. Social media platforms, which have many negative consequences ranging from cyberbullying to crises, are inevitable challenges of today's digitalization. According to Güçdemir, the ways to overcome these problems include strategies such as conscious social media use, security measures, and media literacy.

The second chapter of the book (pp. 39-75) is titled "Big Data and Artificial Intelligence: Communication from the Perspective of Filter Bubbles and Echo Chambers." In this chapter, the author states that digital transformation and the concept of big data have accelerated all economic and political regulations in a powerful and unpredictable way. In the future, big data and algorithms will become faster and smarter. Today, big data has found its place in almost every area of daily life and is used by technology companies. Thanks to digital transformation, some companies are growing, while others are unable to survive and are being defeated by digital transformation. In recent years, the use of artificial intelligence has been observed to increase in the growth of industries. Artificial intelligence has enabled the reproduction of many interactions, including those between people, through machines. Communication that does not require human interaction is referred to as the "Internet of Things" or "IoT." Although technological developments and devices have beneficial aspects, they also pose threats to privacy and personal life. Access to information is faster and easier than ever before, especially on social media platforms. The fact that anyone can access any information they want leads to disinformation in society. Social media has changed interpersonal communication, giving rise to concepts such as "filter bubbles" and "echo chambers." The author evaluates how filter bubbles and echo chambers transform interpersonal relationships in this section. Thanks to filter bubbles, individuals can access information that appeals to their personal preferences in the algorithm. Echo chambers, on the other hand, cause users with similar thoughts to meet in the same algorithm. Güçdemir states that these two concepts cause disinformation and, consequently, manipulation on the internet.

Echo chambers and filter bubbles are two interconnected concepts. It is a fact that these concepts cause problems in the digital age. Censorship imposed by governments or other regulators and the restriction of access through echo chambers limit users' access to information. In a political and economic context, echo chambers can

also cause users to become polarized. Individuals who are fed from the same source will ultimately only accept their own truths. Closely monitoring these two phenomena and tracking their effects on social media will enable the creation of effective strategies to prevent disinformation. Güçdemir emphasizes the need to develop strategies to eliminate the negative effects of filter bubbles and echo chambers.

The final section of the book (pp. 77-161) is titled "The Impact of Digital Transformation on Public Relations Processes and Practices." In this section, the author examines how digital transformation has changed public relations strategies and illustrates the transition from traditional to digital methods with examples. As in every sector, technological developments have intensified competition in the public relations sector. At the same time, technological innovations have paved the way for potential crises. These crises include the management of social media platforms, the potential for crises to spread rapidly, and ethical issues. In this communication environment, closely following technological developments plays an important role in shaping the future of public relations in order to be successful.

Güçdemir states that with the development of digital platforms, communication has shifted from being one-way to becoming interactive and collaborative. Receiving instant feedback through social media tools is an important opportunity for organizations and brands. Artificial intelligence has become an even more important and effective field, especially with the development of social media. The future shape of public relations is closely linked to the use of artificial intelligence. The use of artificial intelligence in public relations will further improve and transform practitioners' opportunities for interaction. However, there are also various concerns regarding artificial intelligence. The use of such technologies raises ethical issues. Ethical problems are seen as an issue in public relations, just as they are in every other sector.

The author states that public relations practitioners can communicate directly with their stakeholders thanks to social media platforms. It has become easier and less costly to follow target audiences and develop strategies tailored to their preferences. Thanks to social media, public relations strategies meet the target audience on a more intimate level. Direct relationships can be established with brands at any time, and this interaction is continuous. By using social media effectively, brands can control what content users see and how they see it. This will also increase brand awareness among users. On the other hand, social media strategies do not aim to reach the entire world. Developing strategies tailored to the

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defined target audience is more important for public relations practitioners. Target audience segmentation through digital platforms facilitates reaching the intended target audience.

Although public relations strategies are implemented in a planned and smooth manner, crises are inevitable for organizations and brands. With the advancement of digital technologies, crises have moved to the digital realm and spread rapidly. While social media is also seen as an opportunity for crisis communication, the rapid spread of misinformation and crises requires careful strategic planning.

Digital media now has a greater impact on public relations than traditional media. Güçdemir states that public relations must be mediatized, but that this process must be controlled with proper guidance. When examining the social media platforms actively used today, it is evident that they are indispensable for public relations practices. The impact of digital media on public relations practices is not limited to communication activities alone. Social media enables effective reputation management, and this process is being successfully maintained. At the same time, social media shapes the relationships between organizations and their stakeholders.

The widespread use of social media alongside digital transformation has enabled consumers to participate in social media brand communities. Brands can directly reach brand owners with consumers' wants and needs. Brand communities established on social media include the brand, products, and other consumers. Güçdemir can easily identify what matters to customers through the brand communities established by the "Starbucks" and "Sephora" brands. Through such activities, brands can always keep their interactions with users alive. All these digital interaction processes also affect the measurement and evaluation processes of public relations applications.

When conducting public relations campaigns on social media, it is important to recognize that social media is a constantly evolving medium. Organizations use the analysis of social media content and data to accurately understand and segment their target audiences. Accordingly, brands create content tailored to their target audience and promote this content. Identifying users' interests and the time they spend on social media enables the creation of content that is most suitable for the target audience. Güçdemir provides examples of content strategies in his source to better analyze the topic. The "Spotify Wrapped" application is the first example discussed by the author in this regard. Enabling users to share personalized playlists has encouraged them to voluntarily share the brand on social media. McDonald's Canada's "McDonald's

goes on a Great Canadian Taste Adventure" campaign has also established a strong bond with customers by providing a platform where they can find answers to all their questions. "Google Web Stories" has enabled users to create videos by producing content. Güçdemir uses these examples to illustrate how users connect with brands by creating their own content.

Storytelling has always been important in public relations practices throughout history. Storytelling is a powerful tool in public relations. It enables organizations to build deeper relationships with their target audiences. Transmedia storytelling is a narrative style in which the same story is told across multiple platforms, with other platforms feeding into the main story. With digital transformation, the digitization of content has enabled public relations practitioners to try innovative approaches.

With the strengthening of digital transformations, public relations has undergone a significant transformation, and artificial intelligence technologies are actively used in public relations processes. Today's public relations can easily segment its target audience and produce appropriate content for them with the influence of artificial intelligence. While this provides great convenience, the existence of ethical issues also requires public relations practitioners to adopt a planned and controlled public relations strategy process. In this regard, Güçdemir argues that it is necessary to take a critical approach to the problems arising from the increasing impact of artificial intelligence.

Güçdemir concludes his work under the title "Public Relations of the Future," offering assessments on how public relations will evolve in the future under the influence of digital transformation. The rise of digital communication enables public relations to easily achieve both local and global goals. The field of public relations has undergone a major transformation with digitalization today, and this transformation will continue in the coming years. This requires mastery of technological developments to be a successful communicator. As in every field, technology will further increase the power of competition in the field of public relations. The problems arising from competition also bring with them a complex process. As the media develops, public relations practices must also keep pace with technological innovations.

Güçdemir's book "Public Relations in Digital Transformation," which examines the position of public relations in digital transformation, offers different and important contributions to the literature by addressing the changes brought about by digitalization in public relations from a holistic perspective. The author conveys that digital

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platforms have changed human relationships and eliminated boundaries due to the impact of digital transformation. The study supports the transformation in public relations with numerous examples, ranging from social media communities to the use of artificial intelligence, and explains how today's public relations practices have changed. Furthermore, the fact that the examples provided are current and offer clear information on the subject makes it an explanatory resource for readers. Finally, Güçdemir's assessments of the future of public relations are in line with the book's purpose and offer a forward-looking evaluation.

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