

ORIGINAL ARTICLE

Empowering Children's Media Literacy in the YouTube Era: Insights into Critical Awareness*

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Ethical Statement

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ABSTRACT

This study delves into the multifaceted realm of children's interaction with YouTube content, focusing on the development of media literacy skills. The increasing engagement of young YouTube users has prompted a comprehensive exploration of their viewing practices, perspectives, and understanding of the content they encounter. By analyzing student-teacher dialogues during the screening and discussion of various YouTube videos, this research provides insight into the extent to which children comprehend the messages and implications of the content they interact with. The findings highlight that children may not consistently recognize the underlying implicit messages within videos. Content producers skillfully embed these messages, underscoring the essential role of media literacy training in equipping users with the skills needed to navigate content more consciously. In this action research, a comprehensive media literacy educational module was developed and integrated into the student curriculum. The study employs pre-training and post-training analyses to assess the effectiveness of media literacy training in improving children's ability to identify objectionable content and foster critical evaluation skills. Fostering children's education and enhancing awareness of potentially harmful content are crucial for promoting safe and prudent online engagement. The study conclusively demonstrates the positive impact of media literacy training in cultivating children's awareness and encouraging thoughtful content consumption behaviors.

Keywords: Media literacy, elementary school, action research, YouTube..

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INTRODUCTION

Let's consider the hypothetical scenario where sentient beings exist on planets other than Earth. In this scenario, these beings can access our satellite frequencies and utilize similar media tools as we do. Through these channels, they strive to familiarize themselves with humanity. Their observations might lead them to perceive several misconceptions about the majority of people worldwide. Firstly, they might inaccurately assume a perpetual state of happiness is prevalent among most individuals. Additionally, they could gather the impression that a significant portion of the global population enjoys affluence without engaging in work. Another potential misinterpretation could involve estimating that the majority of individuals are younger than 40 years old, maintain slim physiques, and present well-groomed appearances. Furthermore, these beings might mistakenly conclude that a continuous stream of noteworthy events unfolds in people's lives, and that some lives are close to perfection while others are marked by severe adversity (MoNE, 2018).

The contemporary era's advances, enabling worldwide connectivity, information access, and seamless communication through media, exemplify the media's indispensable role in modern life (Keum et al., 2022). However, this facilitation comes with the prerequisite for judicious and mindful media consumption, as its misappropriation can transform it into a potent instrument in the hands of malevolent actors, fostering activities such as fraud, blackmail, and dishonesty, while also resulting in substantial time wastage (Keum et al., 2022). The paradoxical nature of media is aptly captured by Keum et al. (2022), who describe it as a "double-edged sword," encompassing both constructive and deleterious potentials.

Media Literacy

The cultivation of proficient and effective media utilization hinges upon media literacy education. Aufderheide (1993) elucidates media literacy as the ability to access, analyze, evaluate, and effectively communicate messages across diverse formats. Concomitantly, the Radio and Television Supreme Council (RTÜK, 2016) defines media literacy as encompassing the capability to access varied forms of media content, critically assess accessed content, and generate original media communications.

The media's expansive reach to mass audiences is accentuated by the advent of Web 2.0 technologies, which has democratized content production (Reyna, Hanham, & Meier, 2018). While individuals are empowered to contribute to the media landscape, the extent of control over this process warrants contemplation. Instances of prolonged and aimless navigation on digital platforms, contrary to initial intent, underscore the media's influence in shaping habits and preferences (Reyna et al., 2018).

Social Media

The domain of social media, rooted in Web 2.0 principles, embodies internet-based applications enabling user-generated content creation and modification (Kaplan & Haenlein, 2010). Notably malleable, internet content presents narratives where individuals effortlessly transition between ostensible triumphs and tribulations, potentially distorting perceptions of reality (Kaplan & Haenlein, 2010).

Celebrities, conventionally classified into traditional and non-traditional categories, find representation across digital platforms, with non-traditional celebrities emerging as influential figures due to their substantial online followings (Djafarova & Rushworth, 2017; De Veirman et al., 2017). The dynamics of online interaction are marked by egalitarian values, challenging hierarchical relationships between influencers and their followers (Smith, 2016). This leveling of the social hierarchy contributes to the allure of online influencers, fostering a sense of relatability (Smith, 2016).

YouTube

Among various social networking platforms, YouTube stands as the preeminent medium for video sharing (Jaakkola, 2019). This platform's merits encompass opportunities for comprehensive knowledge acquisition, diversified intelligence engagement, and seamless accessibility from diverse devices (Srinivasacharlu, 2020). Notably, YouTube engenders participatory learning, empowering students to produce original content, express opinions, and dictate their learning pace (Srinivasacharlu, 2020). This platform further amplifies global connectivity, serving as a supplementary resource within educational contexts (Srinivasacharlu, 2020).

Of paramount significance is YouTube's prevalence among children, with a burgeoning population of young users immersing themselves in the platform's offerings (Ofcom, 2017). Swedish exemplars reveal an early and persistent engagement of children with YouTube, bolstered by the proliferation of family and child-centric channels, shaping content consumption patterns (Davidsson & Thoresson, 2017; Abidin, 2017).

In recent years, the landscape of social media has evolved to offer lucrative opportunities. Individuals amassing substantial followings, commonly known as YouTubers (Driessens, 2015) and influencers, can generate income through endorsements, sponsorships, and high viewership counts. Notably, parents have ventured into establishing channels on behalf of their children, but the content propagated therein is not uniformly innocent. Regrettably, channels have emerged sharing children's private lives, endorsing products, displaying content with potential negative implications, and advocating excessive consumption (Demir & Kargin, 2020).

Child exploitation and labor constitute reprehensible actions and are criminalized by legal systems. While child labor often conjures images of tangible street-based experiences, it extends beyond these confines into the realm of media-driven endeavors. In the current era, children hold a central position within families, their desires and words often commandingly fulfilled. This reality resonates in the media landscape, where companies grant children significant visibility in advertisements, television shows, and films (De Veirman et al., 2017). However, a nuanced perspective emerges. Within this media, children are frequently depicted mimicking adult behavior through attire and demeanor, engaged in activities like makeup application, shopping, and trading. This content does not solely target children but extends its appeal to parents as well. Here, the young audience is coaxed to adopt adult-like behavior, while parents are subtly encouraged to conform to a capitalist world order.

Media possesses the potential to either influence children through messages or integrate them into content, occasionally reaching disconcerting levels. Phenomenon children might experience invasions into their private lives, participation in scenes featuring commercial content, and exposure to material that could evoke negative memories in viewers. The most efficacious means of safeguarding children from such perilous content lies in media literacy education. Equipped with this knowledge, children can discern the intended audience, purpose, and veracity of the media they consume, fostering heightened discernment during viewing.

This exploration of the literature has unveiled a range of studies focused on various aspects of children's engagement with YouTube. These include examinations of children's rights violations and child abuse on YouTube channels (Özcan, 2023), usage patterns of Generation Y on YouTube (Kuyucu, 2019), the exploitation of children centered on consumption (Tosun & Deniz, 2023), critical analyses of specific YouTube channels (Atalay, 2019), children's role as a digital marketing segment (Üzümlü & Güven, 2023), considerations of child YouTuber channels in terms of consumption and privacy (Sekmen, 2019), evaluations of advertising content by child YouTubers (Atmaca & Akyol, 2021), and the effects of

YouTube use on social media addiction (Yurdakul, 2022). Additional inquiries delve into the commodification of YouTube users (Kızilkaya, 2020), the impact of social media motherhood on children's moral values (Kaya, 2023), and the appropriateness of content in the TikTok app for preschoolers (Özel & Sarkaya, 2023).

Turning to foreign literature, investigations encompass the effects of sensational celebrities and direct YouTube engagement on viewers of differing ages and experiences (Martinez & Olsson, 2018; Hassinger-Das & Dore, 2022). Studies also explore students' awareness of informal learning on YouTube (Tan, 2013), the influence of teacher-created interactive videos and ready-made YouTube content on flipped learning (Bakla & Mehdiyev, 2022), the impact of diverse media platforms on children's reality perceptions and preferences (Hassinger et al., 2020), and children's reflections on their digital footprints (Buchanan et al., 2017). Research also evaluates product promotion's effects on social media sales independently of children (Carsten & Ziewiecki, 2018), assesses YouTube videos for young children (Neumann & Herodotou, 2020), gauges parental perspectives on children's YouTube content (Buzzi, 2012), and appraises YouTube critically (Sampson, 2013). While abundant research exists on YouTube and children's engagement, a notable gap remains in understanding how students' interpretations of YouTuber channel content evolve post-media literacy education. Addressing this gap, the present study endeavors to answer the following research question:

- What impact does media literacy education, directly administered to 4th graders, have on their comprehension of encountered media content?

METHOD

Research Design

This study employs action research, a qualitative research method frequently employed by educators, administrators, and experts in the realm of educational sciences to address student challenges innovatively or enhance prevailing circumstances (Ocak, 2019). One of the authors, a classroom teacher, recognized the unconscious media usage and unguided following of numerous YouTubers among her students during class activities. To bolster students' capacity for more accurate interpretation of encountered media messages by bolstering their media literacy skills, action research was chosen as the methodological framework. The research comprises four distinct stages: 1) Assessment of students' media literacy levels; 2) Development of an apt training module tailored to the students' knowledge levels; 3) Implementation of the designed training module; 4) Reassessment of students' media literacy knowledge levels.

Data Collection

Ethics committee approval (Uşak University Ethical Review Board, 2020-26) and parental consent were procured for the research. During the research period, in-person schooling was disrupted due to the global Covid-19 pandemic, necessitating the shift to remote education. Amid this pandemic, characterized by heightened use of media platforms by children, it was decided to deliver media literacy education through the Zoom application without delay. Subsequently, research data were collected and recorded via the same application. Over a span of four weeks, data collection occurred on four days per week, spanning two class hours per day.

Before any media literacy training, students were tasked with watching videos from six pre-determined subcategories. These videos aimed to ascertain students' baseline knowledge levels and were followed by open-ended interpretations. The researcher abstained from intervening at this stage, and students' comments were recorded on video. Following this initial assessment, students underwent media literacy training consistent with the designed module. Subsequent to

training completion, students were presented with varied YouTube videos aligned with the same subcategories. Students' commentary during and after this process was recorded for subsequent analysis.

Data Analysis

The data underwent analysis utilizing the Multimodal Interaction Analysis method, a qualitative approach primarily applied to video recordings. This method encompasses not only spoken discourse but also visual elements, screen actions, sound effects, actors' gestures, mimics, and vocal intonations within the video recordings (Norris, 2013). Students' interpretation of media messages before and after training was scrutinized through the creation of micro-analysis tables tailored to the multidirectional interaction analysis framework.

Validity and Reliability Measures

To establish study validity and reliability, the devised action plan was reviewed by two field experts, leading to its finalization following consensus. One expert is an academic specializing in classroom education, while the other is a PhD candidate with a decade of classroom teaching experience within the Ministry of National Education-affiliated schools. Before data collection, parents were informed about the research, and their consent was secured.

Collecting accurate and reliable data during the Covid-19 pandemic posed a challenge. With face-to-face education halted and distance education enforced, data were collected via Zoom sessions, subsequently recorded for analysis. The researchers engaged in iterative discussions at distinct intervals to interpret findings, as advocated by Erlandson et al. (1993), fostering consensus in finalizing outcomes.

Implementation

This research builds on our previous study (Demir and Kargin, 2021), utilizing videos from the 15 YouTube channels identified therein. These channels spanned six categories: 1) Advertisements/Promotions, 2) Frightening Content, 3) Negative Examples, 4) Privacy Violations, 5) Positive Social Messages, and 6) Consumption Encouragement. Videos from these categories were meticulously selected, analyzed, and categorized in the previous study. In the present study, within each category, high-viewed videos were chosen, and participants' knowledge levels were assessed prior to and following the training.

Table 1. Implementation Timeline

	Determination of students' critical media literacy knowledge levels	Developing a training module suitable for students' level of knowledge	Implementation of the developed training module	Redetermination of students' critical media literacy knowledge levels
1. Week				
2. Week				
3. Week				
4. Week				

The study's duration spanned four weeks, involving data collection over four days per week, each lasting two class hours. The implementation timeline is summarized in Table 1.

Determination of Students' Media Literacy Knowledge Level

The initial step involved assessing students' understanding of literacy by posing the question "What does the term literacy mean?" S1 responded that it involves reading, comprehending, and interpreting something, while S2 noted that it pertains to reading and understanding. The concept of literacy was elucidated using examples of mathematical literacy and visual

literacy. Visual literacy, devoid of written text, involves analyzing images. Messages conveyed through visuals are read, understood, interpreted, feelings and thoughts are articulated, and the ability to create new images is indicative of visual literacy. To ascertain students' media literacy, they were asked about media literacy's definition. Given the absence of responses, media literacy was succinctly described as comprehending and interpreting media content, articulating understandings accurately, and potentially crafting new media content if needed. Subsequently, students' preliminary comprehension of videos categorized within the six designated categories was assessed without researcher intervention. Despite these videos often containing erroneous messages and practices, students' assessments predominantly leaned toward positive descriptions such as "nice" and "fun." Misinterpretation of harmful content was evident, highlighting the need for enhanced media literacy education.

Developing a Training Module Suitable for Students' Knowledge Levels

Given the students' limited media literacy knowledge from their responses and video assessments, a training module was devised tailored to their proficiency. The training content derived from students' responses to the earlier knowledge assessment questions. The training encompassed the following topics:

- Objectives of video production
- Conveyed messages in videos
- Target audience identification
- Privacy breaches of child YouTubers
- Cybersecurity awareness and measures
- Cyberbullying recognition and prevention
- Ensuring secure internet usage
- Protection against deceptive web content
- Advertising tactics and strategies

Implementation of the Developed Media Literacy Training Module

The training module devised in the preceding stage was implemented through remote education using Zoom. The training spanned two hours daily for one week. Throughout the implementation, students were actively engaged via question-and-answer interactions to foster participation.

Redetermination of Students' Level of Knowledge

In the fourth phase, students reevaluated diverse videos fitting the six video categories and expressed their opinions anew. Feedback from students included statements such as "It conveys a detrimental example to children," "Involves advertising," "Encourages excessive consumption," and "Infringes upon the privacy of the child YouTuber." This shift indicated heightened media literacy knowledge among students. The researcher refrained from intervening in this section.

RESULTS AND DISCUSSION

This section presents the outcomes of the research, offering insights gleaned from microanalysis tables that capture students' responses prior to and following media literacy training.

Videos with Negative Examples

The investigation into students' critical media literacy knowledge level yields noteworthy findings. Within videos hosted on children's YouTuber channels, orchestrated scenarios frequently unfold. However, due to their tender age, it is challenging to presume that young viewers consistently discern the boundaries between fiction and reality. The tendency of children to emulate video content in their actual lives introduces the potential for negative consequences. A pertinent instance is exemplified by the Urka TV video titled "حفلة عيد ميلاد سعيد!!! 🎂!!! حفلة عيد ميلاد علي أوراس" (Ali Uras' Birthday Party). The video commences with a brief preview, followed by Ali Uras embarking on a paint-mixing adventure in the living room. While engrossed in this activity, Ali Uras employs a "shhh" gesture, indicating silence. The subsequent sequence involves Ali Uras painting his extremities and various surfaces within the space, yet astute observation unveils a selective approach, avoiding items prone to indelible marks, such as carpets and armchairs. The ensuing scene captures Ali Uras' mother entering the room, her astonishment evident as she witnesses her son's endeavors. She instructs Ali Uras to rectify his actions, directing him to wash his hands and feet. Despite his reluctance, she ushers him into the bathroom for the task. Following the students' viewing of this video, the findings reflecting their interpretations are encapsulated in the microanalysis table below.

Table 2. Microanalysis Table of the Negative Example Video Reviewed Before the Training

Preliminary information about this segment (Channel Name, Video Title, Preliminary information about the beginning of the video)	Time	Character	Speech and Action	Inference - Finding
Channel: Urka TV Video Title: حفلة عيد ميلاد علي أوراس!!! 🎂 حفلة عيد ميلاد سعيد!!! Background: After the video starts with a short trailer, Ali Uras starts mixing paints in the living room. While mixing the paints, Ali Uras makes a "shhh" sign meaning "be quiet". Ali Uras starts to paint his feet and hands. Then he paints the laminates and the TV unit with his hands and feet. However, if you pay attention, he paints only the places that can be cleaned when wiped. He does not paint on places such as carpets and armchairs that will leave marks. Then his mother comes in after pushing the door a little and watches with amazement what Ali Uras is doing. She tells Ali Uras to go to the bathroom immediately. Although Ali Uras does not want to go, she drags him to the bathroom and makes him wash his hands and feet. The video was watched with the students and they were asked what they thought about the video.	08.56-09.30	Researcher	What do you guys think of this video?	When the video is analyzed, it is unclear who recorded the video and why the mother entered the hall with the phone in her hand if her mother was not aware of what Ali Uras was doing. When we think about the audience of the video, it is children in the young age group who are not yet able to distinguish the real from the fake. Children who watch the video may mistake what they watch as a game and try to do the same things themselves. They can play with paints and paint different parts of the house without their mother's knowledge. Even though Ali Uras only paints erasable surfaces, the children watching the video may not realize this and paint the sofa, carpet and other surfaces that will leave traces even if they are wiped. In addition, when the children watching do all this without their mother's knowledge, they may get much more reaction. However, the students generally thought that the video was good. Only S2 said that the mother shouted at her child too much and she should not shout so much. Although there are many negative contents in the video, it is seen that the students could not notice almost none of them.
	09.02-09.03	S2	Good, teacher.	
	09.04-09.11	S1	(Turns his head to the side. Does not look at the camera while talking.) It's kind of funny (smiles slightly). I think his mother yelled a little too much at first.	
	09.12-09.13	Researcher	Yes.	
	09.14-09.21	S2	After all, the child (looks at the camera.) I mean, he shouldn't have shouted that much. He may have some right to be angry, but (his voice thins for a moment and then returns to normal) so he didn't have to shout that much.	
	09.22-09.24	Researcher	He didn't have to shout so much.	
	09.25-09.28	S2	Yes, he's a child, he's very young.	

The prevailing theme from this table indicates that students primarily held favorable opinions of the video. It is noteworthy that only S2 acknowledged the excessive nature of the mother's reaction (See Table 2). Notably, despite the presence of multiple negative elements in the video, students largely failed to recognize these components.

During the media literacy training conducted in the second week of the study, the same videos viewed by students in the initial week were reintroduced as instructional material. This approach enabled the targeted emphasis on situations where students had initially misconstrued or underappreciated key points. The subsequent training module, built upon students' initial responses, sought to provide clarifications and guidance. This training was designed to enhance students' ability to scrutinize media content critically and recognize underlying messages. The focus was particularly on accentuating the negative aspects within the video.

Upon the completion of the training, a different video with a negative message titled "Çağan Makes His Own Iron," aired on the Çağan Deniz TV channel, was examined and analyzed alongside students. The ensuing microanalysis table presents students' post-training responses to the video:

Table 3. Microanalysis Table of the Negative Example Video Reviewed After the Training

Preliminary information about this segment (Channel Name, Video Title, Preliminary information about the beginning of the video)	Time	Character	Speech and Action	Inference - Finding
<p>Channel: Çağan Deniz TV</p> <p>Video Title: Çağan Makes His Own Iron</p> <p>Background: The video starts with Çağan Deniz telling the viewers to subscribe to my channel. Çağan Deniz's mother complains that she has too much work, while Çağan Deniz says "I found it, I will iron!" He says and starts ironing and irons by himself throughout the whole video.</p>	03.52-04.02	Researcher	What do you guys think about this video? (All of the students want to speak and it is not understood what they say. Then the researcher tells them to speak in turn and gives the floor to S1). Children take turns, one minute, one minute, one minute... Yes, S1, tell me.	<p>Even the title of the video contains a negative message for children. In the video, Çağan Deniz is ironing his clothes alone, without any adults with him. This is not the case in reality. He is definitely accompanied by an adult, but the fact that he is shown as if he is alone sets a bad example for the children watching the video. A child watching this video may emulate Çağan Deniz and want to iron alone without informing his/her parents and may harm himself/herself. When the students' comments about the video were analyzed, they stated that the video was very harmful and that the mother would not put her child's life in danger just for a video, but that the children watching it would not be able to distinguish this and might want to iron on their own and burn themselves. From the answers given by the students, it was seen that they were able to analyze the video correctly and identify the negative messages in the video.</p>
	04.02-04.25	S1	(I don't know if the iron is plugged in or not, but (The student thinks for a moment.) I don't think the mother would risk her child's life just for a video. But of course the child watching this will not know this, he will try to iron on his own, he may burn himself, so it is a dangerous video.	
	04.26-04.27	Researcher	Yes, S2	
	04.28-04.34	S2	I agree with what S1 said. It is wrong for the child to use the iron.	
	04.35-04.40	Researcher	Yes, does anyone else want to add?	
	04.40-04.42	S3	Me, teacher.	
	04.42-04.43	Researcher	Tell me S3.	
	04.44-05.03	S3	Teacher, I don't think that iron was on because, for example, it could have burned the fabric because it was on the fabric too long.	
	05.08-05.15	Researcher	Okay, is there anything else you want to add? Is it right for the boy to use this even if it's not obvious?	
	05.16-05.28	S3	No, I don't think it's right because the other people watching won't be able to understand it, the little children...	

From this table, it becomes apparent that students' analytical skills had significantly advanced, allowing them to identify

negative messages within the video. The collective responses from the students highlight an elevated comprehension of the video's potential to negatively influence children's behavior.

The findings from the analysis of videos with negative content illuminate the potential for enhanced media literacy skills among students as they engage with and critically assess media content. The subsequent section will delve into the analysis of videos featuring scary content, further unveiling the evolution of students' media literacy capabilities.

Videos with Scary Content

Children's YouTuber channels also offer videos containing elements of fear-inducing content. The expansive imagination of young children often leads them to perceive events as plausible that may appear impossible to adults. These include encounters with oversized insects, animals, and monsters, which are evaluated through a distinct lens. Consequently, it becomes imperative to exercise caution in crafting videos intended for children. However, a scrutiny of children's YouTuber channels reveals a lack of substantial consideration for this aspect, resulting in a notable presence of videos capable of inducing fear and potentially negatively impacting the psychological well-being of young viewers.

To gauge the extent of students' comprehension regarding videos featuring alarming content, an initial step involved assessing their familiarity with a video entitled "Buğra was caught by a black spider. Berat saved him in a fun children's video." The video narrative involves Berat, his sibling, and father engaging in a hide-and-seek activity. During the course of the game, Buğra encounters a sizable black spider, prompting him to call for his father's assistance. Regrettably, his plea is met with skepticism from his father, leading to the continuation of the game. Buğra assumes a counting position, at which point the spider takes advantage of the opportunity, incapacitates Berat, relocates him to a wall, spins a web, and suspends him. This unsettling tableau remains unaddressed as Buğra remains unconscious and suspended. Subsequently, Berat and his father intervene to liberate Buğra from his entanglement. The ensuing microanalysis table encapsulates the responses and reactions of the students as they viewed this video.

Table 4. Microanalysis Table of Scary Content Video Reviewed Before the Training

Preliminary information about this segment (Channel Name, Video Title, Preliminary information about the beginning of the video)	Time	Character	Speech and Action	Inference - Finding
<p>Channel: Berat's Brother</p> <p>Video Title: Buğra was caught by a black spider. Berat saved him fun kids video</p> <p>Background: Berat, his brother and father are playing hide and seek. Buğra sees a big black spider during the game. He gets scared and calls his father but his father does not believe him. They continue the game. Buğra turns back to the wall and starts counting. While he is counting, the spider comes and knocks Berat unconscious, then carries him to the wall, weaves its web on the wall and hangs him. Buğra waits unconscious and hanging on the wall. Meanwhile, Berat and his father come together to look after Buğra. Seeing Buğra hanging on the wall, Berat and his father panic, hit the spider to knock it out and throw it out. Then they untie the spider web and save Buğra.</p>	14.48 -	Researcher	Yes, I would like to know what you think about the video.	<p>In the video, Buğra plays hide and seek with his brother and father. During the game, a large black toy spider is shown as if it were alive. It is shown as if it knocks Buğra unconscious and hangs him on the wall. A spider attacking a child during a game, knocking him unconscious, dragging him to the wall and hanging him using its webs is not a normal situation and even frightening. Considering that 5-6-year-old children, the age group addressed by the video, have great imagination and may have difficulty distinguishing between reality and imagination, it is seen that it is not a very good video, but the students did not notice any of these and evaluated the video as beautiful. These evaluations actually show that students cannot have a critical point of view.</p>
	14.51			
	15.06 -	S2	I thought it was fun and funny.	
	15.11			
	15.13 -	Researcher	S1	
	15.14			
	15.14 -	S1	I thought it was fun and funny.	
15.16 -	Researcher	S3		
15.17				
15.19 -	S3	It was fun.		
15.20				

The responses documented in this microanalysis table collectively convey that student predominantly found the video to be entertaining and comedic in nature. Nevertheless, it is crucial to acknowledge that the video's content possesses a depth beyond the students' initial perceptions. These findings underscore a lack of a critical perspective among students. As a result of the limited scope of answers received from students, educational intervention was deemed necessary to address the misconceptions surrounding the video. Further elucidation was provided to the students, leading to the conclusion that the portrayal of a large, animated black spider actively engaging in acts of immobilizing and suspending Buğra is far from a normative or benign scenario. This depiction, considering the young target audience's vivid imagination and potentially challenging differentiation between reality and imagination, renders the video unsuitable for its intended audience (See Table 4). Furthermore, a closer examination of the video's intent reveals an absence of educational or instructive value, underscoring the necessity of critical media consumption.

Following the completion of the media literacy training, the students collectively analyzed another video featuring alarming content, titled "Buğra was attacked by a black spider. Berat knocked the spider unconscious." The video commences with a visibly shaking toy tent, from which emerges a sizeable, lifelike spider. Berat, accompanied by his brother Buğra and their father, embark on a quest to remove the spider from the vicinity. Regrettably, their endeavors prove futile as the spider eludes detection. Buğra, subsequently expressing fatigue, prepares to take a nap. Unbeknownst to him, the spider stealthily approaches and rests on his back. The ensuing events result in Buğra's awakening, accompanied by a startled shout for his father's assistance. Berat intervenes, rendering the spider unconscious, after which it is discarded. Despite the artificial nature of the spider, deliberate efforts are made to lend it a lifelike appearance. This endeavor is complemented by eerie sound effects and Buğra's expression of fear as the spider crawls onto his shoulder. The ensuing microanalysis table highlights the students' post-training responses to the video:

Table 5. Microanalysis Table of Scary Content Video Reviewed After the Training

Preliminary information about this segment (Channel Name, Video Title, Preliminary information about the beginning of the video)	Time	Character	Speech and Action	Inference - Finding
Channel: Berat's Brother Video Title: Buğra was attacked by a black spider. Berat stunned the spider. Background: At the beginning of the video, the toy tent starts to shake and then a huge spider comes out of the tent. The spider looks like it is walking. Berat, his brother Buğra and their father look for the spider to throw it out, but they can't find it. Buğra, Berat's older brother, says that he is sleepy and is going to take a nap. While Buğra is sleeping, the spider comes quietly and climbs on Buğra's back. Buğra wakes up at this time and shouts for his father. Berat knocks the spider unconscious and they throw it out. Even though the spider is a toy, it is made to look real. It is a black, big and scary spider. The eerie sound effect added to the video while sneaking on Buğra's shoulder, Buğra's shouting and being scared when he notices the	03.07-03.09	Researcher	Yes, what kind of video do you think?	The spider in the video is a black, plush and huge toy. The spider climbs on Buğra's shoulder while Buğra is sleeping, and in the meantime, an eerie background music is heard in the background, making the video even more scary. Student S2 found the video entertaining, and the fact that he smiled while watching it supports this idea. However, the spider is an insect that should not be touched and even has poisonous species, and as S2 stated, the children watching the video may want to touch the spider by imitating Berat and they may get hurt. S1 and S3 found the video scary considering the age group it addresses. The fact that the spider is huge and black in color, that it crawls on Buğra's shoulder, that Buğra runs away shouting when he notices the spider, and the eerie background music in the
	03.09-03.11	S2	(The student smiles slightly while watching the video,) I think it is good, but teacher, if young children watch it, it can be bad for them.	
	03.11-03.38	S1	I think it's a bad video, teacher, children who look at it will be very scared. It is a video of a child, but when a child looks at it, he will be very scared, and the child hits the spider, so it is animal violence.	
	03.38-03.39	Researcher	Yes.	
	03.39-03.41	S1	A bad video in every way.	
	03.41-03.49	Researcher	Yes, S2 said some of them were bad and some of them were good, S1 said they were bad in every way. S3 what do you	

spider on his shoulder are scenes that may negatively affect and frighten the children watching.			think?	background show the accuracy of their interpretation of the video. In addition, as S1 said, showing the spider as if Berat kills the spider by shooting it repeatedly sets a bad example for the viewers.
	03.54-04.02	S3	Teacher (thinks for a very short time.), I mean really, children who see this can be scared.	
	04.03-04.04	Researcher	(approvingly) Mm-hmm.	
	04.04-04.10	S3	I think so, it's a scary kid video but...	
	04.11-04.14	Researcher	Yeah, you're saying it's a scary video.	

The collective responses from the microanalysis table illustrate the development of the students' media literacy skills, with a marked improvement in their ability to recognize the potentially adverse effects of media content. Specifically, S2's acknowledgement of potential imitative behaviors and S1 and S3's recognition of the video's alarming nature indicate their enhanced comprehension of media messaging. These observations further underscore the transition of students from passive receivers to active users of media content, in line with media literacy principles. (See Table 5)

In conclusion, the analysis of videos with scary content underscores the maturation of students' media literacy skills as they shift from merely consuming media to critically interpreting and assessing its messages. This evolution positions them to navigate media content more adeptly and contribute actively to the discourse surrounding it. The subsequent section delves into a broader synthesis of the findings, encapsulating the overarching implications and recommendations derived from the research.

Videos with Positive Social Messages

Despite the proliferation of negative content on YouTube, a notable count of videos with positive exemplars exists as well. This dichotomy highlights the potential for YouTube to serve as a conduit for positive influence when conscientiously utilized. Child YouTubers and their families bear a responsibility to harness the platform's potential for good by curating and disseminating content imbued with affirmative examples and messages. Within this realm, the students were introduced to the video titled "Öykü Teaches Mommy to Eat" from the Oyuncak Oynuyorum channel. Subsequently, the students' perspectives were solicited and synthesized in the following microanalysis table.

Table 6. Microanalysis Table of Positive Social Message Video Reviewed Before the Training

Preliminary information about this segment (Channel Name, Video Title, Preliminary information about the beginning of the video)	Time	Character	Speech and Action	Inference - Finding
Channel: Playing Toy Video Title: Öykü Teaches Mommy to Eat Background: Öykü's mother eats junk food. Öykü tries to explain to her mother that what she eats is harmful to her health, but her mother doesn't listen to her and continues to eat in secret from Öykü. Her mother	08.56-09.30	Researcher	What do you think about this video?	The mother is constantly consuming unhealthy food and her daughter tries to tell her that what she is doing is wrong. The mother does not listen to Öykü's warnings and gets very fat. Öykü tells her mother that she is trying to warn her and that she needs to eat healthy and do sports to get back to her old self. The mother does what Öykü says and gets rid of her weight. The students said that the video was a good video explaining the
		S1	I think it's a good video, it shows how not to eat harmful food, what happens when you eat harmful food, how to eat a balanced diet, how to exercise. I think it's a very good video. But I would like the child to eat and the	

eventually gains a lot of weight and asks Öykü for help. Öykü tells her mother that if she does sports and stops eating junk food, she can get back to her old self. They do sports together and her mother becomes her old self again.			mother to do it.	importance of a healthy and balanced diet and doing sports and generally evaluated the video as positive and good.
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The responses documented in this microanalysis table collectively underscore the students' adeptness in recognizing the video's constructive message without the necessity of additional training. The video's narrative revolves around Öykü's endeavors to guide her mother away from an unhealthy diet. As her mother's weight balloons due to poor dietary choices, Öykü steps in, advocating exercise and proper nutrition as the solution. Following a joint commitment to physical activity and improved eating habits, her mother achieves a desirable transformation. Impressively, the students' assessments are consistently positive, underscoring their ability to discern and appreciate the video's salient message regarding healthy lifestyle choices. (See Table 6)

Upon the conclusion of training sessions centered on videos conveying positive social messages, students were tasked with watching the video "Sado and a children's story about Viruses" on the Sado's World channel. The video unfolds with Sado preparing for school and engaging in a discussion with his mother regarding five key hygiene protocols: washing hands thoroughly with soap for 20 seconds, maintaining a 1.5-meter social distance, employing the elbow for sneezing coverage, applying hand sanitizers intermittently, and wearing a mask. The ensuing microanalysis table encapsulates the students' post-training responses to videos promoting positive practices.

Table 7. Microanalysis Table of Positive Social Message Video Reviewed After the Training

Preliminary information about this segment (Channel Name, Video Title, Preliminary information about the beginning of the video)	Time	Character	Speech and Action	Inference - Finding
Channel: Sado's World Video Title: Sado and a children's story about Viruses Background: Sado gets ready and tells his mother that he is going to school. His mother stops him and asks him to remind her of the 5 hygiene rules. These hygiene rules are to wash his hands with soapy water for 20 seconds, keep a social distance of 1.5 meters, cover his mouth with his elbow when sneezing, spray disinfectant on his hands frequently during the day and wear a mask.	03.04-03.08	Researcher	Yes, what do we think about the videos? S1, S2?	This video contains positive social messages that raise awareness of the children watching it. In the video, which was generally found positive by the students, there are two points that the students drew attention to. In the video, there are 10-15 cloth masks with different cartoon heroes on them. The students stated that so many masks would lead to waste and that cloth masks do not have any protection. Based on this, the following comment can be made. Students who developed a critical perspective after the training they received were able to identify and highlight even small negative messages and content in videos with positive messages.
	03.09-03.11	S1	I think it's a good video. (He smiles slightly.)	
	03.11-03.14	S2	I agree, teacher.	
	03.15-03.17	Researcher	Why do you call it beautiful?	
	03.18-03.25	S1	Because (he thinks very briefly) it shows that we will follow the rules during the corona period.	
	03.26-03.27	Researcher	Yes, S2.	
	03.30-03.48	S2	(He thinks for a very short time.) i.e. as a rule, he makes sure that everyone does it. If they didn't have that many masks, then it would be a waste. One mask would be enough.	
	03.49-03.56	S1	Also, teacher, the mask (thinks very briefly.) Uh, they don't protect.	

The collective responses elucidated in this microanalysis table accentuate students' enhanced media literacy skills, manifesting as an ability to identify even nuanced elements of a video's message. The students' recognition of the excess of cloth masks and their limited protection emphasizes their discernment skills. This outcome substantiates that the students, following the training, have progressed to identifying subtler nuances, enabling them to identify and critique even ostensibly positive content. (See Table 7)

In summation, the exploration of videos embedding positive social messages underscores the students' maturation into astute consumers of media. Their transition from passive consumers to proactive interpreters attests to their growing ability to scrutinize media content and engage in nuanced assessments. This trend marks a crucial step in their journey toward holistic media literacy. The subsequent section amalgamates the research's overarching findings into a coherent synthesis, culminating in implications and recommendations that hold relevance for media literacy education.

Videos Violating the Right to Privacy

An important facet of child YouTuber videos is their often scripted nature, a construct predominantly determined by parents, casting children into predetermined roles as actors. However, the implications of these videos most acutely affect the children themselves. The ephemeral nature of past social media posts contrasts with the enduring permanence of virtual content, effectively amounting to a digital footprint. This issue holds particularly significant implications within the YouTube landscape, where children are prominent and the repercussions of today's posts may generate discomfort for child YouTubers in the future.

In pursuit of this theme, the video titled "We washed Ela's hair with Dalin baby shampoo as if she was at the hairdresser. Fun children's video" was presented to elicit the students' perspectives. The dialogue from the video unfolds as follows:

Researcher: That's enough. What do you think of the video?

S1: I don't think it's a bad video; I find it quite enjoyable.

Researcher: You find it very good. What about others?

S2: I think the same.

The video in question depicts Ela's mother washing her hair in the bathroom, recording the act and subsequently sharing it on YouTube. The bathroom inherently entails a realm of personal privacy, rendering the dissemination of such content on YouTube—a globally acclaimed video sharing platform—an invasion of Ela's privacy. The prospect of Ela encountering this video in her later years and experiencing discomfort, especially if her peers view it, is a salient concern. However, the students, regrettably, were unable to evaluate the video through this lens, instead perceiving it as captivating and delightful.

Subsequent discussions aimed to illuminate the need for the sanctity of private lives to be upheld, even by parents, and underscored the impropriety of sharing videos filmed in settings emblematic of personal privacy, like bathrooms, on a globally accessible video-sharing platform. The students were exposed to the perspective that these actions could infringe upon a child's privacy in a manner they may not fully comprehend. This reiteration served as a catalyst for enhanced media discernment.

In a parallel exploration of videos violating privacy, the video "Ali Uras made hand printing in the bathroom. He

painted everywhere. Ali Uras did not want to wash" was scrutinized. The ensuing dialogue captures the students' dialogues and responses:

Researcher: What would you like to say about this video?

S2: Similar to the previous video, it exposes the child's personal actions; it coerces the child into activities within the bathroom, leading to the child's tears.

Researcher: Yes, S1?

S1: Teacher, I believe the mother was aware of it as in the prior video; it's evident that it transcended the bathroom walls. Additionally, the child's tears indicate coercion, given the child's lack of comprehension regarding right and wrong.

Researcher: Understood. S3?

S3: Teacher, I think the mother knew about it; the child could have painted elsewhere.

Researcher: Agreed, but he didn't.

S3: I'm doubtful that the child cried genuinely.

Researcher: (Confirming) Alright.

This video presents Ali Uras clandestinely hand-painting in the bathroom, unbeknownst to his mother. All video sequences transpire within the bathroom, paralleling the prior video, potentially engendering future discomfort for the young YouTuber in light of the video's origin. Notably, Ali Uras displays visible distress in the video, serving as a further focal point for scrutiny. Following viewing, the students expressed reservations about filming content within a bathroom setting, stressing the importance of respecting personal boundaries. Their collective responses bear witness to a heightened capacity for discernment, indicative of their evolving media literacy skills.

This exploration underscores the students' evolving media literacy journey, evolving from passive consumers to active evaluators. Their capacity to identify potential encroachments upon privacy signifies their advancement in comprehending nuanced content implications. This progression is emblematic of their transition from recipients to discerning interpreters of media, a hallmark of maturing media literacy. The ensuing section amalgamates these findings, culminating in a synthesis encompassing implications and recommendations for media literacy education.

Advertising/Promotional Videos

YouTube serves as a platform for generating income (YouTube, 2021). The greater the number of subscribers and views, the higher the potential earnings from YouTube. Ryan Kaji stands as a prime illustration of this phenomenon, having secured the title of the world's highest-earning child YouTuber in 2018 and 2019. It is noteworthy that Ryan Kaji employs his channel to endorse toys (BBC, 2019). The aspiration to amass substantial wealth by sharing videos and amassing a vast following and viewership constitutes a universal dream among YouTubers, irrespective of their age. Regrettably, this quest for financial success occasionally prompts the disregard of societal moral and ethical norms.

In a concerted effort to bolster students' awareness of advertising and promotional videos on YouTube, as well as foster a critical perspective, tailored training was administered. In the outset, the video titled "I jumped from 51 meters

high!" on Meryem Can's YouTube channel was subjected to scrutiny. In the video, Meryem Can embarks on a bungee jumping adventure, leaping from a staggering height of 51 meters in Fethiye. Subsequently, she embarks on a nature-focused excursion. Notably, the video incorporates three hashtags: #WatchGT2e #HiçÇıkarma #MateBook. Furthermore, Meryem Can dons a Huawei smartwatch on her wrist, while her mobile phone is a Huawei smartphone. Towards the video's conclusion, she synchronizes the data on her smartwatch with her other devices, subsequently analyzing the results.

Researcher: So guys, what do you think about the video, why could Meryem Can have made this video?

S2: To get likes and subscribers.

Researcher: S1?

S1: To gain more subscribers and likes.

Researcher: Do you think this is the only reason? (No answer.) Okay, let's watch this video.

S1: Also, she made an advertisement in the video.

Researcher: Uh, what did she advertise?

S1: The computer, the phone. She shows them, so it is advertising.

Researcher: Yes.

Resoundingly, all the students posited that the video's primary objective was to amass a substantial number of likes and subscribers. Notably, one student astutely identified the presence of promotional elements within the video, specifically citing the inclusion of watches and phones. Subsequently, following the students' perspectives, a training session delving into the video's nuances ensued, serving as a segue to the analysis of another video.

In continuation, students were invited to share their insights after watching the video titled "We opened our Dinopark gifts" on the Prince Yankı channel. The ensuing dialogue encapsulates their observations:

Researcher: What do you think about this video?

S2: I think it is good, teacher.

S1: Teacher, I think they advertise Dinopark and dinosaur-themed things because the toys have dinosaurs, the clothes have dinosaurs. I think they are advertising.

Researcher: Okay, S3, what do you think?

S3: Teacher, an advertisement was made here.

Researcher: Yes.

Evidently, the video showcases Dinopark-themed gifts bestowed upon Yankı. The conspicuous prevalence of dinosaur-themed toys and the recurrent mention of Dinopark within the video raises the plausible conjecture that its primary purpose could be promotional in nature. Responding to the video's intent, students offered their perspectives, deeming the video favorable. They concurrently recognized the presence of promotional elements, particularly in light of the thematic cohesion between the toys and clothes centered around dinosaurs. This discerning engagement showcased

the students' burgeoning analytical prowess.

Videos Encouraging Consumption

The surge in individual consumption shares since the early 2000s parallels the escalating culture of consumption. The substantial influence of media channels' evolution – encompassing television, internet, radio, and more – plays a pivotal role in driving the uptick in individual consumption. The constituents of people's lifestyles encompass their preferences, clothing styles, and consumption tendencies. It's increasingly challenging to assert that individuals forge their lifestyles independently. We remain subject to the sway of numerous events, both conscious and unconscious, which collectively mold our inclinations. An array of factors influences our lifestyles and consumption patterns, with social media emerging as a particularly potent force. In the contemporary era, social media's near-ubiquitous usage incessantly goads users to procure novel items, indulge in consumption, and expend resources.

Their viewpoints were gleaned through the viewing of the video "Yankı is shopping for t-shirts," released on the Prince Yankı channel. In this video, Yankı accompanies his mother to buy t-shirts, with their dialogues within the store being captured and shared with their YouTube followers. The ensuing exchange unfolds as follows:

Researcher: How is the video?

S1: Good, good...

Researcher: Now we are going to watch one or two final videos, after which I will discuss these videos. Let's proceed; I'll reserve my opinion for later. Is that acceptable? Any additional thoughts you'd like to add?

S1: The child seemed interested in buying a few more things. His mother didn't permit him, but he could have acquired one more item.

Researcher: Uh, okay.

Collectively, students evaluated the video as commendable, aesthetically pleasing, and entertaining. In addition to these impressions, one student noted that the child appeared interested in procuring additional clothes, and while the mother dissuaded him, it was still conceivable for him to buy one more item. Surprisingly, none of the students explicitly recognized the video's role in promoting consumption. Hence, the students were oriented towards this aspect, which led to their assessment of another consumption-encouraging video titled "Öykü and that with Frozen 2 toys" on the Toy Hunt channel. The ensuing interactions are captured below:

Researcher: What are your thoughts about the video, S2?

S2: I believe it's good. The child is spending quality time with their family, which is commendable.

Researcher: Well, S3?

S3: It was engaging.

Researcher: S1?

S1: I also found it pleasant. The father appears to have purchased it as a gift.

Researcher: I assume that concludes your viewpoints.

S2: Yes, teacher.

Researcher: Alright, yes, it appears positive but...

S1: For instance, certain kids might not be able to afford such parcels (toys). In a previous video, a child was accompanied by their mother to pick up items, but here, for instance, there are numerous pencils and pencil sharpeners. It's conceivable some may not have access to them.

Researcher: Understood, we've noted your viewpoints, the discussion wraps up. However, do you find it peculiar that all the gifts pertain to Elsa and Frozen?

S2: Teacher, the child exhibits a strong affinity for Elsa. It's plausible that the father acquired these items due to the child's adoration for Elsa.

Researcher: Indeed, that's possible. The child's deep fondness for Elsa might have prompted the father's selections. Yet, an alternate perspective emerges – these items could be endorsements for Elsa. Both scenarios hold merit, correct?

S1: Yes.

Researcher: Precisely. The intent could be fueled by the child's affection, or alternatively, it might be a promotional endeavor. After all, the gifts are exclusively Elsa-themed.

The video, which features Öykü receiving a box laden with Frozen-branded toys from her father, captures Öykü's intrigue as she explores the contents. The students postulated that the father's motivation may have been rooted in his genuine fondness for Frozen toys, prompting him to present this treasure trove of Elsa-themed playthings to his daughter. Alternatively, the video might have been crafted as a promotional endeavor to spotlight Elsa. This adept analysis highlights the students' burgeoning capacity for multidimensional thinking as they assess these videos.

CONCLUSION AND RECOMMENDATIONS

The past few years have witnessed a remarkable surge in the population of children and young YouTube users. This study's findings underscore that children derive enjoyment from watching YouTube videos, fostering a sense of proximity to YouTubers. In this context, the study's outcomes align with the observations of Smith (2016), where users revealed a proclivity to follow influential YouTubers due to a perceived closeness with them.

Categorizing YouTube as inherently beneficial or detrimental is an oversimplification. YouTube serves as an expansive repository of knowledge. However, the study's findings reveal that students often engage with videos without a conscious awareness of their content's implicit messages. As echoed by Lange (2018), YouTube functions as a platform conducive to incidental and implicit learning. Producers keenly attuned to this potential subtly infuse videos with manifold messages, often imperceptible to viewers. The crux lies in navigating YouTube judiciously and accessing accurate information responsibly. To this end, nurturing media literacy in students emerges as a pivotal undertaking, fostering their discernment when interacting with platforms like YouTube and the internet at large.

Child YouTuber channels predominantly operate under parental oversight, with videos often orchestrated, recorded, and uploaded by parents. Decisions pertaining to video themes, settings, and schedules similarly rest in the hands of parents. Upon scrutinizing certain child YouTuber channels, instances emerge where videos may encroach upon children's

future comfort, infringe upon their privacy, and overlook the need for privacy preservation (Buchanan, Souhgate, Smith, Murray, & Noble, 2017). Regardless of whether it is parents or educators, the obligation to respect others' private lives by refraining from disseminating discomfort-inducing content is non-negotiable. Enhancing sensitivity in adults, combined with cultivating children's awareness regarding content about them and the videos they consume, constitutes a pressing mandate.

The realm of social media has emerged as a potent marketing arena in recent years, with its sway growing exponentially through product endorsements, advertising, sales, and strategically placed links and tags within videos. Viewers tend to place unwavering trust in influencer-led advertisements, often translating into consumer activity spurred by the perceived intimacy between influencers and the enchanting digital realm. The impact of YouTube-based product promotion on social media-driven sales is discernible. A study on social media users (Carsten & Ziewiecki, 2018) highlighted a direct correlation between the age of users and their susceptibility to influence from prolific YouTubers and social media figures. The findings of this study mirror these trends, wherein children may initially overlook discernible product endorsements within videos. Consequently, organizing media literacy workshops tailored to product promotions on platforms like YouTube can fortify children's awareness and steer them toward more astute consumption choices.

Learning isn't exclusively achieved through direct experiences; observation and imitation significantly contribute to knowledge acquisition (Bandura, Ross, & Ross, 1961). In the context of children, learning through observation and imitation is even more pronounced. Examination of YouTube content reveals the potential for videos to inadvertently model negative behaviors, which may not be learned from family or friends. The study's findings indicate that students may not readily identify such adverse messages. Tailoring training programs to heighten awareness can empower students to recognize and approach such content more critically.

The findings underscore children's adeptness in discerning positive messages within videos, contrasted with challenges in identifying negative content. This suggests that YouTuber families adeptly employ sound and visual effects to mask any potential negative messages. Remarkably, students' pre-training commentary was predominantly non-critical, characterized by accolades of beauty and entertainment. However, post-media literacy training, students exhibited an enhanced ability to identify objectionable messages, scenes, and dialogues, demonstrating successful strides in analyzing and evaluating content—a testament to heightened media literacy skills.

The internet mirrors an expansive ocean, incessantly expanding. YouTube stands as the premier video-sharing platform, accommodating content spanning myriad subjects. Yet, overseeing children within the confines of the home, school, or in the company of friends is markedly easier than in the boundless expanse of the internet. Venturing online transports children into an alternate reality, necessitating vigilance to safeguard them from detrimental content and sharing practices. In this study, children underwent training on recognizing harmful content on YouTube. Post-training observations revealed heightened awareness among children, prompting more conscientious video consumption. This initiative's success in fostering positive behavior change corroborates the efficacy of targeted media literacy interventions.

In conclusion, the study illuminates the multifaceted landscape of children's YouTube engagement. Acknowledging the influence of social media and fostering media literacy emerges as a cornerstone of responsible internet use for both children and adults. Nurturing critical thinking, promoting privacy awareness, and empowering children to be discerning consumers and creators in the digital sphere are indispensable steps towards a harmonious and informed digital future.

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