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KIDFLUENCING AND THE HYPERREAL CONSTRUCTION OF GIRLHOOD: A VISUAL DISCOURSE ANALYSIS FROM A CHILDREN'S RIGHTS PERSPECTIVE

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ABSTRACT

Abstract—Kidfluencing has emerged as a prominent social media practice in which children gain visibility, popularity, and economic value through content managed by adults, most often parents. This study examines how kidfluencing practices construct the visual representation of girlhood on social media and how these representations relate to children's rights as defined by the United Nations Convention on the Rights of the Child (UNCRC). Using qualitative visual discourse analysis informed by Barthes' semiotics and Mulvey's gaze theory, the study analyses sixty Instagram posts shared in 2024 by two highly visible girl-focused kidfluencer accounts. The findings reveal that childhood is frequently framed as a hyper-real, gendered, and commercialised identity shaped by adult fashion aesthetics, algorithmic visibility, and marketing logics. Such representations normalise the erosion of children's rights, particularly in relation to privacy, autonomy, protection from economic exploitation, and the principle of the best interests of the child. The study argues that kidfluencing should not be understood merely as an outcome of individual parental choices but as a structural phenomenon situated at the intersection of platform economies, media ethics, and digital capitalism.

Keywords— Children's rights, Kidfluencing, Visual discourse analysis

INTRODUCTION

Social media platforms are now a fundamental part of contemporary life, serving as digital spaces where individuals publicly share slices of their everyday existence. Using online media requires respecting copyright, verifying before sharing, being aware of threats, and using it safely (Phunaploy et al, 2021). However, these spaces are not just for adults to craft their online identities, they also have become a primary arena where children's public images are increasingly produced and displayed. The practice of sharing content centered on children across social media is a subject of intense debate, viewed through vastly different lenses by parents, academics and child rights advocates. In recent years, this concern has ignited a heated debate about the child's role in these portrayals, their right to be seen as individuals, and the widespread violation of their rights. This has fueled a critical and growing discourse around how children are positioned in these digital portrayals, the extent to which they are recognised

as self-determining individuals, and the pervasive challenges to their inherent rights. An initial impression of harmlessness quickly dissolves under analytical scrutiny, revealing these images to be complex visual texts embedded with contested and often troubling meanings.

From a postmodern perspective, social media environment constitute a regime of hyperreality, where reality is reconstructed through representations, and the images themselves begin to overshadow the reality they are meant to represent. This structure, which resonates with Baudrillard's (1994) theory of simulation, also reshapes the concept of childhood. The lived experience of being a child is often reduced to a curated representation, one reformatted within codes of innocence, aesthetics, and consumption. Consequently, the child is transformed. They cease to be a subject who authors their own experience and instead become a symbolic figure whose value is derived from metrics of visibility and engagement. This study aims to analyze a contemporary manifestation of this transformation, a practice known in the literature as "kidfluencing". Kidfluencing denotes the sphere where a child's digital visibility is integrated into marketing strategies, and their online popularity is converted into both economic and symbolic capital.

A core argument of this research is that kidfluencing extends beyond turning children's activities into a product. It acts as a systemic practice that routinely ties early girlhood to adult standards and confines it to stereotypical gender roles through a visual language. These portrayals often use a polished physicality, clothing suited to adults, and carefully arranged stanced to present a child. As a result, childhood is shifted away from a phase requiring safeguarding and pulled into the realm of consumerist symbolism. The study maintains that a deeper look at the implied meanings and narrative frameworks of these superficially innocent images uncovers significant breaches of child rights.

Accordingly, this research investigates how the boundaries of recognizing a child as an individual are defined within their digital portrayals, and to what extent these representations affect the child's privacy, autonomy, and psychosocial well-being. It also questions the sufficiency of current international legal structures, especially when confronted with the fast-paced evolution of digital culture and the complex workings of algorithmic visibility. The inquiry is guided by fundamental questions: Is a child's explicit and conscious consent even attainable in this context? What are the limits of "representative consent" in content produced by parents? And what lasting consequences does this practice have for a child's developing digital self?

To address these questions, the study adopts a comparative visual discourse analysis approach. The analysis will be conducted on the Instagram accounts of two popular girl child *kidfluencers* who have reached large global audiences and are managed through similar aesthetic codes and content strategies. Roland Barthes' (1977) semiotic framework provides the main analytical basis for examining how images are constructed at the levels of denotation and connotation. In addition, Laura Mulvey's (1975) theory of the "gaze" allows for a critical discussion of how the child is positioned as a viewed subject through visual representations and how objectification operates within specific power relations. The analytical process will be evaluated in line with the principles outlined in the United Nations Convention on the Rights

of the Child, including the right to privacy, protection from exploitation and abuse, the prohibition of economic exploitation, freedom of expression, and the principle of the best interests of the child.

OBJECTIVES OF THE RESEARCH

1. To examine How Kidfluencing practices construct the visual representation of girlhood on social media.
2. To analyse these representations through a children's rights-based framework grounded in the UNCRC.
3. To identify potential ethical, cultural, and social risks associated with the normalisation of child visibility and digital labour.

LITERATURE REVIEW

1. Social Media, Child Abuse, and Kidfluencing: A Conceptual Framework

Social media has not only transformed the ways individuals present themselves but has also blurred the boundaries between the public and the private, giving rise to a new culture of visibility and surveillance. This culture constructs a regime of visibility that includes not only adult subjects but also children under their care and responsibility. In the postmodern context, the fragmentation and continuous circulation of meaning make it easier for children to be drawn into the digital spectacle without their consent, reshaping the experience of childhood through parental representations (Oskay, 2010).

The concept of child abuse is addressed within a broad framework that includes direct or indirect harm inflicted by an adult, the objectification of the child, or exposure to experiences that are not developmentally appropriate (Coşkun, 2013). When the focus shifts to representations produced in digital environments, the indirect and less visible dimensions of abuse become more pronounced. Even in the absence of physical contact, presenting a child through images with erotic connotations or using adult aesthetic codes can place the child at risk of potential abuse (Krone, 2004). Although such content often does not involve deliberate harmful intent, it may normalize the presentation of the child to an adult gaze and push the child into a vulnerable position within digital spaces.

Kidfluencing refers to children who are shared online across various social media platforms, attract large audiences or follower bases, and often generate income through sponsored content (Masterson, 2021). At this point, kidfluencing can be understood as a structured practice that systematically turns children's digital visibility and labour into economic value. On accounts managed by parents, children are frequently positioned as sources of engagement and advertising revenue, while having limited or no agency in decisions related to the content production process. **Within this context**, particularly in the representations of girls, discourses such as "mini adult," "style icon," or "little model" reproduce gendered and adult-

like roles at an early age. As a result, childhood is no longer treated as a developmental stage that requires protection but is instead transformed into a component of digital consumer culture.

Building on this discussion, the present study approaches kidfluencing not merely as a result of individual parental choices, but within a broader framework shaped by platform-based algorithmic incentives, the visibility economy, and the production of digital capital. By doing so, it aims to make visible the structural relations of exploitation that emerge at the intersection of these forces. The central hypothesis of the study is that the visual discourses produced in the selected cases conflict with the core principles protected by the United Nations Convention on the Rights of the Child, and that this tension is further intensified through the normalizing effects of digital culture.

2. Children's Rights, Media, and Kidfluencing: A Framework from the Perspective of the UNCRC

The dual nature of media, which can both promote and seriously violate children's rights, has made it necessary to develop universal principles in this field. Ethical guidelines established by organizations such as the International Federation of Journalists (IFJ) emphasize principles of consent, privacy, and protection from harm in the media representation of children (Bek, 2011). However, the rise of social media and the era of kidfluencing have created a significant gap in the application of these principles. While traditional media maintains a certain distance between the content producer and the subject, in kidfluencing these roles often merge within the parent-child relationship. This convergence generates a fundamental tension between the responsibility to protect the "best interests of the child" and parents' pursuit of digital visibility and economic gain.

Analyzing this tension and evaluate kidfluencing practices, the United Nations Convention on the Rights of the Child (UNCRC), the most comprehensive international legal instrument in this field, serves as the primary reference point. The Convention defines the child as an individual with rights and places an obligation on States Parties to protect those rights. The phenomenon of kidfluencing directly conflicts with several provisions of the Convention. In order to establish the analytical framework of this study, five key articles most directly related to kidfluencing are highlighted.

1.2 Violation of the Child's Subjectivity and Best Interests (Articles 1 & 18)

Article 1 of the UNCRC defines every individual under the age of eighteen as a child who holds rights. Article 18, in turn, grounds parental responsibility in the obligation to prioritize the "best interests of the child" under all circumstances. In kidfluencing practices, however, the child is often reduced to a commodity or object, functioning as a means for the family to accumulate digital capital. As a result, the child's psychosocial development, privacy, and future autonomy (long-term interests) may be placed at risk in favor of short-term popularity and income generation (family interests).

2.2 The Simulation of Freedom of Expression (Article 12)

Article 12 guarantees the right of a child who is capable of forming views to freely express those views in all matters affecting them. In kidfluencer accounts, however, all visual and textual content shared in the child's name reflects not the child's autonomous will but the parent's narrative construction and marketing language. First-person statements displayed on profiles, such as "I love this product!" or "This is my mood today." do not represent the child's authentic voice; rather, they function as simulations of expression produced through a form of digital proxy.

3.2 Violation of Privacy and Dignity (Article 16)

Article 16 stipulates that no child shall be subjected to arbitrary or unlawful interference with their private life, family, or home, nor to attacks on their honor. The practice of sharenting, which lies at the center of kidfluencing, exposes a child's most intimate spaces and moments (such as the bedroom, bathroom, or swimming pool) to public consumption. This goes beyond simple sharing; it constitutes a serious violation of privacy and dignity by turning the child into an object of surveillance and gaze for adult audiences and, potentially, malicious actors.

2.4. Economic Exploitation and Child Labour (Article 32)

Article 32 recognizes the child's right to be protected from economic exploitation and from work that may be harmful to their health or development. Kidfluencing represents a paradigmatic example of how this right can be violated in the digital age. In this practice, the child occupies the position of a labourer who produces content for brands, engages in marketing activities, and generates income through this work. The transfer of earnings from accounts opened in the child's name to parents further makes this form of exploitation visible. In the academic literature, this situation is defined as "digital child labour" (Masterson, 2021).

In conclusion, the phenomenon of kidfluencing stands in direct conflict with the core principles of the UNCRC aimed at protecting the child, including subjectivity, the best interests of the child, freedom of expression, privacy, and protection from economic exploitation. By using these five articles as an analytical framework, this study seeks to demonstrate, through concrete examples, how the visual and discursive strategies of popular kidfluencer accounts erode and violate these universal rights. The existing international framework remains insufficient in the face of this new and rapidly evolving form of exploitation, making an urgent debate on platform responsibility, parental ethics, and emerging paradigms of digital child protection unavoidable.

RESEARCH METHODOLOGY

Research Aim and Questions

The aim of this study is to examine how the practice of kidfluencing constructs a visual discourse around the representation of girlhood on social media and how this discourse relates to, creates tension with, or violates the universal children's rights defined by the United Nations

Convention on the Rights of the Child (UNCRC). Adopting a critical perspective, the study seeks to analyze how these representations blur the boundaries between innocence and consumption, childhood and adulthood, as well as autonomy and objectification. In line with this general aim, the study seeks to answer the following research questions:

- In the visual content shared on the selected Instagram accounts of two popular girl kidfluencers, what visual and textual strategies of violation related to children's rights, particularly privacy, autonomy, and protection from abuse, can be identified?
- How is an "adultified" and "gendered" image of girlhood constructed through these representations when analyzed through Roland Barthes' semiotic framework and Laura Mulvey's theory of the gaze?

What similarities and differences can be observed between the visual discourses of the two accounts in terms of the ways this ideological image is produced?

Research Design and Model

The sample of the study is composed of the Instagram accounts of two girl children who are presented as "style icons" on social media and have reached large global audiences. As outlined in the initial methodological framework, the study is grounded in discourse analysis. As noted by Ünalán (2011), discourse analysis is not limited to a surface-level examination of linguistic elements; rather, it approaches discourse within its sociocultural context in order to reveal underlying meanings, ideas, and ideologies (p. 73). Building on this perspective, visual discourse analysis is adopted as the primary methodological approach of the study. The research is designed as a holistic multiple-case study, which allows for an in-depth and comparative examination of cases that present a similar phenomenon "kidfluencing" across different contexts, represented here by two distinct accounts (Yin, 2018).

Sampling Strategy and Data Collection

Purposive sampling was employed in the selection of the sample. Two accounts representing different typologies were selected, as they were considered to most clearly reflect the discourse of "adultified girlhood" that lies at the center of the study. In order to protect the children's digital privacy and personal data, the real identities of the accounts and their follower numbers are not disclosed; instead, they are anonymized as Account A and Account B.

- Typology I (Account A): "High Fashion and Aesthetic-Oriented" Account. This account positions the child as a "mini adult model" through the use of professional fashion photography techniques, luxury brand collaborations, and carefully constructed visual themes.
- Typology II (Account B): "Everyday Life and 'Princess' Imagery-Oriented" Account. This account presents the child within more "domestic" or "fantastical" scenarios, such as play, parties, and daily activities. However, beneath this seemingly ordinary appearance, adultifying and gendered discourses, such as "princess" and "diva", are employed.

During the data collection process, posts shared by both accounts between 1 January 2024 and 31 December 2024 were examined. In line with ethical requirements and considerations of child privacy, specific post

links or exact publication dates are not reported; rather, typological content characteristics and general time frames (e.g., “summer 2024” or “autumn months”) are used as the units of analysis. This approach aims to strike a balance between data traceability and ethical responsibility. In total, 60 posts (30 from each account) were analyzed in depth with the aim of achieving thematic saturation.

Data Analysis Process: Visual Discourse Analysis

The analysis of the data was carried out through visual discourse analysis. Rather than relying on a single perspective, the analytical process was guided by two complementary theoretical frameworks.

First, Roland Barthes’ semiotic approach was employed to examine each post across three interconnected levels: the signifier, referring to the technical and formal features of the image; the signified, referring to its immediate or literal meaning; and myth, which captures the socially and culturally constructed ideological meanings embedded in the image. Within this framework, for instance, a branded dress functions not just as clothing at the level of denotation but may also evoke ideas such as “luxury lifestyle,” “mini adult,” or “princesshood” at the level of myth.

Second, Laura Mulvey’s theory of the “gaze” informed the analysis of the visual relationship established between the child, the camera, and the viewer. Particular attention was paid to moments in which the child directly addresses the camera or appears to pose, as opposed to instances in which the child is presented in seemingly spontaneous situations without visible camera awareness. Through this comparison, the analysis questioned whether the gaze operates in a way that positions the child as a passive object of adult surveillance and desire.

The analytical procedure followed a sequence similar to that of thematic analysis. This involved, first, repeated and careful engagement with the visual material; second, the identification of recurring and meaningful themes in relation to the UNCRC principles and the theoretical frameworks (such as “adultifying poses,” “the normalization of commercial content,” and “the exposure of private spaces”); and finally, the interpretation and comparison of these themes across both accounts, supported by visual and textual evidence.

Limitations and Validity

This study has several limitations. First, the sample is restricted to two accounts, and the generalisability of the findings is therefore limited to this specific scope. Second, the analysis relies entirely on the researcher’s interpretive reading of the data. In order to strengthen interpretive validity, the identified themes and interpretations are supported by directly cited captions and detailed visual descriptions, allowing the reader to follow and critically assess the analytical process. Finally, as the study focuses on the final outputs of content production -

namely, the posts themselves -rather than on the production process, it does not make claims regarding parental or child intent.

RESULTS

This section presents the findings derived from the analysis of posts shared in 2024 by two girl kidfluencer accounts on Instagram, each of which has reached millions of followers and has been anonymised in this study as Account A and Account B. The analysis was conducted with reference to Articles 1, 12, 16, 18, and 32 of the United Nations Convention on the Rights of the Child (UNCRC), and was guided by Roland Barthes' semiotic framework and Laura Mulvey's theory of the gaze. The findings reveal how visual and linguistic signifiers contribute to the reproduction of notions of childhood, gender, privacy, and labour within digital media contexts.

The accounts examined in this study reconstruct girlhood as a hyper-real, iconised, and marketable image in ways that are consistent with previous research on professional child modelling and child influencer culture. In this respect, the analysed cases make visible, through concrete examples, how children's rights are eroded within digital environments.

1. Hyper-Real Childhood, Iconisation, and the Violation of the Principle of the Best Interests of the Child (UNCRC Articles 1 and 18)

Across both accounts examined, childhood is constructed as a simulacrum that replaces reality, following Baudrillard's (1994) conceptualisation. Rather than being positioned as a rights-bearing subject, the child is transformed into a mythological figure in Barthes' (1977) sense, taking on narratives such as the "princess," the "icon," or the "young model." This pattern is particularly evident in the professional fashion shoots shared throughout 2024 on Account A. In these posts, the child is presented through poses, hairstyles, make-up, and costumes that closely resemble adult luxury fashion editorials, while elements traditionally associated with childhood (such as play, movement, and spontaneous gestures) are deliberately restrained or excluded.

These findings are also consistent with earlier studies on professional child modelling. Indeed, physical standards emphasised in agency interviews, including "blonde hair and blue eyes" (DWF Child, 2016), are clearly reflected in the cases examined in this study. In both Account A and Account B, the children are presented with large, striking eyes, long light-coloured hair, and a fairy-tale aesthetic, suggesting that a marketable image is prioritised over the child's individual identity.

This process of iconisation is further reinforced through the portrayal of girls as "fairytale princesses." Visual representations that emphasise flawless beauty, adult-like posture, and poses reminiscent of iconic female models detach the children from their age group and situate them within an early narrative of adulthood. As a result, childhood is stripped of its status as a developmental stage requiring protection and reduced to a form of representation that stands in

clear contradiction to Article 18 of the UNCRC, which places the best interests of the child at its core.

2. The Transformation of Privacy into a Spectacle and the Direction of the Gaze (UNCRC Article 16)

In the analysed posts, violations of privacy become visible at both spatial and bodily levels. In Account B's pool- and beach-themed posts from the summer of 2024, the child is depicted wearing a swimsuit, positioned in poses that establish direct visual engagement with the camera, and presented through carefully guided gazes. When interpreted through Laura Mulvey's (1975) theory of the gaze, these visual compositions position the child as an object under the surveillance of the adult viewer, particularly the male gaze.

From the perspective of Roland Barthes' (1977) concept of myth, the narrative constructed here extends beyond the idea of innocent summer leisure and instead centres on the exposure of the child's body and private moments to public consumption. A similar pattern emerges in Account A, where bedroom photographs transform the child's private space into a stylised backdrop associated with a luxury lifestyle, further blurring the boundaries of privacy. The literature on media and childhood has consistently emphasised that such representations increase children's vulnerability to abuse and pedophilic risk (Drotner & Livingstone, 2008).

3. The Simulation of Freedom of Expression, Digital Proxyhood, and Gendered Discourse (UNCRC Article 12)

Across both accounts, the child's freedom of expression is effectively reduced to a simulation. In posts involving brand collaborations, phrases such as "I love this!" or "My favourite!" are used frequently, yet these statements do not reflect the child's own voice; in their place, they reproduce a marketing language constructed by adults. Within Barthes' (1977) semiotic framework, such expressions function not as indicators of the child's subjective preferences but as elements of a commercial myth.

In addition, the repeated use of labels such as "little diva" and "princess" confines girlhood to passive, aestheticised, and gendered roles. As noted by Drotner and Livingstone (2008), representations of girlhood have historically been associated with youth, attractiveness, and the latent meanings embedded in photographic images (p.47). The accounts examined in this study reproduce this historical discourse within digital spaces, rendering the child's right to construct her own identity increasingly invisible through processes of digital proxyhood.

4. The Normalisation of Economic Exploitation and Digital Child Labour (UNCRC Article 32)

Economic exploitation is presented in the analysed content as an ordinary and legitimate practice. In toy review videos shared on Account B, the child's act of play is deliberately intertwined with advertising discourse, blurring the boundary between play as the signified and advertising as myth. In Account A, this dynamic is even more explicit: in luxury brand

collaboration posts from autumn 2024, the child is positioned directly as the public face of the brand.

These findings resonate with research showing that professional child modelling and influencer labour have increasingly become embedded within high-profit digital economies. As Abidin (2017) argues, children's commercial participation on social media is frequently framed through narratives of play, enjoyment, and creativity, which serve to obscure the labour conditions underpinning content production. Within this framing, children's work becomes normalised and less visible despite its clear commercial function. **Against this backdrop, kidfluencing stands in direct tension with Article 32 of the UNCRC, which guarantees the child's right to protection from economic exploitation.**

5. Peer Influence, 'Junior Icon' Culture, and Social Risks

The regime of representation produced by the accounts examined affects not only the children featured but also their peers. Child models who dress, wear make-up, and pose in adult-like ways increasingly become new "icons" on social media, contributing to the emergence of a cultural figure described in the literature as the "junior icon." While these icons are presented as desirable models for peers to emulate, they simultaneously encourage a shift in perceptions of childhood towards an early orientation to adulthood.

As Buckingham (2011) argues, the marketing industry increasingly produces sophisticated products, styles, and identities targeted at children, contributing to the emergence of the so-called "tween" category, which occupies an ambiguous position between childhood and adolescence. This shift reshapes how children are perceived and represented, while also generating a visual and cultural environment in which age boundaries become blurred. Within such contexts, scholars have cautioned that the aestheticisation and premature sexualisation of childhood may create conditions that heighten children's vulnerability to exploitation and abuse, particularly in digital and highly visual media spaces.

Overall, the findings demonstrate that kidfluencing practices confine childhood within a hyper-real, gendered, and commercialised regime of representation, while the fundamental children's rights guaranteed by the UNCRC are systematically eroded across digital platforms.

DISCUSSION

This study demonstrates that social media-based kidfluencing practices extend beyond individual parental choices and should instead be understood as a structural problem located at the intersection of children's rights regimes, media ethics, and digital capitalism. The cases of Account A and Account B analysed in the findings section clearly show how childhood is transformed into a hyper-real simulation within postmodern media environments and how the child is increasingly distanced from their position as a rights-bearing subject.

The findings indicate that the risks associated with children's representation on social media extend beyond the level of individual harm and align with long-standing concerns articulated

within international ethical and legal frameworks. Indeed, the media ethics principles adopted by the International Federation of Journalists (IFJ) in 1998, along with regulations in various countries aimed at protecting children in media contexts, emphasise that the principle of the “best interests of the child” should guide all forms of representation. The cases examined in this study, however, demonstrate that this principle is systematically violated within social media environments.

Media researchers and communication sociologists have long drawn attention to the decisive role of media in shaping children’s culture. According to Şirin (2014), one of the most influential processes transforming children worldwide is the set of images of childhood produced and circulated by the media. However, children occupy a quantitatively limited space within this powerful representational field and are often made visible through problematic, stereotypical, or adultifying portrayals. In this context, the issue is twofold: first, the conditions under which and the extent to which children are allowed to participate in media content; and second, the ethical and legal boundaries within which children’s media representations should be regulated.

The findings of this study support Postman’s (1995) argument that the boundaries between childhood and adulthood have become increasingly blurred, particularly within the context of the digital age. In the analysed kidfluencer accounts, children’s clothing styles, make-up, postures, and gazes closely mirror the aesthetics of adult fashion and advertising. The symbolic space traditionally associated with childhood is thus replaced by scaled-down versions of adult identities. As a result, childhood ceases to function as a socially distinct category and is transformed into a transitional space that increasingly merges with adulthood at an early age.

Parents’ responses to criticisms directed at these representations are also noteworthy. While some parents perceive no harm in the shared content, others tend to dismiss critics by accusing them of excessive sensitivity or malicious intent. However, the issue concerns not individual intentions but the structural effects that such representations may have on children in both the short and long term. Although social media accounts created in a child’s name are legally managed by parents, they are directly tied to the child’s identity, meaning that potential psychological, social, and security-related risks that may emerge over time ultimately affect the child themselves.

At this point, several fundamental questions must be addressed: Is it ethically acceptable to create social media accounts in children’s names before they reach an age at which they can use social media consciously and autonomously? If such practices are considered legitimate, what limitations should be imposed on these accounts in terms of content, access, and the use of generated income? At present, the absence of clear and binding regulations that provide global answers to these questions renders the phenomenon of kidfluencing even more problematic.

CONCLUSION AND FUTURE WORK

In conclusion, this study demonstrates that kidfluencing practices systematically erode children's fundamental rights, including freedom of expression, privacy, protection from economic exploitation, and the principle of the best interests of the child. The "iconic" child figures constructed on social media affect not only the children directly involved but also their peers who view them as role models, thereby contributing to the global reproduction of a homogenised, adultified, and gendered image of childhood.

In this context, given the undeniable impact of social media on children, approaches based solely on parental responsibility are insufficient. There is a need for greater transparency in platform policies, the limitation of algorithmic incentives related to child-focused content, the wider dissemination of digital literacy and children's rights education for parents, and, most importantly, the development of new legal frameworks that place children's digital autonomy at their core.

Future research may address the phenomenon of kidfluencing through comparative analyses across different cultural contexts and focus on how children themselves perceive these representations, as well as on their long-term psychosocial effects. Such approaches would contribute to the development of a more inclusive and rights-based framework for understanding children's presence in the digital world.

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