

## **Social media content appropriation for television news in Kenya: Threats and opportunities**

Dennis Danson Oketch<sup>1</sup>, Dr. Erneo Nyakundi Nyamboga<sup>2</sup>, Dr. Lusike Lynete  
Mukhongo<sup>3</sup>

<sup>1</sup>(Department of Communication Studies, Moi University, Kenya)

<sup>2</sup>(Department of Communication Studies, Moi University, Kenya)

<sup>3</sup>(Department of Communication Studies, Moi University, Kenya)

---

**Abstract:-** Social media has irreversibly changed television news and distorted the distinction between professional and citizen journalism both optimistically and adversely. This paper discusses the professional efforts in-house television broadcasters make to embrace social media in newsgathering and broadcasting. This paper's overarching objective is to establish whether the use of social media content presents opportunities or poses a threat to news broadcast authenticity. This will be established by review of literature and twelve broadcast media and communication practitioners' interviews to answer what opportunities television broadcasters enjoy from social media in reporting and what kind of challenges they also face that arise from user-generated content on television news broadcasts in Kenya.

**Keywords -** Appropriation, citizen journalism, news broadcasters, newsgathering, social media, television, user-generated content

---

### **I. INTRODUCTION**

In the course of the century, global communication has undergone rapid transformation from a traditional one-way, one-channel, top-down to a two-way all-engaging participatory communication set-up where all stakeholders engage fully in message transactions. To facilitate this complex and highly dynamic communication environment, there has been a gradual but relentless technological explosion of enabler gadgetry and technical know-how (R.K. Nielsen and R. Sambrook, 2016). This includes the internet, miniaturised hand-held-internet-enabled devices, internet applications, software notwithstanding social media.

By converging picture, sound and text into a narrative that was rapidly accepted by society, the advent of television transformed mass communication that had hitherto been colonized by the radio and the telegraph. Though it provided powerful one-way communication, television locked out active audience participation during real-time production and broadcasting. Later, there was rapid development in communication technology which triggered a migration from static communication devices like the television to portable, multi-directional, high-speed internet-enabled handheld innovations such as mobile phones and social media.

Thus, social media has enabled instant information exchange on shared networks globally, congregating millions of like-minded users who dialogue newsworthy public interest information virtually. Accordingly, social media platforms have become places of news discovery and developed into important enablers for news sourcing for television broadcasters. Social media has also been noted for its various advantages including information access and dissemination, rapidity, ease of updating unfolding stories and provision of discussion forums among others. As a consequence, the volume of data social media transacts has challenged traditional journalism and forced television news broadcasters to adopt social media "conversations" in their broadcasting to remain relevant (Nyamboga, 2014).

Social media technologies offer users adequate influence and authority to renegotiate their relationships and transactions with television news broadcasters. This position is concurred to by Deuze, (cited in Dijck, 2009) who supports the idea that social media enabled opportunities are seized by people at the local level to express their worldviews or opinions thus providing a dissimilar array of voices that makes the news experience richer for all. By active social media user engagement and through seeking broad-spectrum information consensus around topical activities and initiatives, participatory communication has begun to be considered a crucial tool in the evolution of television news (Nyamboga, 2014). Genuine contribution from social media content producers stands to increase the sense of ownership of television news by local users and thus enhance viability and sustainability of social media content in news.

Kenya has a mobile penetration rate of 84% of the overall country's population with 35 million internet and social media users. It is from these 35 million users that television broadcasters' appropriate social media content for use in news broadcasts.

Today, by giving all stakeholders an equal chance to contribute to public debate and topical issues, social media enables the empowerment of marginalised groups through provision of new knowledge and opinion sharing (Tufté & Mefalopulos, 2009). This empowerment has multiplied availability of newsworthy social media content and has nurtured its gradual rise, use and dependence upon for news distribution and retrieval by television news broadcasters. For Kenya in particular, the uptake of social media increased precipitously around the 2013 general elections when politicians employed it for their electoral campaigns. This disrupted traditional slot-defined news broadcasting and shifted the breaking of immediate news to social media platforms which did it continuously thereby enticing audiences but also firmly attracting television broadcaster attention for news broadcast sourcing.

News broadcasters today continue to conform to the information needs of the contemporary instant-access, smartphone-driven news audiences by using their news gathering mechanisms to include social media for breaking news. By providing an alternative news source, social media is continuously wresting news dissemination control from a pure television broadcaster affair to one that is shared between itself and news broadcasters. With cognisance of news broadcasters' desire to remain relevant by adoption of social media in their news broadcasts, this paper seeks to discuss the threats and opportunities occasioned by social media content appropriation for use on television news.

## II. HISTORY OF USER GENERATED CONTENT IN TELEVISION BROADCASTING

Bowman and Willis define citizen journalism as individual people's involvement in the gathering, evaluation, expansion and dissemination of news (García-Avilés, 2010). Further, García-Avilés refers to it as "participative journalism" whose objective is the provision of self-determining, dependable, truthful, comprehensive and newsworthy information (2010). Historically, television news broadcasters provided a variety of conduits through which viewers could engage to share, comment, promote or criticise broadcasts as well as contribute their ideas for inclusion, production or broadcasting of news content. (García-Avilés, 2012). This confirms that appropriation of audience content in television broadcasting existed long before the advent of social media. Further, Fran Unsworth, the BBC's deputy director of news and current affairs contradicted today's notion that user-generated content appropriation for television was a new sensation. He explained that it is more prevalent in contemporary society today because everybody has an ability to participate in it as a result of social media (Wardle, Dubberley & Brown, 2014). Fran Unsworth's position can be illustrated by Frank Zapruder's video of the assassination of President John Kennedy in 1963, which was later used on television news. It underscored that eyewitness pictures were newsworthy, especially in the absence of broadcasting crew at the place of incident.

The first case of an organised process of collecting user generated content for news was during the Indian Ocean tsunami of 2004. *News 24*, a television news broadcaster, canvassed the disaster area requesting for eyewitness accounts, photographs and videos that they later broadcast. Separately, during the London terrorist bombings in 2005, the BBC broadcast video recorded by survivors of the attack during their news. Learning from this, the BBC launched the UGC Hub, a repository on its website to collect user-generated content for broadcasting during their news bulletins (Belair-Gagnon, 2012).

During the 2009 Tehran election, Mark Little, then a news reporter and anchor for RTÉ, frustrated for not being assigned to cover the election resolved the problem by appropriating huge quantities of information from social media after which he amalgamated this content to report on the election on television news. Separately, while following a breaking news item on BBC News, Little was appalled to see that while the BBC was reporting an unconfirmed report of a shooting at Valiasr Square in Tehran, he could actually read and see pictures of the shooting victims being carried away from the square on his Twitter account. He realised that social media was breaking stories well before mainstream television news broadcasts could catch up. Consequently, realising the potential of social media as a news source, Little left RTÉ and launched a dedicated social media content appropriation and distribution news agency called *Storyful* (Tomno, 2012). This determined the power of social media for breaking news and relegated television news to the broadcast of out-of-date news within the context of immediacy. Traditional television broadcasting could no longer operate as if it had the monopoly of information. For real-time news breakage, user requirements include a smartphone camera, an internet connection and a social media platform.

BBC's UGC Hub manager, Chris Hamilton cited 2011 as the year that propelled social media content into mainstream newsrooms from the Arab Spring, the Iranian protests, the tsunami in Japan, the England demonstrations to the Adam Lanza Norway massacre (Wardle, Dubberley & Brown, 2014). These mammoth

events presented newsworthy social media content volumes that broadcasters could not otherwise have collected using their own traditional newsgathering resources.

The Syrian unrests cemented social media appropriation and highlighted the role of social media as a necessary supplement/ complement for television news content generation. When foreign broadcasters could not access Syria due to the volatile security situation, it presented citizen journalism with an opportunity to author and avail news content on social media that was picked up by television newscasters and broadcasted during television news. This confirmed the inevitability for the inclusion of social media appropriation for mass information interest on television news.

### III. SOCIAL MEDIA USE IN TELEVISION REPORTING TODAY

Social media use in television news broadcasts is no longer in dispute. Certainly, it is a faster way of breaking news compared to traditional television news broadcasts. By the time news broadcasters appropriate, review, approve, investigate further to authenticate before broadcasting, social media would already have broken and developed the story. Social media makes it easier for newsmakers to access instant information, feedback and follow-up on evolving breaking news. This eases news appropriation and prediction of social conversation trends to facilitate provision of contemporary information on television. However, social media content use on news poses enormous challenges for television news broadcasters. To surmount the challenge of retelling stories already broken on social media, television broadcasters recast the same news within broader contexts and perspectives. Thus, news broadcasters depend on social media for pointers for breaking news. This makes it easier for them to get current news though it also presents the danger of appropriating and broadcasting misleading allegations or unconfirmed tips based on non-factuality.

In the spirit of embracing this dynamic news authority, news broadcasters are employing digital specialists specifically to navigate and explore social media for news on a twenty-four-hour basis. Findings from the interviews concurred with Appelgren and Nygren (2014) and Wright and Hinson (2014) that social media platforms have presented a fresh kind of news journalism that has fused news production talents and practices with large volumes of virtual data. This infinite data offers news broadcasters a new lifeline to remain significant in the provision of news breaking services in tandem with social media albeit in a more in-depth way.

As television broadcasters in Kenya continue to integrate social media in news broadcasting, strategically exploiting its dynamic around-the-clock presence for corporate positioning as well as for television news reporting, they continue to establish digital sections solely to appropriate and verify social media content destined for television news. These departments identify potential news on social media and flag it for journalistic follow up before it is broadcast on television news. The interviewees estimated that social media content on television news stands at a 40% average of the sum total volume news broadcast today. This is in tandem with Paterson's views that progressively, social media is now used to contribute to news-making and information exchange (Paterson, 2013).

Further, television broadcasters use the increased volume of virtual social media content for sourcing contemporary news; corporate positioning; promotion of news content, attraction of viewership, to generate feedback and participation, to gauge reach, to undertake audience polls, for benchmarking against global news broadcasters, to inform audiences about upcoming news guests and features and for deciphering market trends. Nyamboga (2014) attributes this to the rapid access and dispersal of information on social media while Lesame, Mbatha & Sindane, (2011) blame it on the technological shift to instant gratification solutions that social media provides. There is validity in the argument that journalists and news broadcasters ought to consider all information sources including social media when gathering news. Logically, this makes sense so long as the emphasis is on observance of professionalism, particularly while scouting social media for news to ensure content authentication and verification before broadcasting.

Apart from enabling feedback receipt, some broadcasters in Kenya have initiated specialised social media portals for harvesting videos, pictures and stories directly from audiences for broadcasting. *Road Hog*, a program aired at news hour on a popular television station comprises appropriated user generated content on road truancy is an example of a content appropriation portal. As a result of this nature of social media appropriation, Kenya has recorded increased user engagement with television news broadcasts. The continuously active, never-ceasing nature of social media to break news has gained it an upper hand over traditional television broadcasts' hitherto fixed news slots. Strategically, television broadcasters have swiftly adopted round-the-clock social media monitoring to pick out important news items and break them on television during news, where necessary interrupting normal programming to do so. A previously unheard of practice.

Further, television broadcasters are making frantic efforts to escalate their social media capacity through strategic redirection, retraining existing journalistic staff and even making operational frameworks within which to engage social media in television news broadcasts. These observations concur with Wright and Hinson (2014)'s views that apart from social media having enormous news volume and spontaneity, it has also caused a significant revolution to the contemporary communication industry. The digital specialists who

appropriate social media content have zealously overburdened news gatekeepers and editors by expanding their roles to include professional processing of social media content, which, apart from offering valid news also comprises rumours and hearsay. This requires broadcasters to expand their editorial capacity.

Television news broadcasts are transient in nature as opposed to social media messages that are retrievable and last longer. Social media has a multiplier effect on news content. A single message often develops new tangents, perspectives and a life of its own besides also being retrievable afterwards for longevity. Television news broadcasters use the global reach and dynamic nature of social media to sustain news conversations from one news slot to the next one. This way, news broadcasters use social media to compliment television news by retaining and sustaining the attention of their audiences in between broadcasts. In the interim, broadcasters collect and consider audience feedback for consequent news broadcasts which are presented again using different angles and worldviews.

Nyamboga (2014)'s opinion that journalists and media houses should embrace all news sources including social media and Lasorsa, Lewis, and Holton's (cited in Franklin, 2014) argument that scholars and journalists deliberately downplay broadcasters' use of social media in news broadcasts was confirmed by the interviews. Broadcasters are yet to fully appreciate and thus effectively apportion social media its rightful place in their news gathering, offering and positioning strategies. Proper exploitation of social media conversations into meaningful narratives can transform and buy loyalty among audiences whose voices will be represented in the news broadcasts. This would converge social media and traditional news dispersal for audience benefit.

Lastly, majority journalists and digital specialists in Kenya report to have learnt how to navigate social media informally through trial and error. The conspicuous lack of social media training in Kenya amplifies the challenges posed to television news broadcasters as they integrate social media content in news because of the lack of requisite skills for responsible appropriation and utilisation of this content. There is thus a critical need to fill these social media training gaps to foster professional, ethical and strategic use of social media in news broadcasting.

#### **IV. REGULATION OF SOCIAL MEDIA CONTENT: THREATS AND OPPORTUNITIES**

Mukhongo, (2014), Nyamboga (2014), Siapera, Papadopoulou & Archontakis (2014) and Fish, (2013) among others concur that there has been incredible uptake of social media on Kenyan television news. They however highlight the volatile and unregulated environment in which social media content appropriation for television news occurs pitting amateurism against professionalism and opening up unlimited dangers of litigation, libel among other socio-political issues.

Further, Mukhongo (2014), Nyamboga (2014) and Siapera, Papadopoulou & Archontakis (2014) also concur that social media use in television news broadcasting has increased democratic audience participation and discourse besides providing them with a voice in governance and social discussions. However, it has also fostered co-production, in which television broadcasters and the audiences jointly develop and deliver a news product. Besides, though these revolutionary possibilities offer great potential to news broadcasters, they also present a ripe environment for abuse and hence underscore the importance of regulation of social media use in television news broadcasting. Distressingly, Kenya has not yet developed a national policy and neither has it encouraged broadcasters to develop internal policies to guide the use of social media in television broadcasting. So far, there is only one broadcaster with a documented policy while another is developing one. Kenyan broadcasters borrow from journalistic policies when using social media.

The allegation that social media has made journalists lazy and progressively dependant on it was confirmed by the interview findings which found that most of sampled journalists reported that they do not feel compelled by journalistic rules and ethics when navigating social media. Ideally, all the information obtained from social media ought to be verified by physical field or telephonic authentication before broadcast. Today, due to time pressures and industrial culture, news broadcasters use social media content extensively notwithstanding registering uncertainties about its trustworthiness. They opt to broadcast first and correct later if necessary.

Conclusively, this means that unverified social media content appropriation and use in television news threatens the scope and quality of news and its coverage. A free-for-all approach to television broadcasting of news sourced from social media in ambiguous and unclear frameworks foster biased story angles that can breed panic, unrest, tension and misinformation. It can also cause organisational harm, disrepute and injure personalities notwithstanding having legal ramifications.

The swiftness and spontaneity characteristics of social media news breaking has made its content appealing to broadcasters who appropriate stories and broadcast them straight away as opposed to the lengthy traditional news gathering processes. Frequently, these social media traits often influence the news broadcast agenda of the day. When appropriating social media content for television news, news broadcasters must take onus and exercise professional caution always falling back to traditional ethics and practices of journalism when

appropriating social media content where clear social media regulations and policies lack. For the media, critical stories are always waiting to be broken on social media. Professional complacency and languor due to availability of this content poses a severe threat to the seriousness with which audiences approach news broadcasts.

## **V. CITIZEN JOURNALISM: A PROSPECT AND A MENACE**

Citizen journalism has proved itself integral by seeding an average of forty per cent content that ends up adopted and broadcast on television news. Despite criticism from Terranova (2009), Lanier (2010) & Keen (2007) as cited by Fish (2013) on the validity and integrity of citizen journalism in news, scholarship from Al-Ghazzi (2014) establish that social media citizen journalism is integral in seeding newsworthy content that can be used in television news. Some news broadcasters appreciate the potential and significance of social media content in their news products and have established user-friendly channels for appropriating it. The rest have established social media handles that users can tag their content onto to enable quick appropriation.

Technically, Adam Fish (2013) defines citizen journalists as amateurs who have news generation competencies that attract television broadcasters to seize this free source of news for the benefit of enriching their news bulletins. Apart from information dissemination, the key driver of citizen journalism is the quest for self-gratification where users broadcast their opinions and perceptions about social issues affecting them. Although social media user content authors have dominated the conversation arena, they do not observe professional ethics and regulated conduct. Some of these amateur authors also take the blame for activism and driving conversation agendas for financial gain as guns for hire. Conversely, some of them champion for improved governance and social capacity. It is therefore the responsibility of news broadcasters to sift through these authors with a view of targeting value adding citizen journalists and disregarding the rest.

Although the dynamism and carefree approach citizen journalists use in news authoring has been considered a threat to the future of television news broadcasting, the interview findings have established that this is not necessarily the case. Rather, they play an enabling role of seeding news content which, when complemented with news collected using traditional journalism is likely to form the future of television news. Television has the capacity to flesh out and contextualise user generated content to make up for the brevity of social media.

While, the research argued that social media will reassign television with the role of building up on social media's breaking news, it also predicted that social media and citizen journalism will lead to a decrease in the production cost of capturing, storing and disseminating video clips and news features for broadcasters. Nonetheless, the ability and power to aggregate people is considerable for television broadcasters and definitely something that social media cannot do. If anything, polarization occasioned by citizen journalism on social media can disaggregate audiences.

Modern-day techno savvy news consumers progressively demand a continuous flow of around-the-clock news. A need that can only be met with the assistance of citizen journalists on their mobile devices unlike previously when news was broadcast at specific times of the day. Television news broadcasts will have to embrace user generated content on social media progressively to retain these special news consumers. A convergence of social media content and television news media, uniting their best characteristics for the benefit of the emerging and demanding consumers is the only remedy for news breaking today.

The social media revolution has transformed the way news is broadcast. While it has cut news production and management costs, it is presenting content management challenges such as information authentication. However, proper news harnessing governed by regulatory frameworks and appropriation procedures could ensure immense benefit to broadcasters and viewers.

News broadcasters must undertake in-depth studies of social media and its content with a view of cultivating it to realise good quality and all-encompassing news experience. This broadly includes technical training on journalism and social media, provision of handheld gadgets for news capture and filing besides compensation of citizen journalists for their appropriated news features. More so, television broadcasters can explore the merits of teleworking vis-à-vis traditional newsgathering practices with a view of adoption of cost effectiveness. News broadcasters who intentionally downplay the potential of social media in their newsgathering strategy will automatically ostracise themselves from whole viewer bands and thus render their product subordinate to the competition. That said, social media and by extension citizen journalists has the power to cripple and even collapse once thriving news broadcasters.

## **VI. INSTITUTIONAL USE OF SOCIAL MEDIA CONTENT: PERILS AND CHANCES**

Social media is responsible for an explosion of interaction between television broadcasters and social media authors. To include social media in television news broadcasts is to embrace and amplify grassroots conversations and relationships at a national level. In this way, deserving grassroots occurrences and needs can

become agendas for policy discussions. The biggest challenge posed in institutional appropriation of social media content by news broadcasters is its relative newness particularly in news bulletins and thus lack of operational skills and procedures for sound appropriation and use. This is besides the technical conflicts it presents to traditional journalism itself.

According to Al-Ghazzi (2014), although editors have remained the main gatekeepers and custodians of news information over the years, social media has upset and revolutionised the traditional gathering and processing of news. By offering concise and ready-made, user-authored and acceptable news that is an extension of societal conversations, television broadcasters have been compelled to embrace social media news to remain relevant to their audiences. More so, the ability for audiences to author news and later watch and react to it elevates social media as an important vehicle for bridging the divide between television news broadcasters and their audiences with the editors being the enabler bridge.

Whereas traditionally television editors used to determine the news agenda and assign newsgathering duty to journalists based on this predetermined agenda, today social media has brought the news to the newsroom and largely sets the agenda of the news bulletin reducing the editors' gatekeeping role while equally increasing the volume of information they have to sift through for the news. Although it is an opportunity for television in terms of reduced operational costs, these large volumes of available news unless vetted and verified, not only increase the job description of editors but also pose an institutional danger of broadcasting falsehoods and information that can be detrimental and libellous.

Editors and broadcasters must celebrate the technical process reduction and cost cutting role occasioned by social media. Not only has it replaced tipsters whom they had to pay for news, it has also financially reduced news sourcing and producing expenditure. Nowadays, digital departments identify breaking news on social media, editorial meetings discuss the social media content for newsworthiness, a journalist is assigned to confirm the story before it is broadcast with editorial oversight. Often, the confirmation occurs telephonically without the journalist even leaving the media house. The future of social media content use in news broadcasts is still set to increase with television broadcasters expected to cede some traditional journalism practices due to the spontaneous nature of social media and the demands from its users. Inadvertent mistakes attributed to unverified social media appropriation and use are also likely to increase with users expecting the broadcasters to conform to their conversations with the real-time ability of social media which may not be factual in the first place.

News broadcasters must find a strategic balance of exploiting social media content together with traditional newsgathering for the realisation of a rich, satisfying and all-inclusive news experience. These two sources of news must complement each other with observance of rigorous cross confirmations to attract and retain new and traditional audiences. For instance, since television cannot break news as it happens due to social media spontaneity and dynamism, television broadcasters can still report on the news broken on social media but with a more in-depth approach considering the multiplayer inputs. Social media can also be used to disseminate what is coming up on television news to inform and attract people to watch and participate in the news when it is eventually broadcast.

While rendering traditional tipsters obsolete, social media has presented limitless social media authors who continuously seed information that news broadcasters sift through for news. A common strategy adopted by broadcasters to minimise the voluminous sifting effort is specific targeting of capable and prolific users and institutions that author newsworthy stories on social media. News broadcasters have to explore how to elevate this journalistic amateurism into professionalism to further reduce in-house processes and expenditure.

## **VII. CONCLUSION**

The last decade has seen the global information industry, particularly the television news broadcast become upset by social media's friendliness, affordability, accessibility, interactivity, immediacy, timeliness and year round presence. Its capacity to cluster common interest users into social networks is a unique form of communication devolution that fosters grassroot discussions within global environment contexts; something that traditional television cannot do. Apart from colonising the information space by provision of breaking news, social media has also significantly influenced how television news is broadcast with partial and direct content inclusion by the audiences.

Social media's ability to sustain two-way interactive conversations is attractive to user generated content authors, television news broadcasters and news audiences. Inversely, social media use in news broadcasting poses privacy breaches, lack of policy frameworks, infrastructure security, legal and intellectual property issues, resource challenges, and numerous other challenges and potential risks. Albeit all these, the opportunity to reach everybody, everywhere, at all times is too opportune for news broadcasters to ignore. Nyamboga (2014) explains that this is because social media enables rapid access and dispersal of unfolding news stories. Further, Bennett (cited in Mukhongo, 2014) reiterates that social media empowers users to produce and distribute news which television broadcasters then elevate to bigger discourse platforms from

which audiences can interact and give life to these dialogues.

Social media platforms offer private and public online space opportunities enabling users to weave their own narratives and present them in forums that accommodate their views without fear of censorship or regulation. This highlights the volatility of social media content and the thin threshold of ethical acceptability and exacerbates the challenge broadcasters must confront in using unregulated news that may be unfounded, biased and injurious to both institutional and individual character.

The virtual nature of social media has made it possible for broadcasters to have roving “correspondents” as literally everybody with a smartphone can become an amateur journalist, and thus an author of potential television news features. This has significantly reduced the cost of news production as news broadcasters exploit this rich source of constantly updating news to source for news for their news bulletins.

Social media enables viewer participation and oftentimes the determination of the news broadcast agenda for the day. It allows audiences to prioritise and determine the conversations that will be on television news thus also influencing the agendas for national policy and strategy meetings by indicating grassroots-determined concerns.

The quick, continuous and enormous flow of news on social media negatively affects traditional journalism. More so, the numerous forms of emerging social media platforms, the swelling number of television stations, ferocious competition among broadcasters, and televisions’ anxiety to break news first, before competition, have led to the broadcasting of inaccurate, ambiguous, and misconstrued information on television news. Oftentimes, this results in broadcasting of biased and subjective news. Nonetheless, the emergence of social media has additionally amplified the need for immediacy in around-the-clock news delivery. This, compounded by the perpetual pressure on journalists to produce news within strict deadlines compromises the practice of journalism and the quality of the news content as a whole.

More than once, news broadcasters have used social media content hastily without exhaustive verification, exposing themselves to serious reputational danger. Notwithstanding social media complexity, traditional journalism must not purvey social media unverified content in the guise of responsiveness. Original television news content generation is steadily declining as reliance on social media content uptake as a news source gradually increases. Sloppy journalism that broadcasts unverified social media appropriated news poses a grave danger of lowering the quality and scope of news coverage. In addition, social media is austere, explosive and lacks controls, values and regulation. More so, it is impulsive and can at times be cruel, conversely conciliatory or even potentially infuriate depending on the subject under participant engagement.

The frantic and continuous demand for news generation, partially established by social media and by broadcaster rivalry, has led to broadcast content mistakes. In addition, the twenty-four hours, seven days a week journalistic procedures leave journalists, editors and producers with very limited time to follow-up on serious, long-lasting and exhaustive stories. Although access to news has become easier, faster and more accessible with social media enabled platforms today, very few reporters have prerequisite training on how to appropriate content therefrom resulting in apathetic news content quality.

Instantly, social media users can now hold and participate in virtual social conversations because it is judiciously secure, is not stringently monitored, restricted or regulated by government as yet. They comment, edit, write, produce, and post content whose jurisdiction crosses political, social, geographical and continental borders without operational guidelines. The challenge presented by this development arises from the lack of necessary moderating controls; state or internal for safeguarding the interests and rights of other users and institutions.

Further, due to lack of professionalism and technical capacity, citizen-journalist-authored content on social media lacks authenticity besides being unverifiable and oftentimes sensational debauchery. Other threats arising from appropriation of social media content for broadcasting broadly include; confidentiality, defamation, internal operational risks, security, copyright, employment practices, and legal risks. This reiterates the importance of state and internal regulations to moderate use of social media content. For news broadcasters, the essence of regulatory frameworks for social media content appropriation is to confine industry players to look for, acquire and indeed use the content in acceptable ways.

## **VIII. RECOMMENDATIONS**

According to McLuhan’s tetrad theory, (McLuhan, 2008 and Sandstrom, 2012) and as demonstrated by this paper, social media is no doubt the redemption of television news through the enrichment of its context, content and scope and also by offering efficient and cheaper newsgathering mechanisms. The uptake and integration of social media in television news has also not been devoid of opportunities for sequestering and serious challenges that threaten to destroy the very fabric of television news broadcasting ethics and professional practices. As confirmed by this paper, these potential threats can only be allayed and opportunities seized by regulation of social media use in television news broadcasting among other rationalisation recommendations. Therefore, this research recommends:

1. The development of a social media content use training curriculum for journalists to be operationalised in journalism training institutions.
2. The urgent development and implementation of national and broadcaster-level social media policies to regulate use of social media in television news. For the broadcaster-level policies, they must outline procedures of content appropriation through to verification.
3. Compilation and accreditation of prolific citizen journalists and provision of periodic journalistic training on professionalism, photography and news writing to improve news story quality.
4. News broadcaster review of editors' job descriptions to encompass social media emergent new media.

#### REFERENCES

- [1] R.K. Nielsen and R. Sambrook, *What Is Happening to Television News?* (Oxford, UK: Reuters Institute, 2016)
- [2] E. Nyamboga, Social Media in Kenyan Journalism: Benefits, Opportunities and Challenges. *IOSR Journals*, 19(12), 2014 89-94.
- [3] J. Van Dijck, Users like you? Theorizing agency in user-generated content. *Media, culture, and society*, 31(1), 2009, 41.
- [4] T. Tufte, & P. Mefalopulos, *Participatory Communication: A Practical Guide* (Washington, DC: Word Bank, 2009)
- [5] J.A. García-Avilés, "Citizen journalism" in European television websites: lights and shadows of user generated content. *Observatorio (OBS\*)*, 4(4) 2010.
- [6] J.A. García-Avilés, Roles of audience participation in multiplatform television: From fans and consumers, to collaborators and activists. *Participations: Journal of audience & reception studies*, 9(2),2012.
- [7] C. Wardle, S. Dubberley, &P. Brown, *Amateur footage: A global study of user-generated content in TV and online news output*. (New York, NY: Columbia University, 2014).
- [8] V. Belair-Gagnon, 'Getting it Right!:' How did social media transform BBC News journalism?, *Communiquer dans un monde de normes. L'information et la communication dans les enjeux contemporains de la "mondialisation"*, hal-00839288(2), 2013, 235
- [9] C. J. Tomno, Journalism and Social Media, *Fellowship for Ethics Leadership 2012*, Nairobi, Kenya, 2012, 11-12
- [10] E. Appelgren, &G. Nygren, "Data Journalism in Sweden: Introducing New Methods and Genres of Journalism into 'Old' Organizations." *Digital Journalism*, 2 (3),2014, 394-405
- [11] D. Wright and M. D. Hinson, An Updated Examination of Social and Emerging Media Use in Public Relations Practice: A Longitudinal Analysis Between 2006 and 2014, *Public Relations Journal*, 8(2), 2014, 5-7.
- [12] C. Paterson, Journalism and social media in the African context. *Ecquid Novi: African Journalism Studies*, 34(1), 2013, 1-6.
- [13] Z. Lesame, B. Mbatha, and S. Sindane, *New media in the information Society* (Pretoria, South Africa: Van Schaik, 2011)
- [14] B. Franklin, The Future of Journalism. *Digital Journalism*, 2(3), 2014, 254-272.
- [15] L. Mukhongo, Negotiating the New Media Platforms: Youth and Political Images in Kenya. *Open Access Journal for a Global Sustainable Information Society*, 12(1), 2014, 328-341.
- [16] E. Siapera, L. Papadopoulou, and F. Archontakis, Post-crisis Journalism; Critique and Renewal in Greek Journalism. *Journalism Studies*, 16(3), 2014, 449-465.
- [17] A. Fish, Participatory Television: Convergence, Crowdsourcing, and Neoliberalism. *Communication, Culture & Critique*, 6(3), 2013, 372-395.
- [18] O. Al-Ghazzi, "Citizen Journalism" in the Syrian Uprising: Problematizing Western Narratives in a Local Context. *Communication Theory*, 24(4), 2014, 435-454.
- [19] E. McLuhan, Marshall McLuhan's Theory of Communication, *Global Media Journal*, 1(1), 2008, 25-43
- [20] G. Sandstrom, Laws of media – The four effects: A McLuhan contribution to social epistemology, *Social Epistemology Review and Reply Collective*, 1(12), 2012, 1-6