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From Home to Public Content: The Commercialization and Media Dynamics Driving Family Vlogging in Pakistan

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Abstract

Pakistan Family vlog has emerged as a huge contributor to online media. It presents the ways families make use of technology in capturing and sharing of daily life. Families are sharing their routines, feelings, and relationships in front of many viewers since the majority of them own social media and smartphones. Although it is a rapidly developing area, minimal research has been conducted on Pakistani family vlogs, particularly how intimate family experiences are transformed into a publicly available content and how culture affects what individuals disclose. Research rarely examines the tension between the demand of the platform to achieve more views and sales on the one hand, and the highly-regulated social norms of privacy, modesty, gender roles, safety of children, and respecting a family on the other. That is why it is an important subject to study. The approach enables in-depth study of the narrative structures, visual presentation, emotional framing, and approaches to monetization and, hence, helps to understand how the cultural values and ethical issues are compromised in digital storytelling practices. The results show that the Pakistani family vloggers work in a two-system. On the one hand, they make the domestic life emotionally engaging and commercially possible to fulfil platform logics of attention,

engagement, and revenue generation. Conversely, they strictly control the publicity of women men and children to keep in cheque with the cultural notions of modesty, privacy, and honour. The paper concludes that the balanced nature between the digital opportunity and cultural restraint influences family vlogging in Pakistan. It also suggests that content creators should create more distinct privacy lines, embrace responsible behavior in relation to children involvement, as well as critically consider the ethical side of commodifying intimate family moments. It further suggests that policy makers and digital platforms should come up with culturally sensitive guidelines to promote a safer and more responsible family vlogging.

Keywords: Family Vlogging, Commercialization of Domestic Life, Digital Media Dynamics, Pakistani Social Media Culture, Content Monetization

INTRODUCTION

Modern societies are adopting the use of information and communication technologies in capturing and contextualizing everyday life in new forms. The social media platforms are now the major forums of self-presentation, communication, and content (van Dijck, 2013). Within this context, family vlogging is emerging as one of the forefront digital activities in Pakistan, which allows families to publicly talk about their routine, relationships, and intimate lives. Due to the incentives to stay visible and active, domestic spaces are becoming stages of mediated stories and revenue-generation, thus resembling more general mediatization processes in which media logics influence daily social actions (Hjarvard, 2013). Cultural values and norms of privacy, modesty, gender relations, and family honour conservation are still very strong in scope in the Pakistani context. In line with this, the family vloggers need to negotiate well about the aspects of their household life to be exposed. The content of this is an ongoing bargaining of the goals of platform-driven growth and monetisation and the cultural constraints of what is appropriate when in the presence of others (Couldry and Hepp, 2017). The establishment of vlogging in Pakistan that combines sponsorships, affiliate marketing, and product placement within the familial content interconnects Pakistani vlogging with those of the world that engage in commercialized intimacy and influencer lead digital labour (Abidin, 2017; Fuchs, 2021). Recent studies on Pakistani and regional Generation Z consumers show that social media platforms have a significant impact on the organization of everyday life. According to Shahzad, Shahid, Bibi, and Shabbir (2025), the media usage of Instagram, Tik Tok, Twitter /X, and YouTube has become the main source of information that young adults cannot do without when it comes to the everyday functioning. These observations suggest that the platforms are not only vehicles of news but also a platform where users can discuss the political news, build social networks and project the online activities into the offline civic actions.

The simultaneous presence of high user activity and the widespread exposure to untrustworthy sources help to highlight the critical impact of social media on mass discourse and how social media users perceive politics, institutions and social reality in their daily life.

Although family vlogging is a trend that is undoubtedly picking up rapidly as a visible phenomenon in Pakistan, the scholarly literature has not yet fully addressed how people transform their daily household routines into mediated content, nor has it sufficiently examined the cultural and ethical contexts that inform this practice.

Past research has recommended that audiences can appreciate more exposure to lifestyle and family-focused content (Abbas, Ahmad, Hassan, and Ahmed, 2024). However, there are still discussions on how visible minors are in such content, to what degree parents understand how the personal moments of their family are presented, and what the consequences of sharing such moments on the Internet will be in the long run (Rodriguez & Levado, 2023). In order to evaluate the social implications of family vlogging on a larger scale, one must comprehend how Pakistani vloggers can negotiate these frictions and how they can address the conflicting demands of authenticity, privacy, and publicity. The current research fills this gap by performing a thematic content analysis of some chosen family vlogs created in Pakistan and, thus, explaining how the processes of transforming domestic life into monetizable media occur and what ethical and cultural issues have been posed by these changes..

Problem Statement

There has been a significant rise in family vlogging in Pakistan; however, limited scholarly attention has been given to how personal and domestic life experiences are transformed into commercial media content for income generation. Social media platforms, particularly YouTube, incentivize creators to share emotionally engaging and intimate content by rewarding visibility, audience engagement, and viewer retention. As a result, family vloggers are encouraged to document and monetize aspects of their everyday lives. This practice unfolds within a cultural context where notions of privacy, gender roles, and family honour hold substantial importance. Consequently, the commercialization of domestic life raises critical ethical and cultural concerns, especially regarding the representation of women, children, and the private household sphere. Despite the growing popularity of such content, existing literature provides limited insight into how Pakistani family vloggers negotiate the tension between economic incentives and prevailing cultural norms, or how routine domestic activities are reframed as consumable digital content.

This paper aims to examine how Pakistani family vloggers convert personal life experiences into commercial narratives, and to critically explore the cultural and ethical implications that emerge through this process.

Research Objectives

1. To examine the ways in which Pakistani family vloggers transform everyday domestic life into monetized digital content.
2. To analyze how family vloggers negotiate cultural norms related to privacy, modesty, and family honour in their online representations.
3. To assess how platform-driven incentives influence vloggers' choices about revealing personal and familial aspects to public audiences.

Research Questions

The following questions are what motivate this research:

1. In what ways do Pakistani family vloggers convert everyday family experiences into commercially viable digital content?
2. How is personal and family life strategically represented by Pakistani family vloggers to generate income on digital platforms?

LITERATURE REVIEW

Domestic life has been radically redefined through the emergence of family vlogging as a key element in the modern digital culture that redefines how life is represented, circulated, and commercialized. The growing availability of digital technologies, especially, cellphones and social media platforms, has turned the private households into the ongoing production of media. The creation has erased the line between normal family activities and the theatrical digital work. The issue in Pakistan is firmly rooted in the cultural values of privacy, modesty, gender roles, and family honor. Consequently, family vloggers have to maneuver through a complicated socio-cultural environment where self-disclosure, audience demands and economic incentives come into play. The chapter examines the available academic sources on the topic of family vlogging, the mediatization of the domestic world, monetization, and audience involvement, describing the theoretical framework according to which the current paper is written.

2.2. Domestic sphere. Mediatization of the domestic sphere.

Mediatization of everyday life is the process in which media technologies infiltrate the social institutions and transform the social practices. A family vlog is an example of this process, as it transforms the domain of intimacy and privacy into a commercial and open space. In the Pakistani culture, this change is an enormous cultural change, due to the home (ghar) being a place where moral values and modesty and family honor were traditionally practiced. These norms are challenged by the growing exposure of household space via online sources and how domesticity is recast and redefined as a labor force and a form of entrepreneurship (Bilal, 2020). Family vlogging is therefore a process that is organized and where ordinary activities are captured, edited and shared to the highest number of viewers to ensure maximum population is reached and financial gains achieved. Such a process does not only transform the family relations but also rearranges cultural meanings associated with privacy and self-presentation (Saleem et al., 2021).

2.3 Social Cognitive Theory as a Theoretical Lens.

The current research is mainly guided by the Social Cognitive Theory (SCT) that offers a very useful concept of explaining social consequences of media consumption. SCT is a theory that states that people learn behaviors, attitudes, and values by observational learning and imitating effective role models (Ahmad et al., 2023). Media stars, especially those seen as likable and credible, are effective social influencers. Correspondingly, as Kanwal and Naeem (2023) note, frequent exposure to role models in the sphere of digital media promotes the adoption of behavioral patterns and lifestyle by audiences. In the case of family vlogging, the vloggers will become role models to whom viewers will watch how they live at home, how they consume, and how they organize their family lives which they might follow. SCT is thus mainly applicable in analysing the influence on audience perception of the family life, gender roles and consumer behavior by Pakistani family vloggers.

2.4 The commercialization and monetization of family life.

Family vlogging is based on the commercialization of domestic life. The use of various sources of revenue enables Pakistani family vloggers to monetize ordinary life and turn them into commercial material (Shahzad and Fatima, 2023). One of the main sources of revenue is platform-based advertising, specifically using

YouTube Partner Program and Google AdSense. The financial success of vloggers relies on the number of views, watch time, and the audience engagement as indicators to generate revenue, so the work of vloggers cannot be economically supported without the incorporation of constant content creation (Safdar and Abbasi, 2024). Besides advertising income, brand sponsorship and product placements are also at the center stage in the monetization strategies. Studies show that the popularity of vloggers to advertisers rises with the high number of subscribers and high viewership rates (Shahzad and Fatima, 2023). Products are often integrated into the daily family routine, making the most common practices, including cooking, shopping, or taking care of children, commercialized (Novianty and Rachmawati, 2020). Additional sources of income such as affiliate marketing and sale of personalized merchandise enhance the nature of the entrepreneurship that the family vlogging is characterized with (Shahzad and Fatima, 2023).

2.5 Content Strategies and the Performance of Authenticity

The content strategies based on perceived authenticity and relatability have a significant influence on the economic sustainability of family vlogging. The viewers in Pakistan are specifically attracted by content that mirrors the acceptable social conditions and culture (Safdar and Abbasi, 2024). Family vloggers are also informal in their communication styles and mostly use the Urdu language, which helps them create emotional proximity with their audience. Although some of them may purport to be genuine, researchers state that family vlogs often create an edited reality. It is the need to stay interesting, amusing, and regular which leads to the fact that real family relations are transformed into acting (Novianty & Rachmawati, 2020; McEnaney, n.d.). In the long run, even authenticity as such is a strategic performance that is required to maintain attention and business success (Safdar and Abbasi, 2024).

Parasocial Relationships and Audience Interaction.

The parasocial relationships between the viewers and vloggers are closely related to the profitability of family vlogging. Vloggers engage in emotional intimacy and familiarity by discussing personal and daily details of their life (McEnaney, n.d.). These unidirectional relationships maximize audience following and make them more accepting of sponsored content. These bonds are also enhanced by trust and credibility. Vloggers are considered to be real and reliable source of information especially when it comes to product recommendations, which increases their effectiveness as brand endorsers (Shahzabi, 2025).

Ethical, Gendered and Cultural Implications.

Family vlogging comes with ethical issues that are further exacerbated in the Pakistani socio-cultural sphere. The openness of the domestic life directly goes against the conventional rules of privacy, modesty, and family dignity. The deconstruction of home as a place of content production and consumption generates an essential contradiction between cultural value and digital economic practices (Butt et al., 2025; Mehsud, 2025). Also, the exotic lifestyles the family vlogs present lead to social comparison and value system change in Pakistani young people (Safdar and Abbasi, 2024; Simorgh, 2021). Female vloggers experience such challenges especially because in most cases they are the focus of the family stories. Although family vlogging may provide women with financial freedom and empowerment as opposed to more conventional domestic

tasks (Afsheen and Idrees, 2022), it puts women at a greater risk of cyberbullying, social exposure, and mental health challenges in a patriarchal online space (Nasarullah et al., 2024; Mehsud, 2025).

Theoretical Underpinnings of the Research.

Using the concept of the Social Cognitive Theory and the available literature, this paper will conceptualize Pakistani family vlogging as a mediatized and commercialized practice where domestic life is strategically turned into digital labor. The model establishes family vloggers as powerful role models whose content influences how people perceive, act, and even behave as consumers and in their culture. The analytical lens within which the commercialization of the domestic sphere in the Pakistani family vlogging is discussed consists of monetization tactics, performed authenticity, parasocial relationships, and unethical tensions.

Research Methodology

3.1 Introduction

This chapter describes a methodological framework used to examine how the concept of Pakistani family vloggers is engaged in crossing the boundaries between the private family space and the social space, and how this action and process are informed by cultural norms, commercialization, and audience participations and gender dynamics. The research approach will be aimed at testing the hypotheses proposed in a systematic manner and in a manner that will allow indicating the structural and socio-cultural aspects of family vlogging in the context of digital space in Pakistan.

Research Design of the Study

This paper explores the way Pakistani family vloggers turn personal domestic life into a media product and what the cultural and moral consequences of such a shift are. The development of family vlogging has become one of the fastest-growing digital activities with the easy availability of internet and cell phones along expanding popularity of such websites like YouTube. Family vloggers in Pakistan regularly post these parts of their daily lives, such as daily routines, festivities, emotional scenes, care giving habits, and human interaction. This paper aims to learn how these practises redefine the everyday life of the home, negotiate the cultural norms of privacy and decency that are practiced, and lead to more general mediatized processes of social transformation. To realise these goals, a qualitative research design seems to be the most appropriate method of the research, as it is especially appropriate to examine the symbolic, emotional, and representational aspects of family vlogging. Instead of addressing the demographics or behavioral measurement of the audience, the study deeply looks into the ways in which domestic life is curated, narrated, staged as well as monetized using the vlog content. A qualitative research design allows the deeper involvement of visual stimuli, emotional dramatics, spatial formations, plot patterns and cultural significances-things that quantitative approaches frequently ignore.

Sampling Method

This study has used purposive sampling to identify two of the most popular Pakistani family-vlogging channels: Rajab Ali Butt and Glamrs by Aena. The channels have been selected since they are highly visible, kept the audiences engaged and the gendered representation of family is contrasted. Both outlets continuously exhibit:

Close focus on family-related content.

Gendered patterns of representation.

Video uploads that are frequent and regular.

Well-marked monetization behaviours such as sponsorships and branded content.

A sample of ten videos was picked out of these two channels, five videos of each vlogger. To compile the videos, the uploads that were published in 2024 and 2025 were used and chosen according to high viewership, thematic variety, and the explicit portrayal of the world around the household. The chosen videos will contain images of family gatherings, daily household activities, caring material, lifestyle and beauty block, significant personal news and sponsored content or monetized content. By restricting the number of videos to ten in total, it is possible to do a thorough qualitative analysis intending to be in-depth without the loss of the analytical aspect. The inclusion of both a male and a female family vlogger enables for a comparative investigation of how visibility, audience expectations, monetization strategies and cultural norms are presented and perceived differentially by genders.

This research is based solely on systematic qualitative content analysis of the chosen YouTube videos. In contrast to the form of research that uses either audience surveys, interviews, and automated data extraction using APIs, this study is based on close textual and visual analysis of media content.

Every video was watched several times to allow careful observation and recording of:

The use of camera, space framing and style.

Storyline, order of events and the emotional tone.

Interaction ways that relate to family dynamics, gestures, vocal expressions, parent-child relations.

Branding, sponsorship and monetization indicators.

Social identifiers of privacy limits, decency, gender behavior, and family involvement.

Every observation was documented in the form of detailed field notes that constitute the main data to be further coded and analysed.

Data Analysis Method

The research applies thematic content analysis, a well-established qualitative method used to identify recurring patterns in audiovisual data. The analysis is conducted systematically in four distinct stages.

Familiarization

The selected videos are viewed multiple times to develop a comprehensive understanding of the content. Attention is given to emotional tone, visual settings, repetitive rituals, and patterns of family interaction. Through this process, it is observed that family life is consistently framed and normalized within vlog narratives.

Initial Coding

Open coding is then employed to label recurring actions, gestures, narrative techniques, verbal expressions, and visual elements. Codes are assigned to features such as the visibility of children, caregiving practices, emotional expression, consumption patterns, and indicators of monetization. These codes illustrate how everyday domestic activities are strategically organized to appeal to audience engagement.

Category Construction

The initial codes are organized into broader analytical categories based on the thematic framework outlined in Appendix A1a. The categories include:

Mediated domesticity

Selective togetherness and intimacy

Commercialization of family life

Child exposure and moral values

This categorization enables the identification and comparison of recurring patterns across the selected vloggers.

Interpretation

In the final stage, the identified themes are interpreted through the application of relevant theoretical frameworks and scholarly literature. The reconfiguration of domestic practices in accordance with platform norms is explained using mediatization theory (Hjarvard, 2013; Couldry & Hepp, 2017). Motivations related to monetization are contextualized through political economy perspectives on digital media (The Political Economy of Digital Media, 2021). Issues concerning privacy boundaries, gender roles, and the representation of children are analyzed using cultural and ethical scholarship (Rodriguez & Levido, 2023; Abbas et al., 2024). This interpretive process demonstrates how family vloggers strategically manage personal disclosures to maximize visibility and financial benefit while navigating cultural constraints.

Limitations of the Study

This paper examines a small sample of ten videos by two Pakistani family vloggers using a depth-driven analysis rather than a breadth-driven approach. Although this method is effective in generating rich qualitative insights, the findings cannot be statistically applied to the entire family vlogging landscape in Pakistan. The analysis is based on mediated representations rather than lived family realities, acknowledging the distinction between enacted narratives and actual family experiences. Additionally, the research is restricted to YouTube content and does not include other platforms such as TikTok and Instagram.

Significance of the Methodology.

The chosen methodology is close to the study objectives. The nature of family vlogging is visual, narrative, and performative, so the interpretive approach to analysis is the most suitable one. The survey-based techniques are inadequate to represent the ethical, emotional, and cultural issues of domestic visibility. With a close examination of media texts, this paper presents subtle details about how mediatization and commercialization are defining Pakistani family vlogging.

Findings

The study of the chosen family vlogs shows that Pakistani family vlogging is as mediated and heavily edited display of domestic life, in which the routine operations of the household are re-packaged into the content that is addressed to the audience. Home spaces like living rooms, kitchens and bedrooms are shown as being a venue of performance which implies that it is no longer a family life where it is mediated. The intimacy in these vlogs is carefully edited, and emotional scenes, family scenes, and personal reveals are put in a manner

that would create intimacy between the vlogger and the audience, but consider the audience presence. The concept of commercialization is organically incorporated into this mediated intimacy, where more daily life processes like cooking, beauty and shopping routines and celebrations are often placed into compliance with sponsored content, therefore, making the home a family space and business one at the same time. Emotional engagement is fueled by children and their routines and reactions are a frequent focus to attract more viewers and raise ethical issues of consent and long-term exposure to the digital world. Gendered patterns of representation can also be observed, especially in the way audience reacts and presents content. Domestic visibility centered on the female gender receives greater moral judgment and criticism, in particular, regarding appearance, modesty, and nurturing, than other types of such disclosure in male-centered vlogs are positioned as normal or businesslike. According to these findings, family vlogging in Pakistan does not only play with the divide between personal and public life, but in a manner that is informed by commercialization, cultural bargaining, ethical paradoxes, and inactive gender conventions.

The results also indicate that Pakistani family vloggers are strategic in reflecting personal and family life through choosing carefully what is being displayed and how it is presented and when it is revealed. The intimate scenes are selectively shown in a way that creates a feeling of closeness with the audience without crossing the culturally sensitive boundaries concerning privacy and modesty. Family members tend to directly address the audience, pay attention to the spectators, and build the stories around the emotional peaks, parties, or important moments in their lives to make the most of the attention. The house is described as a personal space and a creative place, family relations are twofold as narration and source of income. Such a strategic image allows the vloggers to maintain the attention of the audience, establish emotional bonds, and create revenue continuously on online platforms.

Discussion

This paper establishes how Pakistani family vloggers strategically turn the small family events into a commercially validated online content by matching the family processes to the platform-specific logic of visibility, interaction, and monetization. Even basic practices like meals, caregiving, celebrations and personal talks are re-positioned as emotional engagement stories, confirming earlier studies that found that family vlogging is a type of digital work motivated by attention economies and economic factors (Bilal, 2020; Safdar and Abbasi, 2024). Home life is not recorded, therefore, as it is but restructured to serve as a constant source of material and revenues.

These results are consistent with the theory of mediatization, which states that the influence of the media on shaping the social practices through its integration into the daily life becomes more influential (Hjarvard, 2013; Couldry and Hepp, 2017). The constant proximity of the camera to household intimate spaces as shown in the analyzed vlogs depicts the ways in which family practices are modified before the consumption by the people. Domestic practices are being carried out with an eye to the visibility to the audience and the implication here is that media technologies are active in reorganizing the structure and meaning of the family life and do not just reflect it.

The research also identifies commercialization to be the key to domestic representation organization. Brand integrations and sponsored content are already part of the daily routine in the home and they bolster the view of the political economy, which argues that the digital platform encourages the commodification of intimacy (The Political Economy of Digital Media, 2021; Shahzad and Fatima, 2023). Monetization is offered as a logical completion of the family life, the mixing of the borders between personal interaction and commercial activity and the repositioning of the home as a social and commercial space.

Meanwhile, Pakistani family vloggers still have to bargain with cultural values of privacy, modesty and family honor. Instead of completely giving up these values, vloggers carefully choose what will be visible, which means that digital self-presentation is more of cultural adaptation than cultural disruption (Saleem et al., 2021; Butt et al., 2025). Such negotiation is indicative of socio-cultural constraints that mediate the location and impose restriction on local practices.

The commercial viability of family vlogging is also enhanced by the audience engagement and parasocial relationship. Addressing the audience directly, sharing their emotions, and responding to the audience promote a sense of intimacy and trust, which confirms that parasocial relationships make the audience more receptive to sponsored content (McEnaney, n.d.; Shahzadi, 2025). The participation of the audience, therefore, is part of the active way of maintaining the exhibition of domestic life in the open air.

An issue of gendering turns out to be a vital aspect of this process. Family vlogs focusing on females receive more ethical questions, especially concerning looks, modesty, and motherhood, which reflects the previous literature on gendered online visibility in Pakistan (Afsheen and Idrees, 2022; Nasarullah et al., 2024; Mehsud, 2025). Although family vlogging provides women with financial possibility and presence, it also subjects them to more severe moral scrutiny in a patriarchal media culture.

The last issue is that it becomes quite evident that children appear in the limelight and this has brought up ethical issues concerning consent and commercialization of childhood. Kids act as emotional points in content, increasing the interaction and monetization aspect, justifying the raised concerns regarding the ethical aspects of family vlogging (Novianty and Rachmawati, 2020).

In general, this paper adds to the existing literature regarding digital intimacy and family vlogging, as it has shown that, in Pakistan, the domestic life is being mediated, culturally negotiated, and commercially organized. These results put family vlogging as an important intersect of media logic, cultural values, and economic interests, which have transformed the traditional conceptions of privacy, family, and domestic space in the digital age.

Conclusion and Contribution.

This paper has explored the impact of the Pakistani family vloggers in turning daily domestic life into commercially viable digital content and the cultural and ethical consequences of such practice. The results indicate that daily domestic practices are planned and edited to work in line with the platform related requirements for visibility, engagement and monetization. Actual family life does not merely exist as it is shared online but is actually redesigned to work as a continuous supply for social media based work where

intimacy, emotionality, and domestic routine become the primary resources in maintaining the attention of the audience and monetary revenues.

The paper makes a contribution to the current body of research about family vlogging and digital intimacy by placing these practices into the context of a socio-cultural setting in Pakistan. It shows that even though family vloggers are pushing the lines between personal and public life increasingly, it is a process, where it is being negotiated by constant negotiations with cultural norms regarding privacy, modesty, gender roles, and family norms. The results also highlight the genderization of the digital visibility through which female-focused content is subject to greater moral critique and bring up ethical issues their appearance selection of cloths also about child involvement in commercialized domestic content.

This study uses the Pakistani family vlogging to mediate and discuss the view whereby the theoretical arguments on domestic life, commercialization, and digital technology are explained in non-Western settings. It provides empirical evidence on the interaction between the local cultural value and the global platform economies, which adds to the more detailed explanation of family vlogging as an object of social and cultural change.

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