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Share it: Facebook Twitter Reddit LinkedIn WhatsApp In a world of internet, social media and global connectivity, the original culture industry argument is still relevant, or outdated. By evaluating the presence of Adorno and Horkheimer's culture industry thesis in the digital world, this essay will explore its implications in multimedia and the commodification of cultural forms. I believe that the culture industry argument is still relevant because it is more prominent than ever before through multimedia and cultural forms, even though audiences can now openly challenge the system through online media platforms. With the development of digital media technology, it's harder than ever to escape the capitalism that distracts the public from what they need and manipulates them through desires. Nail capitalism developed along with the development of the internet, consumers were at the chance to challenge the dominant discourses, but this is limited as the control over online content increases due to large media corporations. Get help with your essay If you need help writing your essay, our professional essay writing service is here to help! Find out more from The Culture Industry was described by Cook (1996) as a ubiquitous, exploitative phenomenon that commercializes culture in the markets to guarantee consumers will follow market interests to generate maximum profits. The culture industry argument was developed by two Jewish scholars, Theodor Adorno and Max Horkheimer, who were both part of the Frankfurt school, which developed critical theory and established criticism of modern capitalism (Strinati, 2004). They began to acknowledge that, through the convergence of media technologies, mass media technologies became more influential and there was more corporate control over media industries (Dahlberg, 2005). Once any cultural forms start to make a profit for its creator, they are commoditized in the market and are only used to get a profit rather than for its autonomous essence (Adorno, 2001, p.99). But a distinctive feature of this type of commoditization is that the industry isn't trying to hide it in any way and publicly acknowledges that the main goal of these commodities is to generate profits (Cook, 1996). There are some, interconnected processes that Adorno and Horkheimer discover that are still relevant in the new media age, which is the standardization of cultural commodities, transformation of use to exchange value and reification. One of the points, first analyzed by Marx, is that objects in modern capitalist societies are more highly controlled by their exchange value rather than their usage value (Cook, 1996; Adorno, 2001). The exchange value of an item, which depreciates its physical features, was once secondary, but Adorno argued that because of the culture industry, it now has the use value (Cook, 1996; Caslin, 2007). An example of this transformation of values is that someone can buy an Apple MacBook over other laptops just because everyone else around them has one, even if they cost more and can't perform technologically as well. People tend to overlook an object's usage value because they might be buying it to achieve a social rating or as a way to fit in (Cook, 1996). This part of the argument is still relevant to today, as consumers buy products based on their exchange value rather than their usage value, as the culture industry led them to believe it reflects their economic, cultural and economic status (Cook, 1996). The rising importance of the cultural production role is reflected by the existence of this exchange principle, as a product is valuable only to the extent to which it can be exchanged (Adorno as cited in Cook, 1996). Another point That Cook (1996) calls is reification, which is the commodification of people. It has normalized significantly as most people unconsciously see different people based on their financial status or use people based primarily on their goal (Cook, 1996). Commodifying people still happens in the world of the internet and an example of this is that companies would like to pay social media influencers to promote and use their products as a means of advertising. Adorno realized that culture is standardized to become a commodity that contributes to the increasing monopoly in cultural capital (Cook, 1996). The culture industry originated from profitable greed, which deceives culture like a fungus and continues to fuel the industry to this day by producing standardized products on the market (Adorno as cited in Cook, 1996). Although cultural commodities are standardized, consumers will not buy copies of the same product, so they also need to maintain some originality, so the market can keep up with the demands of cultural capitalism (Cook, 1996). Therefore, pseudo-individualism is used to create the misconception that the standardized products are different, but not so different from leaving the beaten path; they should be new, but the same (Adorno as quoted in Cook, 1996, p. 45). Adorno (as cited in Cook, 1996) stressed that the reason the industry promotes a products originality is to satisfy the consumers' needs while also concealing the rise in standardization of cultural forms. Pseudo-individualism is still present in new media technology and it can be seen by the development of the iPhone by Apple, as they are always releaxing a new phone with the only slight changes from the previous model. When a new iPhone model Apple only makes slight changes like increasing the size and battery or improving the camera quality and software, but makes no massive changes as it still has a smartphone with a camera. The standardization of cultural commodities cannot be duplicated because the consumer wants something different, so pseudo-individualism functions to demonstrate originality. With the development of media technologies, mass entertainment has spread across multiple platforms, immersing the viewer in a franchise, making the culture industry the most pertinent than it's ever been (Caslin, 2007). The audience is now constantly surrounded by mass deception and advertising that sell false justifications, as capitalism lures the public into a society where they cheated from what they originally promised (Adorno, 2007; Strinati, 2004). The culture industry seeks to satisfy the consumers' demand for products by making them believe they can make their own decisions and that they are the 'king', which is easily done across multimedia platforms (Adorno, 2001). Consumers are encouraged to adhere to the goals and activities of the existing socio-economic order through developed techniques of production, reproduction, advertising and distribution (Adorno, 2007; Cook, 1996, p. 13). These manipulative techniques have changed with the evolution of media technologies, but that doesn't change the fact that the culture industry is still present across media platforms through commodity and standardization. With the integration of internet into our lives increasing, pseudo-realism becomes more relevant as consumers struggle to distinguish between different media platforms and real life (Adorno, 2007; Caslin, 2007). This battle is caused by the convergence and remediation of traditional mass media and digital media which then creates an amalgamation of the virtual and real world (Caslin, 2007). Some social media platforms users, such as Instagram or FaceBook, struggle to compartmentalize their online world and real world as they are enlarged in this virtual world, they cannot distinguish their online and real identities. This illustrates the impact of the culture industry on social media platforms as consumers are so absorbed in their virtual world, they become confused and distracted from the real world. Although the culture industry is still very dominant across media platforms, the internet and social media have enabled the previously marginalised voices to be heard contesting the culture industry argument (Dahlberg, 2005). The internet can now be used as a tool for consumers to contest the culture industry in a bid to escape individual conformity and commercial exploitation. With the use of mass media technologies, the culture industry has previously damaged consumers by letting them forget about what they really need and showing them what they desire (Cook, 1996). But now consumers are much more aware of the existence and impacts of culture industry and choose how far they want participate in it (Caslin, 2007). Adorno and Horkheimer (as cited in Caslin, 2007) address this topic by suggesting that the audience is attracted to the product, even if they see the manipulative process behind it. Consumers can use the Internet as medium to organize groups to deliberate their positions and opinions to contest the dominant argument (Dahlberg, 2005). But this freedom is under threat as large corporations use their resources to disclose their online portals or websites, which increase the control of online content (Dahlberg, 2005). Dominance over the Internet of these corporations leads to a marginalization of critical communication as it advocates their views on political and social institutions (Dahlberg, 2005, p. 95). A point Caslin (2007) suggested is that the exchange and usage value is intertwined for some consumers so they have personal attachments to the products that prevent them from defending the culture industry. An example of this would be that when FaceBook had their privacy incident with Cambridge Analytica, there were shout-outs from the users, but most of them still continued to use the social networking platform. Consumers can see through the culture industry, but the power they need to talk and criticize is lost under their desire to continue using that product (Caslin, 2007). Adorno and Horkheimer (as cited in Caslin, 2007) believed that any consumer who has the culture industry argument against the culture industry argument is a deed of the system itself as it depicts resistance within the system. Caslin (2007) questioned that since consumers are aware of the culture industry's influence, they are really dominated by it or are they supporters of it? If consumers are aware that they are being manipulated but are still part of the system, they should be in support of it otherwise they will challenge it and rebel against it. The development of new media technologies, such as the Internet and social media, has caused the consumer's role and capitalism to evolve within the culture industry (Caslin, 2007). Answering the question of this essay will mean deciding which side of the argument transcends the others, on which I believe that the culture industry is still relevant to today's modern world and in fact is more prominent than ever before. The development of individuals who can consciously select and shape opinions is disrupted by the industry as consumers' voices are marginalized to avoid matches and dissent (Adorno, 2001). But Adorno and Horkheimer believe that this game is still part of the industry as it is inflicted in it, proving that the culture industry argument is still relevant by the development of new no matter how much consumers challenge the industry. References: Adorno T. W. (2001) Culture Industry rethinks. The culture culture Selected essays on mass culture (pp 98-106). 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