

# Rethinking Capitalism and the Culture Industry in the Age of Social Media: The Relevance of PRANC

*This theoretical article explores the transformative power of social media within the PRANC framework (Portability, Retrievability, Affordability, Networkability, and Customizability) in relation to capitalism and the culture industry. It examines how social media disrupts power dynamics and influences cultural production. Social media provides new avenues for cultural expression, challenging established power structures. Portability enables anytime, anywhere access to social media, while retrievability allows users to search and retrieve shared information. Retrievability pertains to social media information searchability enabling re-consultation of online information. Affordability promotes broader participation in cultural activities, and networkability empowers marginalized voices. Customizability enables users to shape online identities and protect privacy. Social media, viewed through PRANC, transforms cultural production and power dynamics associated with capitalism and the culture industry. It fosters inclusivity, democratizes cultural landscapes, and redefines how culture is consumed in the digital age. PRANC-driven social media reshapes cultural expression and challenges traditional power structures.*

**Keywords:** PRANC, portability, retrievability, affordability, networkability, customizability, capitalism, culture industry, creative culture

In the digital age, the ascent of social media has opened up fresh avenues to question and contest the prevailing influence of capitalism and the culture industry in our daily lives (World Economic Forum, 2019). This article delves into the question of whether the traditional concepts of capitalism and the culture industry still apply in the context of social media, with a specific focus on the PRANC framework. By analyzing the intersection of these concepts, I argue that, we can gain insights into the evolving dynamics of cultural production and consumption. The advent of social media has disrupted long-standing notions of capitalism and the culture industry. Portability, retrievability, affordability, networkability, and customizability of social media encapsulated in the PRANC framework, have reshaped the landscape of cultural engagement. Through the lens of PRANC, we can reassess the relevance and applicability of capitalism and the culture industry in the social media context.

While capitalism and the culture industry have historically been associated with homogenization and commodification, social media has introduced new avenues for individual expression and cultural diversity. The customizable nature of social media platforms empowers users to shape their online identities and challenge the culture industry's homogenizing tendencies. Additionally, the networkability of social media fosters the amplification of marginalized voices, providing a platform for alternative cultural narrative.

In the era of social media, the conventional understanding of capitalism and the culture industry must be reevaluated. The PRANC framework offers a lens through which we can explore the evolving dynamics of cultural production and consumption. Social media's emphasis on portability, retrievability, affordability,

networkability, and customizability challenges the traditional power structures associated with capitalism and the culture industry. By embracing these changes, we can better understand the transformative potential of social media and its impact on cultural engagement in the digital age.

## **Creative Culture and Capitalism**

This article reexamines classical theories of capitalism and the culture industry through the lens of social media in the digital age. It compares Marxist and Neo-Marxist perspectives and explores the relevance of these theories, particularly the concepts of capitalism and culture industry, in today's social media context. Before diving into further discussions, it is important to elaborate on the intrinsic connection between human creative culture and these theories. Marxism highlights the dominance of means of production, while Neo-Marxism builds on mass media technology as products of human creativity. By analyzing the applicability of these theories to social media, we gain insights into the evolving dynamics of cultural production and consumption. Social media's transformative power challenges traditional power structures and offers new avenues for cultural expression. This examination allows us to reconsider the theories of capitalism and the culture industry, considering the impact of social media on cultural landscapes and human creativity in the digital era.

Undoubtedly, human beings possess an innate capacity for creativity that knows no bounds. Throughout history, we have witnessed the manifestation of this creativity in everything from simple tools to the most advanced state-of-the-art technologies (Sawyer & Henriksen, 2024). It seems that as soon as a new product is manufactured and released, another one emerges with enhanced functions and features. Scholars have recognized the perpetuity of human creative capacity and its profound influence on our lives, referring to this phenomenon as creative culture (Bezklubaya, 2021; Sherman, 2006; Ucar, 2019; Wayne, 2012). Creative culture encompasses the culture of continuous creativity and its interconnectedness with the inherent creative potential of human beings, driven by real or perceived needs. The underlying motivation behind the concept of creative culture is the desire to address human needs and overcome challenges. It is noteworthy that both Marxist and Neo-Marxist perspectives have gained significant prominence in academic and public discourse, applying concepts related to capitalism and the culture industry within the framework of creative culture.

When the producers of creative culture are subjected to domination, control, abuse, or manipulation by a select few, they are transformed into tools of oppression. The monopolization and domination of creative culture by a privileged few result in inequality, injustice, and repression. This truth is evident in Karl Marx's theory of capitalism and Theodor Adorno and Max Horkheimer's concept of the culture industry.

According to Marx, the root of power lies in controlling the *economic base* through ownership of the means of production, such as manufacturing industries, machinery, production processes, and labor power. The rich exert control over the

working class and their labor, commodifying it to dictate social functions (Tucker, 1978; Wayne, 2012). This control over the economic base allows capitalists to wield power and influence over other social and political structures, known as the *superstructure* (Barker & Jane, 2016; Tucker, 1978).

Another crucial aspect of Marx's theory of capitalism is the concept of alienation, wherein the capitalists disconnect the working class from their inherent human potential by exploiting their labor for their own gain. The rich accumulate wealth at the expense of the labor of the poor, who receive meager wages in return for their continuous toil, far less than the value of their production (Marx, 1967). Marx envisioned communism as a solution to this crisis perpetuated by capitalism.

However, the realization of the communist dream advocated by Marx and his followers resulted in destruction and crisis, as seen in the Soviet Union and other Eastern European nations, which eventually transitioned to capitalism and related democratic systems (Bogdan, 2012; Brzezinski, 1989). Even countries like Russia and China, which adhered to communism for a significant period, have pragmatically embraced capitalism (Novokmet et al., 2018).

Although Marx proposed communism as an alternative to the capitalist system, capitalism continues to exert significant influence even after two centuries. This is due to the nature of capitalism, which encourages privatization of properties, companies, industries, and means of production. As a result, the rich continue to amass wealth while the majority, the working class, remains impoverished. Workers, whether white collar or lower-level employees, depend on the wages they receive from their employers in exchange for their full-time labor, without having any control, ownership, or management rights over the products they produce. Marx refers to this condition as alienation (Ritzer & Stepnisky, 2019). In the subsequent section, I will delve into the concept of the culture industry, a pivotal concept that extends the reach of capitalism and its influence on cultural production and consumption.

## Culture Industry

Neo-Marxist thinkers and critical social theorists, transcended capitalist view of control to another level through attaching the influencing power and control to the media industry. Max Horkheimer and Theodor Adorno in particular critically argued that control over the media industry exposes the mass to media programs that condition the audience to become obsessed with and enslaved by those programs in the long run (Horkheimer & Adorno, 2002; Ritzer & Stepnisky, 2019). The programs broadcast in the form of reality shows, TV dramas, movies as well as magazines, etc. along with the advertisement industry are believed to differentiate between the consuming majority working class and the producing capitalist minority of cultural products (Ritzer, G. & Stepnisky, 2019).

For these critical theorists, media industries overtook the influencing power of from economy. Drawing from Marxism, they stressed that radio and television programs and magazines perpetuate class division shifting the power from 'economic base' to the cultural products (Adorno & Rabinbach, 1975; Horkheimer

& Adorno, 2002). Likewise, Herbert Marcuse contended that the media industry shapes human society towards observing their social and material world unidirectionally thereof producing what he calls *one dimensional society* (Marcuse, 2006). Adorno and Horkheimer's concept of *culture industry* therefore followed the creation and proliferation of mass media industry. They critically theorized that the rich legitimize and perpetuate their dominion over the majority mass by monopolizing and controlling the media and its products (Ritzer & Stepnisky, 2019).

However, the critical theorists particularly, Horkheimer, Adorno, and Marcuse asserted that media has a lasting controlling effect on emotional and behavior sphere of a society than Karl Marx's capitalism (Ritzer & Stepnisky, 2019). The theorists further observed that the media and its cultural products serve as a powerful mechanism to maintain power. Cultural products fabricated and disseminated conditioned by the advertisement industry strongly controlling the working class by reducing them to consuming subjects (Horkheimer & Adorno, 2002; Marcuse, 2006). Influenced by the multitude and continued dissemination of media products, the working-class lose the ability to think critically resulting in eliciting in them false need and false satisfaction therein which Marcuse refers to as *false consciousness* (Marcuse, 2006, p. 13; Ritzer & Stepnisky, 2019).

These Neo-Marxist thinkers critiqued the influence of culture industry that it has lasting effects unlike capitalism because working in factories require physical engagement resulting in bodily fatigue while culture industry inculcates strong and enduring psychological and mental effects that lasts (Horkheimer & Adorno, 2002). Over time, cultural products create false desire where consumers need to work restlessly, often more than one job a day, to satisfy their desire and their family's (Horkheimer & Adorno, 2002; Ritzer & Stepnisky, 2019). According to these theorists, it is not the capitalism but the culture industry that holds fast the control over the mass (Ritzer & Stepnisky, 2019). The owners' control over media has been so strong because the production and dissemination was from the center with no room for the consumers to decide on the contents produced nor the contents consumed. Does the influence of and control over media by owners (whosoever owns) fully apply in this era of communication technology and social media? In the remaining sections this question and concepts pertaining to social media will be discussed.

### **Communication Technologies**

The effects of culture industry theorization discussion reverberates even today for dependency on media is undeniably growing stronger. The internet technology that enhances connectedness and social networking leads to more social dependency on media shaping social behavior and experience thereof (Moussa, 2013). Attachment to media and communication technologies becomes stronger than ever (Cohen, 2016). We depend on portable communication devices for online shopping, checking on news, content production, socializing, fast health status checking etc., by the help of customizable social media apps. The

widespread of the CORONA-2019 virus taught us a new experience that mobile phones become more important devices than before not only for socialization and other benefits but also for instant checking up of individuals' vaccine status to access some designated public areas and locations. This implies that living without the new media technology particularly mobile phones and the internet connection is unimaginable (Jia, 2021; Joy et al., 2021). The ubiquitous internet connection and social media and the growing dependency on communication technology indicates the pervasiveness and persistence of culture industry theory (Ritzer & Stepnisky, 2019). But the critical question to ask are these: In the eyes of both capitalism and culture industry frame, are the present societies passive consumers? Does agency of an individual user at stake? Is there loophole to deconstruct the application of culture industry in the context of social media?

I argue that the applicability of culture industry needs to be reinvestigated in relation to social media due to the following overarching reasons. Firstly, the culture industry theory overemphasized the negative impact of media. Secondly, unlike the traditional media where contents were produced and disseminated from the center, in the case of social media the classification between producer and consumer is blurring (Adem, 2019; Arora, 2020). That is, audiences are not necessarily passive consumers for they have the room to produce contents, react to the produced contents, debate and contest about the contents published. Finally, social media functions do not necessarily compromise agency of the users.

## **Social Media and Its Influence**

As slightly discussed earlier social media is intruding every aspect of our life. From online shopping and e-banking to socialization, political activism to news consumption, "self-promotion" or impression management and many more, people depend much on social media (Ritzer & Stepnisky, 2019; Wang et al., 2015). The ubiquity of the internet with the proliferating social networking apps is widely leveraging its sphere of influence over social media users (Mitri et al., 2022; Wang et al., 2015). Unlike the static traditional media, social media is accessible 24/7 on various electronic devices wherever there is internet connection. From Critical Theory and Neo-Marxist point of view these functions could be considered as mechanisms of attention distraction (Marcuse, 2006; Ritzer & Stepnisky, 2019).

However, I argue that culture industry theory underestimates the positive aspect of media technology particularly social media overemphasizing the negative effects. To establish my argument, I introduce PRANC—a conceptual framework—which stands for Portability, Retrievability, Affordability, Networkability, and Customizability respectively. I will discuss PRANC under the next section in detail. The framework will help to demarcate the distinction between the traditional media and social media. The conceptual framework will also enable me to assert that social media plays great role to raise awareness, hold debates and discussions over social concerns, enhances social and political

activism, mobilize oppressed groups for change etc. (Franklin & Sharupi, 2020; Moussa, 2013; Nummi et al., 2019).

Social media is designed and functions differently from the traditional media. It appears with options where the users produce and create their own contents (Mitri et al., 2022). In other words, users are not necessarily passive consumers of contents produced by others, because they also have the agency to decide which content to consume, react to, like or dislike, and share addition to creating contents of their own (Scheg, 2018). These and related social media functions enable the oppressed and marginalized social groups to expose oppressive systems in their struggle for emancipation (Ortiz et al., 2019). Social media is useful to engage in and mobilize social movements, strengthen socio-political activism, and facilitate struggle against dictatorship and repression in different parts of the world (Franklin & Sharupi, 2020).

The Black Lives Matter, the Arab Spring, occupy movements, and other social movements in various nations over the past few years regardless of whether they were effective in terms of their missions and goal all were mobilized and organized through social media (Harb, 2011; Moussa, 2013; Nummi et al., 2019). In other words, social media have irreplaceable functions and advantages for disadvantaged social groups irrespective of their pervasive shortcomings. Had social media not been used to expose hegemonic racism embedded in government security system against the Black in the US, for instance, the world wouldn't have known the assassination of George Floyd nor would have condemned the act unitedly and unanimously.

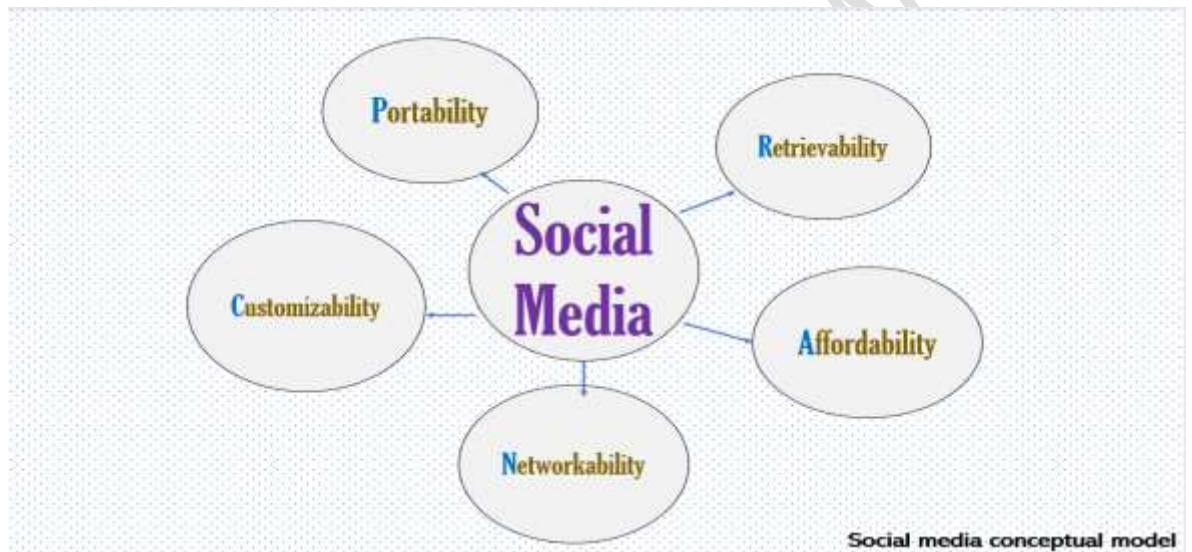
From culture industry point of view, social media era generation is beyond passive consumers and social media usage is by far better than the traditional mainstream media when it comes to bringing the voice of the voiceless to the fore. However, I am not making a totalizing argument regarding social media nor am I denying the destructive aspects of social media. My argument rather grounds on the difference between the traditional media that Adorno and Horkheimer critically analyzed in their works compared to the overlooked positive aspects of social media. Now, I will turn to the conceptual framework I mentioned earlier to enables us recognize the difference between traditional media and social media showing the potential advantage of social media over TV or Radio in an attempt to emancipate humanity and enhance the fight against any form of dominance (Karimi, 2017).

### **PRANC as Conceptual Framework**

The distinction between traditional media and social media can be effectively captured by PRANC, which encompasses key concepts: *Portability*, *Retrievability*, *Affordability*, *Networkability*, and *Customizability*. These concepts serve as invaluable tools for reevaluating the relevance of the culture industry theory within the realm of social media, allowing us to comprehend, acknowledge, and embrace the positive attributes offered by social media in comparison to traditional media. Nevertheless, it is undeniable that the influence of capitalism and the culture

industry permeates every sector, including the media. The applicability of Marxist and Neo-Marxist theories remains pertinent and enduring, even in the context of social media. In this discourse, I assert that PRANC serves as a narrow framework through which we can recognize and appreciate the role of social media as a medium for the marginalized and oppressed (Karimi, 2017).

As previously elucidated, it is imperative to acknowledge that social media audiences are not passive consumers devoid of agency, but rather active creators of content that profoundly influence the social, political, and cultural fabric of society (Mitri et al., 2022; Ortiz et al., 2019). To facilitate a comprehensive understanding of this dynamic, a conceptual framework is presented below, serving as a visual representation that paves the way for subsequent discussions on each individual concept.



In the following section, I will provide a brief discussion of each concept that comprises PRANC, offering insights into their significance and implications. The first concept, Portability, pertains to the use of portable devices such as mobile phones and tablets, which allow users to remain connected at all times, regardless of their location (Cohen, 2016; Madianou, 2014; Schrock, 2015; RAINIE, 2020). While the notion of portability is not a recent development, its relevance can be traced back to the works of scholars like Harold Innis and Marshall McLuhan, who explored the transformation of media from one form to another throughout history, such as the transition from stone to papyrus (Innis, 1950; McLuhan, 1967). In contemporary times, social media users have the ability to carry their portable devices with them, in contrast to traditional media, which is typically centralized and controlled by owners (Stratton et al., 2020).

The concept of Portability in the context of social media enables users to engage with various platforms and networks, facilitating socialization, advocacy, content sharing, commenting, and media production. Individuals can connect with others, contribute to public discourse, and participate in specific social groups based on the content and purpose of their interactions (Schrock, 2015). This

concept underscores the accessibility and convenience afforded by portable devices, empowering social media users to engage with these platforms on-the-go and influence the dissemination and consumption of media content (Storsul & Stuedahl, 2009).

The portability of social media devices has transformed the way individuals interact with information and engage in social activities. Users are no longer tied to fixed locations or dependent on traditional media channels (de Streel et al., 2021). Instead, they can seamlessly integrate social media into their daily lives, enabling continuous connectivity and participation in online communities. This portability has significant implications for the construction of social identities, the formation of social networks, and the dissemination of information, as individuals can actively shape and contribute to the digital landscape (Da Silva et al., 2014). The concept of Portability within PRANC thus highlights the transformative nature of social media, offering users newfound agency and flexibility in their engagement with digital platforms.

In contrast, Retrievability within the context of PRANC pertains to the accessibility and availability of social media content, including posts, uploads, and user reactions such as likes, comments, views, and shares. Unlike traditional media, which often had limited or no possibility of retrieval, social media platforms offer users the ability to easily reference and access a wide range of content (Madianou, 2015).

Retrievability is facilitated by the continuous connectivity and pervasive nature of social media platforms, which operate 24/7, subject to the availability of internet connections (RAINIE, 2020). Through the utilization of algorithmic functions and search engines, users can efficiently locate and retrieve specific social media content based on their interests or search queries. This level of accessibility ensures that social media content remains readily available for reference, analysis, and engagement (de Streel et al., 2021).

The concept of Retrievability has significant implications for the way individuals interact with and consume media content. Unlike traditional media, which often relied on predetermined schedules and limited access, social media platforms provide users with instant access to a vast array of content, allowing for greater flexibility and choice in information retrieval (Pavlova & Berkers, 2020). Furthermore, the ability to retrieve user reactions, such as likes, comments, images, views, and shares, enhances the engagement and participatory nature of social media, as users can actively respond to and interact with the content they encounter (Takhshid, 2020).

The prominence of algorithmic functions and search engines in facilitating content retrieval on social media platforms further enhances the user experience. These mechanisms streamline the process of locating specific content within the vast digital landscape, enabling users to navigate and curate their online experiences more effectively. By harnessing the power of technology, social media platforms empower users to access and engage with an extensive range of content, promoting information dissemination, social interaction, and knowledge sharing.



Furthermore, Retrievability as a component of PRANC emphasizes the accessibility and availability of social media content, enabling users to reference and access a wide array of posts, uploads, and user reactions (de Streel et al., 2021; Walters, 2012). The continuous connectivity of social media platforms, coupled with algorithmic functions and search engines, ensures the 24/7 accessibility of content, transforming the way individuals engage with and consume media. This concept highlights the dynamic and participatory nature of social media, allowing users to actively retrieve, respond to, and shape the digital landscape (Taprial & Kanwar, 2017).

Another integral concept within PRANC is Affordability, which pertains to the increasing accessibility and availability of communication technology infrastructure, allowing users to access internet connections via their mobile phones (Lu et al., 2016). This heightened accessibility empowers users to connect with one another through social media platforms, facilitating discussions, information sharing, and negotiations on social, cultural, and political issues, all at an affordable price (Acquisti & Gross, 2009; Chawla & Chodak, 2018).

It is important to note that, in this context, affordability is not solely understood from a global internet penetration perspective. Instead, it is assessed based on the trade-off between the benefits users derive from being connected and the potential losses they may experience when disconnected. For instance, the influential role of social media activism in mobilizing social revolutions and challenging authoritarian regimes in developing countries serves as a compelling illustration of affordability's impact (Madianou, 2014; Moussa, 2013).

Affordability, in relation to social media, has democratized access to information, enabling previously marginalized voices to be heard and empowering individuals to engage in socio-political discussions. The affordability of mobile internet connections has significantly reduced barriers to entry, allowing a broader range of individuals to participate in online conversations and contribute to societal discourse (Can & Alatas, 2017). This has led to the emergence of grassroots movements and the amplification of marginalized perspectives, ultimately challenging existing power structures.

Furthermore, the affordability of social media has facilitated the exchange of ideas, cultural experiences, and knowledge, transcending geographical boundaries and fostering global interconnectedness. Users from diverse backgrounds can engage in meaningful interactions, promoting cross-cultural understanding and collaboration. This affordability aspect of PRANC underscores the transformative potential of social media in empowering individuals, fostering social change, and promoting inclusive dialogue.

It is essential to recognize that affordability extends beyond financial considerations. While economic affordability is a crucial aspect, the concept also encompasses the social and political implications of being connected or disconnected (Batinca & Treleaven, 2015). Understanding affordability within this broader framework allows for a more comprehensive analysis of the impact of social media on individuals, societies, and political systems.

Affordability within PRANC refers to the increasing accessibility and availability of communication technologies, particularly mobile internet connections.

1 This concept emphasizes the affordability of social media platforms, enabling  
 2 users to engage in discussions, share information, and negotiate social, cultural,  
 3 and political issues at an affordable cost. By democratizing access to information  
 4 and facilitating global connectivity, affordability has played a pivotal role in  
 5 empowering marginalized voices and fostering social change. The role of  
 6 affordability in social media activism, particularly in mobilizing social revolutions,  
 7 serves as a compelling example of its transformative potential.

8 The concept of Networkability within PRANC encompasses the various  
 9 functions of social media platforms that facilitate networking and socialization  
 10 among users within specific social groups, based on shared social, cultural, or  
 11 political interests (Au, 2022). Networkability emphasizes the capacity of these  
 12 platforms to connect users, fostering discussions and interactions that have the  
 13 potential to spur collective action on social issues (Richardson, 2005).

14 Furthermore, Networkability reflects the functional capabilities of specific  
 15 social media platforms, such as Facebook and YouTube, which enable users to  
 16 share content across different networks (Au, 2022). These platforms provide a  
 17 space for hundreds of millions of individuals to disseminate content that represents  
 18 their concerns and experiences. For instance, Darnella Frazier's social media post  
 19 of a video exposing the brutality of the Minnesota police in the 2020 incident  
 20 involving the tragic death of George Floyd serves as a powerful illustration of the  
 21 impact of networked media.

22 The concept of Networkability encompasses both the networking potential  
 23 within social groups and the cross-platform sharing of content. Through the  
 24 networking capabilities of social media platforms, users can connect with others  
 25 who share similar interests, beliefs, or objectives (Kaufmann & Jeandesboz, 2017).  
 26 This fosters the formation of online communities and facilitates the exchange of  
 27 ideas, information, and support. These networks can serve as catalysts for  
 28 collective action, enabling individuals to mobilize around social causes and effect  
 29 meaningful change.

30 Additionally, the functional capacity of social media platforms allows users to  
 31 share content seamlessly across different platforms. This cross-platform sharing  
 32 enhances the reach and visibility of user-generated content, amplifying its impact  
 33 and facilitating wider engagement. Users can disseminate their perspectives,  
 34 experiences, and concerns to a vast audience, sparking conversations, raising  
 35 awareness, and potentially influencing public opinion and discourse. The concept  
 36 of Networkability highlights the transformative power of social media in  
 37 facilitating connections, fostering collective action, and amplifying individual  
 38 voices (Au, 2022). The ability to network and share content within and across  
 39 social groups has revolutionized the way individuals engage with society and  
 40 advocate for change. Through networked media, users can transcend geographical  
 41 boundaries, bridge social divides, and collectively address pressing social, cultural,  
 42 or political issues.

43 Networkability within PRANC also refers to the functions of social media  
 44 platforms that enable users to network and socialize within specific social groups,  
 45 as well as the capacity to share content across different platforms (Hazra & Priyo,  
 46 2021). This concept emphasizes the networking potential of social media, which

1 facilitates collective action on social matters and fosters the formation of online  
 2 communities. The cross-platform sharing of content enhances the reach and  
 3 impact of user-generated content, allowing for wider engagement and influence.  
 4 Networkability underscores the transformative role of social media in connecting  
 5 individuals, empowering collective voices, and driving social change .

6 Lastly, the concept of Customizability within the PRANC framework pertains  
 7 to the usability of social media platforms, offering customizable features that allow  
 8 users to modify their profiles, reset settings, readjust portability preferences, and  
 9 even rename themselves in order to safeguard their real identity and protect  
 10 themselves from repressive measures (Yang et al., 2019). Additionally, users have  
 11 the option to delete sensitive content that they no longer wish to be associated with.  
 12 These customizable functions empower individuals to exercise control over their  
 13 online presence and mitigate potential risks (Bode, 2016).

14 The ability to customize one's profile and settings on social media platforms  
 15 provides users with a sense of agency and autonomy, allowing them to shape their  
 16 online identity and manage their digital footprint (Yang et al., 2019). By  
 17 concealing or altering their real identity, users can mitigate the potential  
 18 consequences of expressing their views or engaging in sensitive discussions. This  
 19 feature is particularly relevant in contexts where individuals may face repressive  
 20 measures or fear backlash for their online activities.

21 Moreover, the user-friendly nature of social media platforms ensures that  
 22 these customizable functions require minimal technological know-how. This  
 23 accessibility lowers the barrier of entry and allows individuals from diverse  
 24 backgrounds and skill levels to navigate and utilize social media platforms  
 25 effectively. This democratizing aspect of social media usability sets it apart from  
 26 traditional mainstream media, which often requires specialized knowledge or  
 27 resources to exert control over one's personal information or content.

28 The customizable features of social media not only promote individual  
 29 autonomy but also contribute to a fairer and less oppressive digital environment.  
 30 By granting users the ability to reset, readjust, and delete sensitive content, social  
 31 media platforms empower individuals to manage their online presence and  
 32 exercise control over their personal information. This level of control helps  
 33 mitigate the potential risks associated with online engagement, fostering a more  
 34 inclusive and secure online space (Meier & Peters, 2023).

35 To sum up, Customizability within PRANC encompasses the customizable  
 36 functions offered by social media platforms, enabling users to modify their profiles,  
 37 reset settings, readjust portability preferences, and even conceal their real identity.  
 38 These features provide users with a sense of agency and control over their online  
 39 presence, allowing them to protect themselves from repressive measures and  
 40 delete sensitive content (Hazra & Priyo, 2021). The user-friendly nature of these  
 41 customizable functions ensures accessibility for individuals with varying levels of  
 42 technological proficiency. By offering these customizable features, social media  
 43 platforms foster a fairer and less oppressive online environment, empowering  
 44 users to manage their digital footprint and protect their personal information.

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## Conclusion

It is important to acknowledge that the set of PRANC framework discussed in this article could each warrant a full article on their own. However, by incorporating these concepts, I aim to demonstrate that it is unjust to dismiss social media and its role within the broader context of the culture industry. To reiterate my argument, I am not attempting to romanticize social media or claim that it is without flaws. On the contrary, I recognize the potential issues associated with social media platforms, such as privacy concerns, mis(dis) information, and cyberattacks, which stem from the capitalist and political economy underpinning these platforms. It is crucial to acknowledge that both classical and modern theories, particularly capitalism and the culture industry, continue to exert a significant influence in our contemporary world, including within the realm of social media.

From a capitalist analytical perspective, it is evident that social media platforms are dominated and owned by individuals who amass enormous wealth, often at the expense of the majority who are left with depleted pockets. Furthermore, portability is compromised as users invest significant amounts of time on social media, bombarded by attention-grabbing media content and systematic advertisements, indicating the continued relevance of the culture industry concept proposed by Horkheimer and Adorno.

However, it is important to note that my argument in favor of social media is limited to its potential benefits, such as providing a platform for the marginalized to have a voice, facilitating socialization and distance parenting, and combating racism, among other positive impacts. The framework I have proposed serves as an indicator that individuals or groups who utilize social media for social good can make a substantial difference in the lives of those who have been victimized or in efforts to address social, economic, or political challenges. In essence, while social media is not without its drawbacks and must be critically examined within the context of capitalist forces, it is essential to recognize its potential for positive impact. By harnessing the power of social media for social good, individuals and groups can contribute to addressing societal problems and making a meaningful difference in the lives of others.

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