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Short Answer Responses

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Short Answer Responses

Part 1

Response 1

Digital labor is a topic that has become a solid basis of debates in internet economics. The fundamental premise in this discourse is that the prevailing wealth concentration framework of today's competitive digital labor premises on exploitation of unpaid work. Individuals, who partake in content creation, post them in forums, social media sites together with wikis, as well as microblogs, and information pleasure sharing sites, adding value at the core of earnings. Material, social media, and relationships are all created by internet usage, including location information, browser statistics, and likes and interests. According to Fuchs (2014), evolutionary types of labor, like online platforms or machine intelligence, are associated with increased output via engagement with technological tools. Micro-working and on-demand labor are two such examples.

In a micro-working type of digital labor, the task is split into smaller parts completed via the internet. These smaller tasks are part of an enormous task that cannot be completed as a whole. A person accomplishes the work with access to a computer and the internet. Since 2008-2010, on-demand labor has been on the rise. It chronicles the rise in internet connectivity and the widespread use of portable devices, allowing practically everyone to connect to this type of platform. Property reservation, traveling, delivery service, commuting, and schooling are just a few categories covered. According to Graham et al. (2017), workers in these services are frequently not treated as employees and are underpaid.

Furthermore, people engage in online labor without even realizing it. People create online content and post it on social media platforms. Data is generated and used to improve user

experience and can also be sold to advertising companies to influence product sales. Though online activity is fun, it creates a commodity sold to advertising clients as labor. Also, people engage in product marketing without their knowing. When one posts content showing their lifestyles, they advertise their houses, wears, food, cars, among others, and in doing so, they help promote companies without knowing it.

Response 2

Due to outright hate outlets like blogs and social media, white supremacy appears to persist digitally. With the ability to engage with hundreds, if not millions, of people quickly, social networking has altered how we interact. With tremendous power comes enormous difficulties, and social media is no exception. White supremacy continues to exist online via outright hate websites. Nishi et al. (2015) suggest that hate organizations are a functioning and deadly aspect of society, notwithstanding their marginal existence and mainstream depictions that depict them as comical and only minimally dangerous. Rather than lying silent, these groups work hard to spread their ideologies, broaden their hegemony, and recruit new members via radicalization. Some have lately been involved in some of the most violent offenses perpetrated against African Americans, Hispanics, Asians, Jews, and gays.

White nationalist groups have mastered the new medium of the World Wide Web spectacularly over the last century. There has been a rise in right-wing internet sites, as per Nakayama (2017). This expanded use is undoubtedly due to high levels of confidentiality provided by discussion boards and e-mail, which allows material and rhetoric to be communicated without the limitations of the mainstream press. It renders the internet's communication capabilities particularly appealing to white supremacists. In addition, white supremacy groups have mastered the art of using their hate websites for mutual identity creation.

According to Adams and Roscigno (2005), group identity building is the process that permits a diverse set of people to express complaints and work toward a common goal while posing as a united empirical actor. These organizations frequently use online representational frames to establish and sustain their unity. Frames are creations that serve to coordinate activities and facilitate participation by attaching meaning to actions, encounters, social institutions, and historical artifacts. White nationalists create conceptions of opponents and allies via the visuals they display, in addition to employing frames to develop group doctrine. Such figurative framing is critical for successful recruitment and the preservation of cohesion and dedication among those currently involved. These organizations use the internet to legitimize white supremacy while defending their labeling of other ethnicities as inferior.

Part 2

Response 1

In the current era, art is being repurposed for bourgeois purposes. Currently, 59.5% of world's population has access to internet as the world continues to become digitized. Humanity is approaching a digital space where everything tangible gets dragged into the arena of information technology, disturbing people's thinking, imagination, creation, and living. Haara (2021) argues that in the end, it is about how art affects the brains and spirits and how we express ourselves via it. Art, on the other hand, is not being suffocated by the internet world. It is in the process of being transformed. There is a new sector where technology and art are colliding to form a new, unique identity.

Repurposing creative ideas and items have traditionally been used to express opinions and social criticisms. However, repurposing is now part of producing a new culture, which must inevitably rely on the original culture (Haara, 2021). As a result, technology has improved on a

method that has been in use for many decades. It has made art more available to people by promoting the usage of replicas. In today's society, this is unavoidable since it benefits both society and the creative item. When one's art is used as a reference, one must feel honored and acknowledged because it adds to something bigger. Images of artwork are digitally manipulated and disseminated with ease due to readily available technological tools. Equally, innovation has helped to bring artistic pieces like murals in galleries to a broader audience. People can freely see art in the information realm. Creators can now share their work with multitudes of people worldwide by uploading it to the internet. It brings individuals who had never met before and inspired more people to engage in the arts.

Also, the digital world has broadened the boundaries of imagination and given everybody authority and creative freedom. Salganik (2019) argues that without a copy, there is no originality. Repurposing art is not theft or cheating; it is a means to keep the arts alive and well (Salganik, 2019). Repurposing ideas is vital since it contributes to culture and allows other creators to be motivated. When done appropriately, it gives the initial artist additional visibility and fame.

Moreover, modern art replication entails precisely capturing and reproducing pieces, offering a percentage of the original cost, making art accessible to the people, and altering cultural and social perceptions of art and its worth. It all started in the early 1900s and had a considerable effect on art and art culture. It is against the traditional legacy of art as a topic restricted for the aristocracy and the well-educated, and it diminishes the value of art. Though it reaches many people, providing them happiness and pride and cementing their greater awareness and perspective on an artwork, duplication of art for profit diminishes the credibility of the genuine masterpieces. It warps the true, essential meaning of art. Eventually, automatic

replication of art degrades a work's original significance and splits it for use in various situations in everyday life.

For instance, a replica of Leonardo's "The Virgin" destroys its significance when it is removed from its initial renowned environment in a gallery, considered great art or classic art. Besides that, the piece reproduced is susceptible to mass assessment based on its preserved environment, and individuals soon lose its genuine value and meaning. As per Haara (2021), many people will, most likely, focus on the work's exterior (institutional characteristics) or observe the art as a simple reference. They respect art pieces when positioned in a museum or gallery. The artist's remark is predominant and important, relating with the piece in its original context, as opposed to when the art piece is hanging on a wall somewhere within the household.

Response 2

Marshall McLuhan came up with the term "the medium is the message" to describe how the design of a media encapsulates itself in the message, forming a bilateral connection where the channel impacts how the message is received. According to Jara-Figueroa et al. (2019), the expression suggests that substance and platform are inextricably linked. The impact of something is determined by how it is delivered rather than by the material it contains. Humankind has been enthralled by the mechanisms it uses to transmit and retain knowledge since the dawn of civilization. How we connect shapes who we are and accounts for a large part of what distinguishes a culture and a person. We have watched media expand over a broad range of outlets throughout the decades, from paper to radio, television, and online. These platforms, or media, have their distinct personality, similar to the individuals who use them.

According to Marshall McLuhan's philosophy, online messages are perceived differently from conventional electronic media (radio and television). A perfect example is how we get our news today compared to how we get it via radio and television. A more reasonable comparison is

a film. Everyone who watches the movie follows the same predetermined opening, midway, and end sequence. Throughout the chronology, we observe as personalities and storylines develop and come to a conclusion. This concept has been present in all the stages of films since their inception. Irrespective of what the information is, the channel determines everything. In essence, online messages offer the reader different options for viewing. The channel used is a mobile device or a computer connected to the internet, where the consumer can opt for a voice recording, a blog post, or a video. The medium used to deliver content gives the consumer better options makes them opt for online channels instead of the traditional electronic media where their options are limited.

There was no way to chat with an acquaintance or coworker in another city or region before telephones were invented, certainly not without traveling for days or more. A friend or relative living in another country is now only a call away. We also take things for granted that we can communicate with others in such a short amount of time. Additionally, before mainstream media transmissions such as wireless channels and the online world, we can query if there was such a concept as a world event. We frequently highlight multiple events as elements that will change the world presently, although the entire planet was not approachable 100 years ago.

Using the example of a social media site like Instagram, uploading images, relaying events, or sharing anything aesthetically with others is all part of the channel. Sharing a snapshot of a work of art on Instagram will be regarded differently from Twitter or Facebook. Since this medium determines the message's effect, the outcomes will vary. Zulli (2018) suggests that even if the material is the same as others, each channel drives us to respond differently since the

context is unique. As a result, the message is the medium. That is why the situation determines how the message has is received.

The World Wide Web has a more prominent presence than any other channel in history that has significant consequences for its standing as a message. The Web emphasizes access, versatility, and instantaneous pleasure as communication, which are essential considerations when sending and receiving communication. People might take a different approach to the construction of their communications thanks to McLuhan's concept. According to Kruse et al. (2018), every online platform is one-of-a-kind. It is easier to identify which channel will be most successful in delivering the message to a target audience after better understanding who they are. The message is what matters.

Response 3

According to Demont-Heinrich (2011), **c**ultural imperialism is defined as the exporting of cultural commodities to extend the influence and control of one country's people above others. Imperialism is defined as expanding a state's influence and power by colonialism, military action, and other methods. Cooper (2003) states that cultural imperialism presently displays itself primarily through media, particularly mainstream and mass media, in globalization. Among the most important and central aspects of international interaction in the media. While cultural imperialism considers the state's economic institutions, it is mainly concerned with integrating media such as poetry, movie, television, the Web, and entertainment in today's world.

Cultural imperialism creates a homogenous online culture since it is one-sided, meaning that the affected culture does not export its online influence to the influencing culture. For instance, most global technology companies like Facebook, Twitter, and Google, among others, are owned by individuals from advanced nations, and they dominate the global information and

communication technology industry. One may argue that cultural imperialism is inextricably tied to the global trend toward a more interconnected society in which multinational firms operate on a global scale. It advances the establishment of a homogenized culture online by facilitating the global transmission of cultural aspects online (Daniels et al., 2016). The United States is one of the most prominent forms of the cultural imperialist. It is regarded as a core nation that expands its control via media flows associated with economic dominance; the more open markets are, the more capable firms from economic powerhouses are to influence online international marketplaces. As a result, US film and music businesses such as Hollywood and Disney can infiltrate the global economy and promote cultural elements and values that are uniquely American via online channels. Warner Brothers and Disney, for example, use localized production companies in Europe, South America, and Asia to create country-specific programs while maintaining the US-American identity. The influence is witnessed in online movie streaming channels and localized television programs that depict the American way of life, though they are localized productions in countries whose economies cannot match the United States.

Cultural imperialism creates a homogenous online culture that deprives people of free will and choice. Stevenson (2009) fails to recognize a person's ability to digest online material and perceive it differently depending on their diversified culture and point of reference. As a result, it asserts that culture is fixed and unchanging, although culture and identity are multifaceted and highly absorbed. It also dismisses the concept of cultural resilience, in which repressive regimes and power bearers can be challenged through culture.

Technology can reproduce imperial power dynamics, resulting in cultural hegemony (Cooper, 2003). International telecommunications businesses and financial corporations, as well

as their financial interests in expanding and regulating markets, are seeking to connect developing countries to the internet by expanding connectivity and influencing how they use technology. They dictate what platforms are used by societies and the content they can view. In doing so, they build, execute, and reinforce existing power relations. In addition to that, they determine what language of online material. That is why most of the material from huge multinationals cannot be translated into languages that ordinary people can understand.

On the other hand, Adams and Roscigno (2005) argue that white supremacists are notorious for being early technological users. They participate in forums with few restrictions. They manage to express their opinions and champion their cause by migrating to smaller, more clandestine, and harder-to-detect sites when internet corporations embrace stronger laws and radicals are blocked. They mainly use social media and websites created using pseudo names not to be easily detected by the authorities. They record and upload videos on different platforms to rally their followers toward a common objective. They also use images and songs to advance their agenda. They have also acquired the art of disguising their websites as innocent and unobtrusive comment boards devoted to exchanging standard information and knowledge. They promote racist and prejudiced speech while also questioning widespread awareness of race events, including the Holocaust, the Civil Rights Movement, and apartheid.

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