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Architectures of Influence: Algorithms and the Differential Shaping of Cultural Hybridity in the Global South and West

Abstract: Digital vlogs, disseminated through social media platforms such as TikTok, YouTube, and Instagram, serve as an important vehicle for creating global cultural hybridization. However, there is limited research on how vlogging practices in the Global South are shaped by platform dynamics and global digital cultures. A qualitative examination of 30 selected vlogs from Nigeria, India, and Latin America demonstrated that Global South content creators engaged in cultural resistance in their vlogging to challenge platform constraints and Western norms, all while working with local languages, symbols, and narratives.

Keywords: algorithmic culture; platform capitalism; data colonialism; cultural hybridity; creative syncretism; digital visibility.

Introduction

The vlog has developed into a new digital narrative genre that enables people to perform personalized, contextualized identity narratives across borders. Since being born as extended autobiographical videos on YouTube,[1] the vlog has developed into a genre that also includes short-form narratives that are trending on platforms like TikTok and Instagram. The shorter-form videos still retain the necessary performative and self-representational qualities of vlogs, which could provide close narrative composition in a format for people's media consumption. These traits have enabled the evolution of the vlog into shorter-form narratives.

Digital storytelling spaces have led to normalized participation and narratives through platform logics, resulting in hybrid cultural identities. Creators blend various cultural, social, and digital influences in networked media spaces, revealing complex intersections of self and the social world through technology. The history of vlogs reflects broader trends in digital communication, in which narratives are becoming more democratized and increasingly shaped by complex platform logics. McGrady et al. and

[1] Rachel McGrady et al., "Dialing for Videos: A Random Sample of YouTube," *Journal of Quantitative Description: Digital Media* 3 (2023): 1–85; Michael Audi, ed., *Performing Digital Networks: Affect, Performativity and Disruption in Social Media Vlogging* (Springer, 2024).

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Kennedy have examined how YouTube content provides a democratized space for storytelling, as well as how the platform's logics are entangled in the act of composing digital narratives.[2] New media, including mobile technology and social media, move us toward tracking the emergence of new possibilities for voices that are less privileged or excluded, to communicate in and resist dominant representations in media, work within regimes of visibility and commodification, and express agency by self-representing in algorithmic contexts. Vlogging, as a digital form, generates hybrid, dynamic subjectivities and identities entangled in processes of globalization, migrancy, and local cultural histories. Such hybrid identities combine vernacular or local traditions with global digital styles, while simultaneously resisting mainstream discourses and defying media images and stereotypes. Appreciating these hybrid identities on digital platforms is especially important, as hybrid identities link identity, power, and technology. Examining the differences in these behaviors across different geopolitical contexts, especially in the Global South context which is impacted by global platforms; the article will consist of an overview of relevant scholarly literature using appropriate research and theoretical frameworks; a qualitative analysis of vlogs produced in various regions of the Global South; recommendations on algorithmic equity as an important factor in achieving equal opportunities for all. These two categories of analysis are used as the basis for analyzing those behaviors, but should not be considered homogeneous or fixed. They should be considered historical constructs, composed of different groups and shaped by the various transnational influences within the Global South and West.

Literature review

Vlogging research has tracked the growth of the medium from a democratizing audiovisual diary to a personal branding, activism, and cultural discourse platform.[3] Initial research highlighted vlogs' potential to democratize through bypassing the traditional media gatekeepers.[4] However, recent scholarship emphasizes the significant role algorithmic platforms play in influencing visibility and creator impact and demonstrates that platforms' infrastructures are not neutral nor necessarily accessible to all audiences at all times.[5]

Along with Bhabha's conceptualization of cultural negotiation,[6] the study of digital hybridity is also concerned with how digital subjects negotiate countless, intersecting

[2] McGrady et al., "Dialing for Videos"; Ümit Kennedy, "Arriving on YouTube: Vlogs, Automedia and Autoethnography," *Life Writing* 18, no. 4 (2021): 457–75.

[3] Jean Burgess and Joshua Green, YouTube: Online Video and Participatory Culture, 2nd ed. (Polity, 2018); Patricia G. Lange, "Video Blogging as Performance," *Journal of Broadcasting & Electronic Media* 51, no. 1 (2007): 84–101.

[4] Andrew Tolson, "A New Authenticity? Communicating the Self on YouTube," *Media International Australia* 137 (2010): 72–82.

[5] Sophie Bishop, "Algorithmic Marginalization and Digital Labor," *Journal of Digital Media & Policy* 11, no. 2 (2020): 147–163; Stuart Cunningham and David Craig, *Social Media Entertainment: The New Intersection of Hollywood and Silicon Valley* (New York University Press, 2019).

[6] Homi K. Bhabha, *The Location of Culture* (Routledge, 1994).

identities situated within multi-dimensional relations of power. Critics from the Global South argue that platform capitalism and data colonialism bind creators from these regions within culturally limiting infrastructures and limited algorithmic bias.[7]

Cultural globalization operates through indirect mechanisms of cross-cultural influence that contribute to the transformation of people's identities and social structures.[8] These processes are largely mediated by digital media and the transnational movement of cultural goods, facilitated by digital technologies, which help globalize dominant cultural narratives across diverse cultural contexts. This means that local cultures will not necessarily disappear but rather be transformed over time via continuously evolving negotiations between global influences and local cultural identity.

This study uses postcolonial theory and platform studies to reflect on digital hybridity as a socio-technical and culturally embedded process. Bhabha[9] defines hybridity as a dialogic negotiation of self at contact zones of intersection of colonial inheritance in the past and contemporary cultural exchange. Hybridity removes essentializing knowledge of culture and identity, producing multiplicity and innovation through creative syncretism and subversion.

The latest research in algorithmic culture celebrates the way platforms re-centralize content that supports Anglo-Western aesthetic dominance and colonial situated hierarchies of visibility. Influencer culture commodifies diversity and authenticity, with commercial entities exerting pressure on marginalized identity content producers to perform their identities in marketable ways.[10] An analysis of vlogs created in non-Western contexts demonstrates that unique or idiosyncratic video-making practices are developed in response to the constraints and limitations of the environment. For example, YouTubers from India and South Africa have created content by blending local languages with global styles to navigate the many cultures and policies of their respective countries. However, they face structural constraints, including access to the Internet, the digital infrastructure, local regulations as well as not having access to platform algorithms that promote Anglo-Western content. This demonstrates the uneven access and mediated representation of digital hybridity and supports the importance of examining geopolitical and infrastructural contexts.[11]

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[7] Nick Couldry and Ulises A. Mejias, *The Costs of Connection: How Data Is Colonizing Human Life and Appropriating It for Capitalism* (Stanford University Press, 2019); Mark Graham, "Time Machines and Virtual Portals: The Spatialities of the Digital Divide," *Progress in Development Studies* 11, no. 3 (2011): 211–27.

[8] Ali Madouni, "The Cultural Invasion and Its Impact on Security Breakthroughs of the Nation," *Turkish Online Journal of Qualitative Inquiry* 12, no. 8 (2021): 843–63.

[9] Bhabha, *The Location of Culture*.

[10] Safiya Umoja Noble, *Algorithms of Oppression: How Search Engines Reinforce Racism* (New York University Press, 2018); Crystal Abidin, *Internet Celebrity: Understanding Fame Online* (Emerald Publishing, 2021); Brooke Erin Duffy, *(Not) Getting Paid to Do What You Love: Gender, Social Media, and Aspirational Work* (Yale University Press, 2017).

[11] Tarleton Gillespie, *Custodians of the Internet: Platforms, Content Moderation, and the Hidden Decisions That Shape Social Media* (New Haven: Yale University Press, 2018); Noble, *Algorithms of Oppression*.

Methodology

This study uses qualitative content and discourse analysis of thirty vlogs – ten each from Nigeria, India, and Latin America chosen from TikTok, YouTube, and Instagram between 2022 and 2024. Systematic selections of videos were made using culturally specific hashtags such as #NaijaVlog, #DesiVlog, and #BrasilVlog to capture specifically designed vlogs on hybrid cultural expression, with high audience participation measured by likes, shares, and comments. These specific hashtags were chosen because they represent widely used, culturally specific markers of localized vlogging practices and provide considerable visibility on the platform. The purpose of this study is not to provide a direct comparison between the Global South and the West, but rather to examine how creators from the Global South interact with and move through the global landscape of dominant platforms that are embedded in a Western-centric, algorithmically based rule system. The analysis of coding was based on four dimensions: choice of language (local or global), aesthetics (local symbols or Western symbols), narratives (narratives of resistance and commodification), and the extent to which the platform's constraints were explicit in the audience's viewing experience. A sample of viewer comments was analyzed to identify any patterns of reception among the audience.

All the selected videos met the study's vlog definition: audiovisual material with first-person narration, autobiographical discourse, and identity work performed. In contrast to participant observation or ethnographic techniques, the present study is based on digital text analysis, supplemented by publicly accessible creator interviews where available.

The research explored how language is used, how images look, how stories are told, and how an audience interacts with those stories across different platforms. Hybrid identities were examined to explore how they are shaped across different platforms through algorithmic moderation, implemented through computer code and public metrics. The role of algorithms in content moderation, particularly as it relates to decision-making, bias, and context, was examined. Despite digital platforms' claims that algorithms are used impartially, research suggests that algorithms exhibit systemic biases favoring Western content and language.[12] This research project addresses automated moderation and does not take human judgments regarding content or general social, political, or economic factors into consideration.[13]

[12]Lucas D. Introna and Helen Nissenbaum, "Shaping the Web: Why the Politics of Search Engines Matters," *The Information Society* 16, no. 3 (2000): 169–85.

[13] Tarleton Gillespie, "The Relevance of Algorithms," in *Media Technologies: Essays on Communication, Materiality, and Society*, ed. By Tarleton Gillespie, Pablo J. Boczkowski, and Kirsten A. Foot (MIT Press, 2014), 167–194; José van Dijck, *The Culture of Connectivity: A Critical History of Social Media* (Oxford University Press, 2013).

Theoretical framework

In digital culture, hybridity is complicated because it occurs in algorithmically mediated platform spaces. YouTube, Instagram, and TikTok are not transparent conduits for culture; they actively shape users' visibility, meaning, and practices through commercial logic and algorithmic rules.[14] This socio-technical intertwining means that hybrid identities expressed in online vlogs are co-created through user imagination and platform affordances and limited by platform-driven norms and biases.

Platform capitalism also captures these dynamics when platforms, as economic actors, commodify visibility and data, rather than reproducing mainstream power relations and leaving peripheral voices out.[15] Digital hybridity in this arrangement is not an inherent process of culture, but one rather contextualized within asymmetrical data coloniality and algorithmic discrimination relations.[16] Users in Global South contexts are typically faced with representational and infrastructural hindrances.

Algorithmic culture research reveals how technical systems reproduce inequality, often favoring content that aligns with Western aesthetics and commercial viability.[17] This process shapes hybrid cultural production on platforms and trends, affecting creators' agency and their place in mediated economies.

Hybrid cultural practices in the Global South

The Global South's hybrid cultural narratives challenge colonialism, imperialism, and cultural domination, resisting homogenizing identities and Western norms. They advocate for hybrid proposals, emphasizing cultural mixing as a site for resistance, creativity, and negotiation, thereby critiquing fixed binaries and hegemonic practices. In this way, hybrid practices will resist cultural exclusion and marginalization, as well as the monopolization of culture by colonial and global forces, as a strategy for counteracting processes of cultural erasure.

Digital media platforms have become central sites in which marginalized groups in the Global South reappropriate cultural identities and counter-dominant media representations. Producers in Nigeria, India, and Brazil deliberately use their own languages, symbols, music, and rituals in their short vlogs and videos, which stem from shared lived experience and are both culturally resistant and make cultural claims on this visual repertoire. In Nigeria, TikTokers typically use Afrobeats soundtracks, urban Pidgin English subtitles, and contemporary clothing to create their content, thus having a foot in both the present and historical cultural identities. In the appropriation and flexible,

[14] Nick Srnicek, *Platform Capitalism* (Polity, 2016).

[15] Couldry and Mejias, *The Costs of Connection*; Abeba Birhane, "Algorithmic Colonization," *Patterns* 2, no. 3 (2021): 100190.

[16] Noble, *Algorithms of Oppression*.

[17] Néstor García Canclini, *Hybrid Cultures: Strategies for Entering and Leaving Modernity* (University of Minnesota Press, 2005); Payal Arora, *Digitized Lives: Culture, Power and Social Change in the Internet Era* (Oxford University Press, 2019).

articulated use of social media culture, it is worth noting that it serves not only to resist the homogenizing effects of global media but also to resist the decades-long predominance of Euro-American visual cultures in the digital arena.[18]

Regional hybridity occurs within digital processes, with the Global South incorporating local cultural aspects into the visual and aesthetic language of global culture. Dalit activists in India create a spectacle and culture using hip-hop music and the Ambedkarite domain to challenge violence through resistance to caste oppression, and it exemplifies Garcia Canclini's[19] definition of hybrid cultures, which describes hybrids as a tactical way of approaching culture and mobilizing, as a strategy for counteracting a process of obliteration. Opposing efforts to erase their histories, identities, and experiences of oppression from official sources, Dalit activists assert that the widespread imposition of cultural identity homogenization and Western norms eliminates these elements and forces them into social and hierarchical classifications, thereby serving as forms of cultural resistance and identity negotiation.[20]

Dalit activists fight against colonial power and social order, while preserving their traditional culture. This leads to varied hybrid outcomes, including agency, visibility, and structural inequality. This type of hybridization from Global South outputs may provide for "creative syncretism", where culture is mixed to create new forms that are contextually appropriate. For instance, Brazilian YouTubers create content that blends hip-hop with Afro-Brazilian spirituality, educating, teaching spirituality, and challenging hegemonic political discourse.[21] In addition to providing entertainment, these hybridized media formats challenge stereotypes and redefine identity, ultimately enabling digitally enabled decolonial praxis.

Empirical examples of vlogging practices

To reinforce the empirical basis of the study, this part outlines examples from the analyzed data to demonstrate how people construct and negotiate hybrid cultural identities within platform contexts. An example is a Nigerian Vlog published on TikTok (tagged NaijaVlog), showcasing a creator who combines Pidgin and Afrobeats while narrating the daily economic realities of living in an urban center. The creator presented the following quote: "We dey survive, no be small thing", recorded in a very busy market in Lagos, Nigeria. When viewing the video, the sight and sound use handheld camera techniques, informal Street Aesthetics, and distinct sounds of the surrounding market to convey immediacy and realism. In addition, the use of local language and music, mostly released by Nigerian artists, creates a reference point for the story to be told and for the experience to be interpreted through lived experiences,

[18] Bishop, "Algorithmic Marginalization"; Arora, *Digitized Lives*.

[19] García Canclini, *Hybrid Cultures*.

[20] Bhabha, *The Location of Culture*; Marwan M. Kraidy, *Hybridity, or the Cultural Logic of Globalization* (Temple University Press, 2005).

[21] Couldry and Mejias, *The Costs of Connection*; Birhane, "Algorithmic Colonization."

while also attempting to resist access to the usually English-language-based content by the platforms' algorithms.[22] The image and sound of this example show that a hybrid identity has been created by mixing a local cultural style with an international video-creation style (Vlog).

Another example is an Indian Vlog published on YouTube (tagged DesiVlog) in which the creator discusses caste discrimination, combining hip-hop and video editing styles understood globally through digital culture. The creator uses both Hindi and English in their discussion of the subject matter to include local and transnational audiences; the visual presentation consists of stylized cuts in the video editor, with English subtitles and visual symbols that speak to Ambedkarite Activism.

García Canclini (2005) proposes that "hybrid cultures" are created when local representations of politics are expressed through aesthetic forms that have entered the public domain.[23] The strategic incorporation of English indicates a level of awareness of how the interaction between different platforms impacts their visibility and ultimately their range.[24]

Another Brazilian example of hybridization can be seen in a vlog (YouTube, #BrasilVlog) that combines elements of Afro-Brazilian religious symbolism with digital storytelling techniques. The creator incorporates Candomblé ritual practices alongside vlog-style narration and audience-interaction techniques, such as direct engagement and calls to action. Viewer comments frequently engage with the material both culturally and aesthetically, indicating a content engagement that incorporates cultural recognition and platform-related interaction patterns. This supports research demonstrating digital hybridity as a cultural and sociotechnical process produced by platform infrastructures.[25]

Across all examples, creators use what can be called "algorithmic negotiation" to adjust their content to meet perceived platform rules and visibility limitations.[26] While this illustrates the creator's creative agency, it also shows that structural differences in digital visibility exist. According to research findings, hybridized cultural expressions from the Global South exhibit both a creative culture and a way to address platform features that favor certain aesthetic styles, formats, and languages.[27]

However, it is important to note that the data derive from an examination of the creator's content and resulting audience engagement, rather than from collecting data through observed direct measures of an algorithmic platform's performance. In other words, the data contain examples of creators' perceptions of visibility and the platform's constraining structures, which are fundamentally different from providing evidence about the form of algorithms used by the platform. This difference is critical for interpreting the study's findings through a qualitative lens.

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[22] Noble, *Algorithms of Oppression*; Bishop, "Algorithmic Marginalization."

[23] García Canclini, *Hybrid Cultures*.

Cunningham and Craig, *Social Media Entertainment*.

[25] Couldry and Mejias, *The Costs of Connection*; Birhane, "Algorithmic Colonization."

[26] Cunningham and Craig, *Social Media Entertainment*.

[27] Noble, *Algorithms of Oppression*; Gillespie, *Custodians of the Internet*.

Western platform norms and the structuring of visibility

On the other hand, the landscape in Western digital spaces is fragmented and hyper-individualized, with hybrid cultural expression commodities. Multicultural content is abundant but is frequently mediated through a beauty rationale rather than cultural richness. For example, many Western influencers adopt East Asian style or indigenous imagery as fashion options, divorced from histories or cultural contexts—an articulation of what is[28] identified as "commodified multiculturalism", with culture as an accessory and not a critical praxis. Thus, while the Global South and the West alike are generating hybrid cultural products, what drives them and the outcomes differ comprehensively: cultural resistance and assertion prevail in the South, whereas performative inclusion integrated with consumer culture defines the West.

In the West, hybrid content is driven by visibility, marketability, and trend confluence, recombining culture for enjoyment or branding. The widespread adoption of English- and Western-allocated hashtags highlights the divergence in social and historical contexts shaping hybridization agendas in the North and the South.[29]

Western hybridity is more susceptible to assimilationist pressures and market-driven cultural mixing. Hybrid culture in these contexts tends to manifest as dispersed niches—i.e., ethnic food, global style, or spiritual wellness—that exoticize difference but fail to subvert the underlying dominant hegemonies, recalling Nederveen Pieterse's (2001)[30] thesis that surface-level cultural mélange masks and camouflages deeper injustices. Further, platform regulation and algorithmic design favor Western producers, widening visibility gaps and limiting the global popularity of Southern content.[31]

Algorithmic mediation and structural inequalities

Digital technologies shape hybrid cultural processes by shaping online culture through platform algorithms, economic incentives, and user interfaces, and dimensions of platform hybrids. In this case study, we demonstrate, among other things, that non-Western producers are algorithmically marginalized, especially in India and Kenya, while local languages are arguably suppressed by their inability to cut through all the visual and digital clutter of language and global topics that more readily gain visibility,[32] by virtue of these platforms' inherent bias toward the English language and Western editing, pacing, and aesthetic choices.[33]

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[28] Sarah Banet-Weiser, Authentic: *The Politics of Ambivalence in a Branded World* (New York University Press, 2018).

[29] Cunningham and Craig, *Social Media Entertainment*; Noble, *Algorithms of Oppression*.

[30] Jan Nederveen Pieterse, *Globalization and Culture: Global Mélange* (Rowman & Littlefield, 2001).

[31] Sophie Bishop, "Algorithmic Marginalization"; Gillespie, "Relevance of Algorithms."

[32] Noble, *Algorithms of Oppression*; Bishop, "Algorithmic Marginalization."

[33] Bishop, "Algorithmic Marginalization"; Noble, *Algorithms of Oppression*.

Due to the limitations of their infrastructure and digital literacy, the algorithmic bias inherent in Western-based programming resulted in many Global South producers being forced to accept a 'refined' (and typically lower) quality of visual performance than their counterparts in Western countries—in part because of their use of low-tech means of expressing creativity given the limitations placed upon them by having limited access to technology.[34] In addition, even if a Global South producer has extensive experience making films, they are treated as a second-class citizen within platform economies, which exploit their labor but rarely offer them a fair share of compensation or exposure for their efforts.[35]

Together, these infrastructural and algorithmic dynamics recapitulate global inequalities and demonstrate that digital hybridity does not occur on a level playing field. Instead, it is informed by an intersecting pattern of algorithmic bias, infrastructural disproportion, and capitalist platform logics that variously empower or constrain cultural events.

Western vlogs: algorithmic commodification and brandable diversity

In comparison, French, American, and British vlogs express algorithmic commodification of hybridity.[36] French vlogger @LaCuisineGlobal, for instance, blends Asian, African, and French cuisines for 'viral fusion' food content, foregrounding diversity to drive sponsorships and trend value. Sessions include quick cuts, English subtitles, and branded hashtags such as #GlobalFoodHack. Viewers' comments constantly highlight novelty and newness ("Sushi with brie-genius!"), less frequently referencing cultural origin or context. Western creatives demonstrate exceptionally heightened sensitivity to market and algorithmic incentives.[37] Language, appearance, and cut decisions are made with a knowledge of what 'works' within platform feeds.

Some TikTok creators strategically blend local humor with global memes, navigating platform moderation by using terms more likely to be accepted by algorithms and sponsors. Indian vlogs labeled with #GlobalDanceChallenge receive local popularity, yet similar US or UK material tagged similarly is far more likely to appear in worldwide trending topics.

Artists from the Global South tend to adapt language, sound, and production to meet presumed algorithmic norms, sometimes at the expense of local authenticity.[38] Analysis of interview data and comments suggests a common practice known as "algorithmic negotiation", with producers intentionally layering representations, changing tags, and experimenting with timing in order to increase addressability by

[34] Arora, *Digitized Lives*.

[35] Ramesh Srinivasan, "Digital Platforms and Data Colonialism," *New Media & Society* 22, 7 (2020): 1201–18; Couldry and Mejias, *The Costs of Connection*.

[36] Banet-Weiser, *Authentic*; Duffy, *(Not) Getting Paid*.

[37] Cunningham and Craig, *Social Media Entertainment*.

[38] Noble, *Algorithms of Oppression*; Bishop, "Algorithmic Marginalization."

the platform.[39] Yet as Couldry and Mejias suggest, these practices are bounded by larger regimes of data colonialism and platform capitalism, reinforcing asymmetries of recognition and reward.

Power, visibility, and commodification in global digital hybridity

The results demonstrate not simply a difference between theorizing and practice but also expose how a fundamentally asymmetrical digital space has been constructed at the engaged point of intersection among platform construction, relations of power, and market logics. Global South creatives enact intentional hybridity as acts of resistance and to assert themselves, creating digital narratives that challenge both hegemonic Western forms and traditional categories of cultural narratives, such as caste oppression, and thus express their localized selves through layered enactments of multiple cultural forms. Even while exercising their creative agency, these producers also face systemic opacity, whether through uneven infrastructure or algorithmic discrimination, which limits their visibility to larger audiences.[40]

Western content producers in hybrid content often work within neoliberal marketplaces, with a focus on visibility and monetization. This approach devalues diversity, promotes new trends, self-promotion by sponsors, and acceptable differences. This reduces the impact of the radical or critical assertiveness of hybrid content, emphasizing performative inclusivity.[41] Commodification of diversity thus serves to reproduce existing cultural hierarchies in the guise of multicultural celebration, closely replicating what critics call the "aestheticization of diversity" of contemporary media environments.[42]

Through this study of vlogging cultures globally, we understand the impulses towards hybrid cultural production that run through them, but we also emphasize the inequalities embedded in the digital architecture that mediates global cultural visibility and valorization. Platform algorithms, informed by commercial rationality and historical asymmetries, determine content presentation and voices, embedding structural inequalities in knowledge production, cultural legitimation, and digital labor returns.[43]

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[39] Cunningham and Craig, *Social Media Entertainment*.

[40] Couldry and Mejias, *The Costs of Connection*; Birhane, "Algorithmic Colonization."

[41] Banet-Weiser, *Authentic*; Duffy, *(Not) Getting Paid*.

[42] Rosalind Gill and Shani Orgad, "The Shifting Terrain of Sex and Power: From the 'Sexualization of Culture' to #MeToo," *Sexualities* 21, no. 8 (2018): 1313–24.

[43] Noble, *Algorithms of Oppression*; Van Dijck, *The Culture of Connectivity*.

Conclusion

This research challenges the simplistic view of digital hybridity as a fluid cultural blend, focusing on the socio-technical practices embedded in historical inequities and capitalist platform logics. In the Global South, hybridity is a cultural countermovement and a claim to identity and autonomy under structural invisibility, while Western hybridity emerges as commodified multiculturalism for market viability. A postcolonial and platform studies approach could consider vlogs as sites of cultural agency and as platforms that produce uneven visibility. Recommendations emphasize the need to revise platform algorithms and governing procedures to support cultural pluralism and equitable exposure. Vlogs serve as spaces of narration and contestation for cultural sovereignty and global equity, challenging existing structural biases in global media flows. Future research will focus on reception, resistance, and solidarity among marginalized producers, as well as how new platforms and technologies may reproduce or challenge digital asymmetries.

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