

SEMESTER VI

PAPER 16 – ADVANCED NEW MEDIA

Course Description: Both Manovich and Castells have argued that whereas mass media "corresponded to the logic of industrial mass society, which values conformity over individuality," (Manovich 2001:41) new media follows the logic of the postindustrial or globalized society whereby "every citizen can construct her own custom lifestyle and select her ideology from a large number of choices. Rather than pushing the same objects to a mass audience, marketing now tries to target each individual separately." (Manovich 2001:42). Digital and networked technologies provided by computer and the Internet have significantly pushed borders of media practice in the past decade by challenging traditional ideas about production, consumption, ownership, control, audiences, citizens, communities and knowledge. New Media is also now being used extensively by social movements to educate, organize, share cultural products of movements, communicate, coalition build, and more. On one hand where it has emerged as a tool for social change there are also growing concerns about issues of freedom of speech & expression & national security. Cyber terrorism & Internet governance have both assumed greater significance as the Internet & mediated products are now critically impacting national political economies of media consumption. Creation & reception. Most importantly, New Media has allowed the traditional modes of single, linear storytelling to be displaced by more complex, interweaving narratives unfolding across multiple screens and media platforms. The course introduces students to the art of transmedia storytelling using both traditional and emerging narrative genres and tools made available by the New Media. And would be spread across four units of New Media frameworks, genres & environments, practices & forms, governance & social shaping & new media production & exhibition.

Course Objectives.

The course attempts to-

- Introduce the student to the new media ecosphere, conflicts & discourses within.
- Teach students advanced tools, uses & practises of New Media
- Enable students to acquire skills for Documentary, Fiction and Transmedia storytelling pushing the boundaries of both form & content using of still & moving images.

Unit I: Introduction to New Media Frameworks: Genres & 12 Lectures Environments

- Historicizing New Media- An overview
- New Media Ecology and Installations & Screens
- Elements of Transmedia Narratives across multiple media

- Platforms
- Gaming & Storytelling
 - digital games, player cultures, online games & their impact
- New Media Art

Unit II: New Media: Impact, Technologies, Practice and Forms:

12 Lectures

- **The new media practitioners-** Who are they where do they come from
- **New media practice & convergence**
 - Radio: Satellite , Online (Web), Podcasting
 - Mobile Content
 - Advertising
 - Integrating Social Media & USG Content
- Disseminating Digital Content – The Web Project
 - Online broadcasting technologies- webcasting, Social TV, Video conferencing, Skype
- Digital Cinema: New Media Fiction & New Media Documentary
 - Research and Development for New Media Documentary ideas
 - Interactive Story telling: Strategies and Debates

Unit III: New Media Governance & Social Shaping

14 Lectures

- Understanding Internet Governance & Regulatory Frameworks:
 - Processes & Models
 - Issues & Stakeholders
 - Institutions & Forums - ICANN, ITU, ISOC, UN, WSIS, IGF, APRICOT 1L
 - Conflicts & discourses : Freedom of Speech & Expression & Cybersecurity, Online Databases, Surveillance & Cyber terror
- Cyberactivism – definition and concept
 - Scope of New Media in Socio-Economic Development
 - Barriers to New Media: Economy, Gender, Geography, Caste
 - Cyberspace and various applications (Education, Finance, Banking, Marketing, National Security)
 - The Internet & the Public Sphere

UNIT IV: New Media Project & Production

8 Lectures

- Research and Development Techniques
- Presentation of Ideas for Final Projects
- Scripting and Production
- Post-Production and Exhibition /Screening

Practical Application, Productions &Evaluation :

1. Working in groups of two /three the students will be required to undertake the production. The genre can be decided by the faculty in charge.
2. They must also undertake a web based art project or installation where they will experiment with cross platform storytelling techniques leading to a development & understanding of new strategies of exhibition and distribution.
3. An observational field project on use of New media in Panchyats/ rural areas like the Bharat Broadband Project leading to a monograph/short is also recommended
4. They should also attempt creating a mobile capsule for social activism and marketing it through social networks & actively participate in a Cyber Media campaign

Suggested Readings:

Hand Book of New Media by Lievrouw and Livingston, Sage (Student Edition)

Kahn, R and D Kellner, "New Media and Internet Activism: From The Battle of Seattle to Blogging" *New Media & Society*, Vol. 6, No. 1, 87-95 (2004)

New Media: A Critical Introduction; Martin Lister, Jon Dovey, Seth Giddings, Iain Grant and Kieran Kelly; Routledge, 2009.

Gill, S.S (2004) *India's Information Revolution: A Critique*; Rupa, Delhi, 2004.

The Face of The Future: Biometric Surveillance and Progress by Rana Das Gupta in *The Cities of Everyday Life, Sarai Reader 02* (page 290-296)

Van Dijk, J. A. G. M. "*The Network Society : Social Aspects of New Media*", Sage Publications, 2005.

Jal Chitra, Water Map: Soft ware for Rural Water Management by Vikram Vyas from *Shaping Technologies Sarai Reader 03* (page 292-296)

The Information Age: An Anthology on Its Impact and Consequences; David S. Alberts, Daniel S. Papp; University Press of the Pacific; 2004.

New Media: The Key Concepts; Nicholas Gane and David Beer; Berg Publishers, 2008

Castells, Manuel (2004) *The Network Society: a cross-cultural perspective*, Edward Elgar, MA (Chapter 1. Informationalism, networks, and the network society: a theoretical blueprint pp.3-45)

For Further Readings & As Teaching Tools: Some Case Studies

Unit 1:

- Case study: 'Online Caroline' creating online narrative: Tim Wright

- Case study: Shifting concerns in artists' projects: Nina Pope
- Case study: Curating new media projects: Benjamin Weil
- Case study: Contextualising creative practice: Jane Prophet

Unit 2:

Case study: The creative laboratory: Anne Nigten

Case study: project: Rafael Lozano-Hemmer 'Vectorial Elevation' – public arts

Case study: Interactive installations: David Rokeby

Case study: 'In Conversation' – public participation -Susan Collins

Case Study: Designing Sound by Justin Bennett

Units 3 & 4:

Youngblood, Gene. (1970). Expanded Cinema. P. Dutton and Co. Inc. New York.

Shirkey, C. (2009). Here Comes Everybody: The Power of Organizing Without Organizations. Penguin.

De Certeau, Michel. (2011) The Practice of Everyday Life. University of California Press.