Hello and welcome back to NPTEL, the national program on technology enhanced learning. This is an initiative by the Indian Institute of Technology and the Indian Institute of Science.

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Our course, as you know, in title cultural studies, and we are at the moment in module 4– the last module of the series of lectures. The topic today is new media– a relatively new area or sub field in the study of cultural forms, and as, you know, this module is entitled cultural industries, cultural and cultural forms, right? So, as always, let us do a recap of what we did in, in the last lecture. The last lecture was devoted, as, you know, to

television as a cultural form, as a media form, and we saw that the study of television as a cultural form by and large entails four areas.

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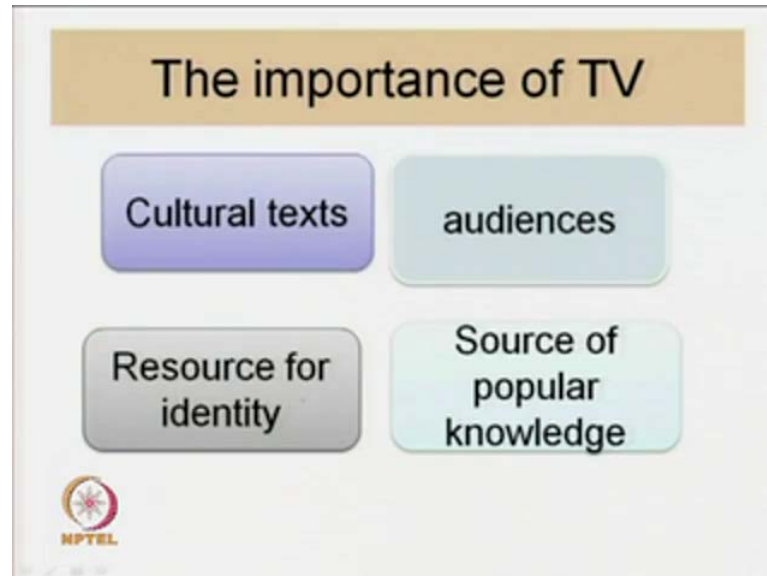
Number one– television is seen as, or television programs are seen as cultural texts that are encoded by the producers, and are decoded by the audience, and additionally decoded by cultural studies scholars as to their formation or meaning. Then, we also saw that television was seen as a resource for identity, and audience studies was – is an increasingly important part of studying television under cultural studies, and television is, of course, popular or source of popular knowledge.

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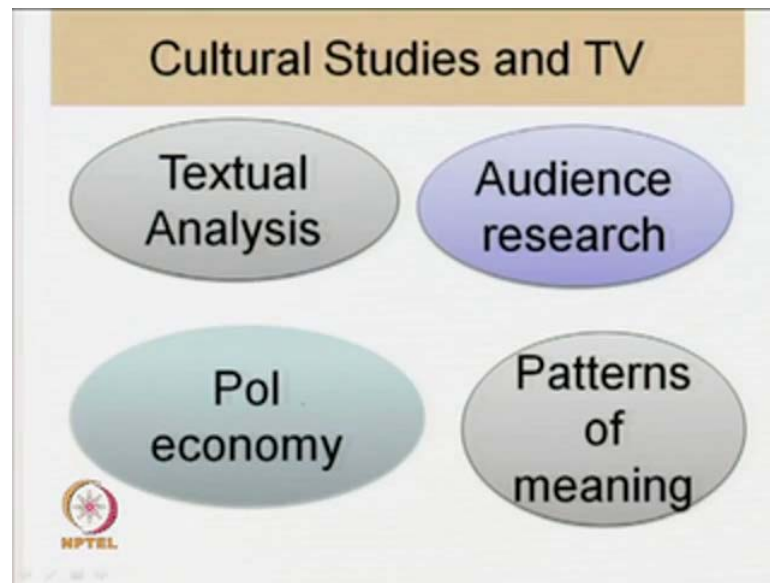

We then also saw that apart from these, textual analysis of, of media text, the political economy from…, especially from a Marx's approach, the patterns of meaning that emanate from television and audience research – these are also areas of study that are, increasingly, being more and more important as far as media is concerned.

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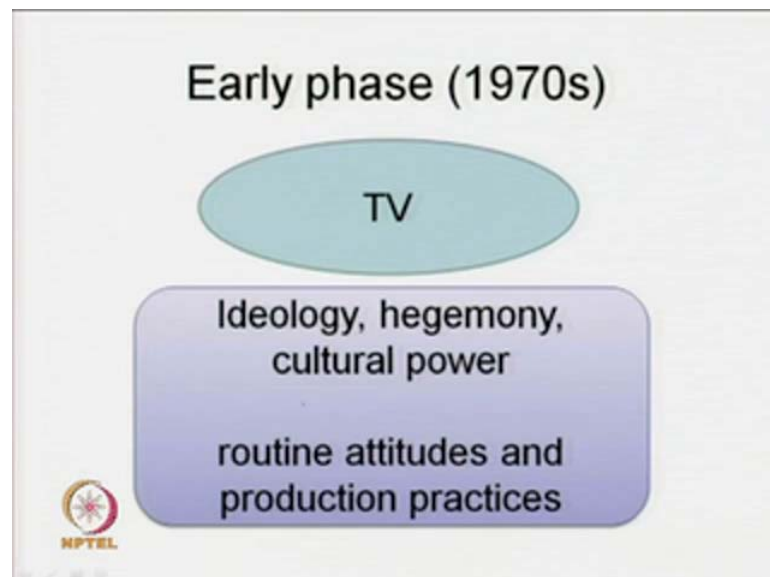
We also saw that in the early phase, the study of television, particularly in the 1970s, from a cultural studies perspective, entails the study of ideology, hegemony, cultural power, mainly from a Marxist perspective, and also, the routine attitudes and production processes and practices of stuff, of stuff in media houses.

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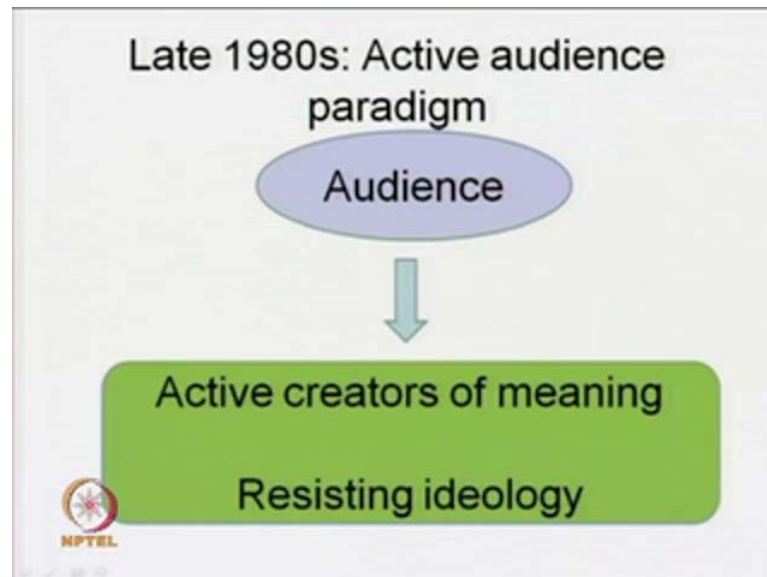

Then, in the… we found that in the late 1980s, there was what we call the active audience paradigm, where the audience was seen as active creators of meaning, and also, the, you know, the aspect of the fact that audiences could also resist ideology. This was also incorporated and accepted or acknowledged in media studies of…, sorry, cultural studies of a media form like television.

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Finally, we saw that global electronic culture is what characterizes the television industry today, and this is, of course, a part of the, the greater, the larger globalizing process, right? Fine.
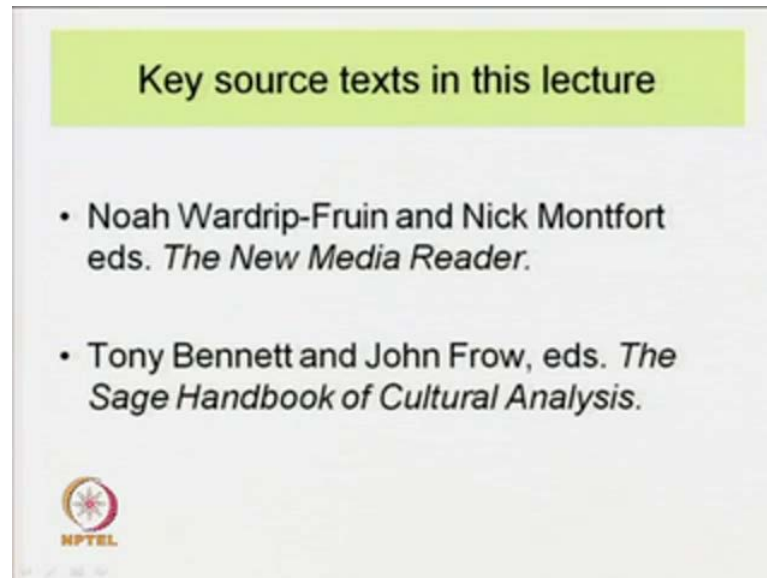
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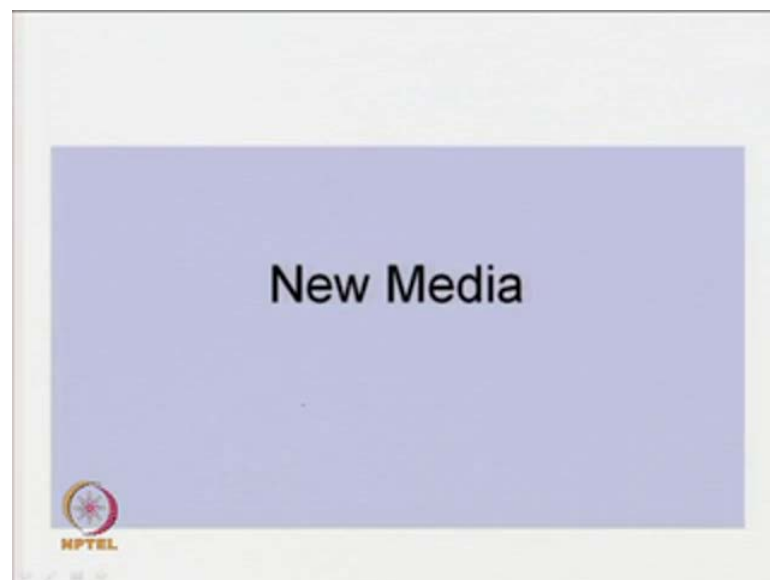
So, let us then, after this brief recap, let us come to the topic at hand today, which is new media. Many of you, I am sure, have heard of new media, or are aware of what new

media is. What we shall do today is, first, you know, define what new media is, and or rather should be, the new media are, right? What new media are; what these comprise; and then, we are will to look at how cultural studies is going to look at new media.

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So, the key source texts in today's lecture are The New Media Reader by Wardrip-Fruin and Montfort– an edited volume– and Bennett and Frow's edit, another edited volume here– The Sage Handbook of Cultural Analysis. Of course, there are today, you know, increasingly, you find very good anthologies– very good collections of essays– and also, single-author books on new media. But, for you know, the purpose of this lecture, which is just short of an hour in duration, I thought we should look at, you know, only two such texts, so that our discussion is also a well-contained one. Fine.

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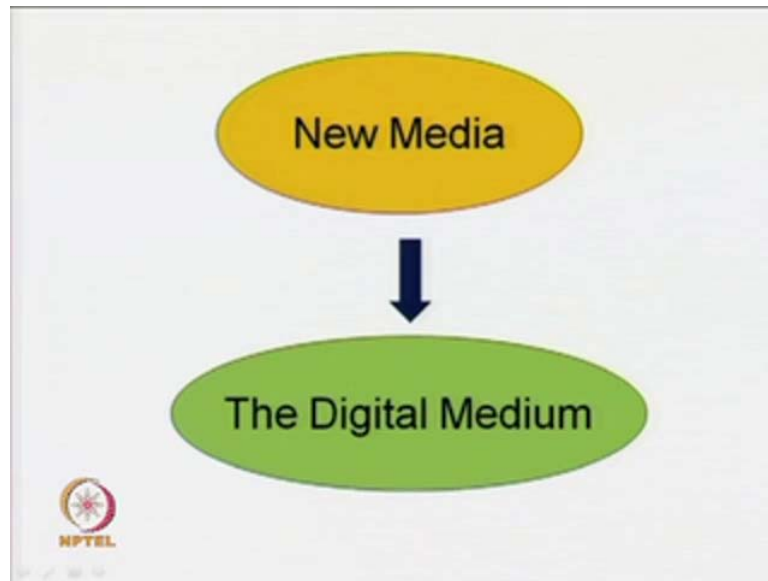
The first thing about new media is this new media is to do with the digital medium and not the analog medium. This is extremely important. One needs to keep this in mind that new media is to do with digital– with, you know, the digital form of…, or as a medium.

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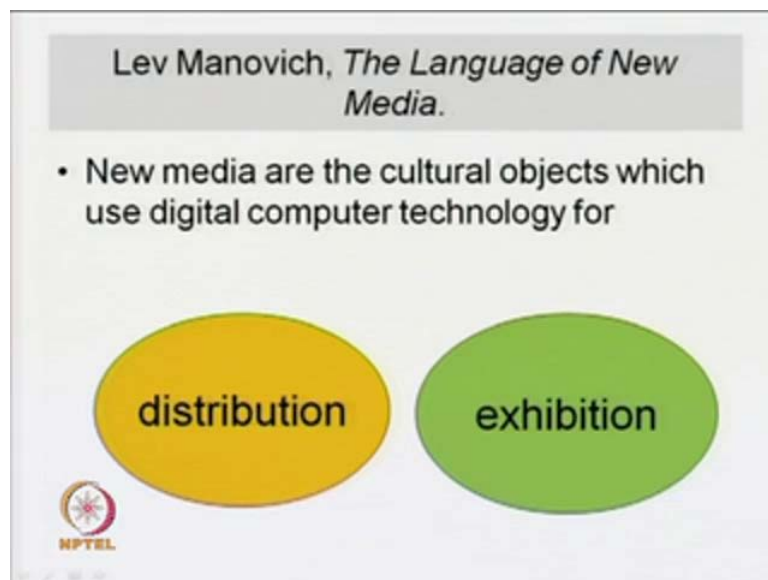
Now, I look at an important name here– Lev Manovich– The Language of New Media– and actually, he is quoted in an essay in (( )), Lev Manovich says that new media are the

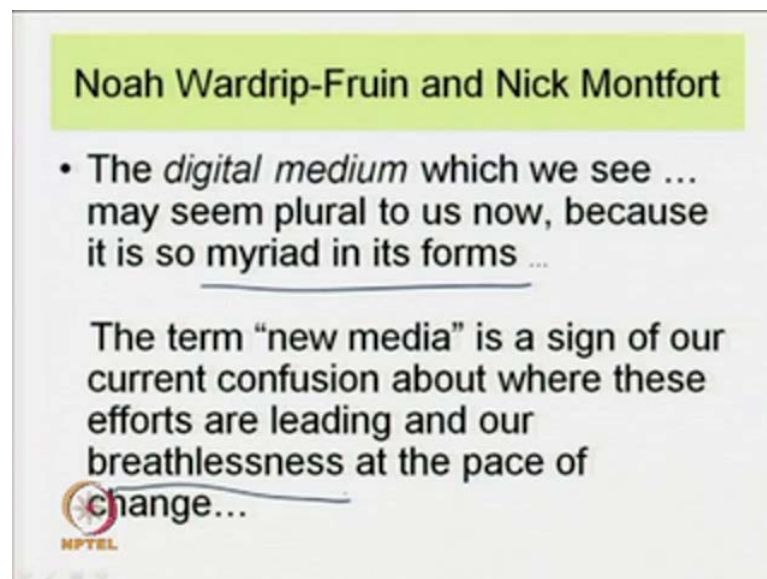cultural objects which use the digital computer technology for distribution and exhibition. This is important and you should understand why, as we differentiate between new media and the old media– the traditional– not traditionally, the media before this. We shall understand why these two words– distribution and exhibition– have been highlighted here.

So, new media are cultural objects– cultural forms– which use digital computer technology for distribution and exhibition. Now, what is the factor that is missing here? The factor that is missing here is of storage, which means, is does not mean that it is not stored, but that is not the onus here. If it is stored even in the digital medium, but not distributed and not exhibited, then we do not call it new media. So, I hope, this is clear to you. Right in the beginning that distribution and exhibition of digital media, only when that is there, do we call it or term it new media.

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Fine, next let us read from Wardrip-Fruin and Montfort's book– The New Media Reader. The digital medium, which we see, may se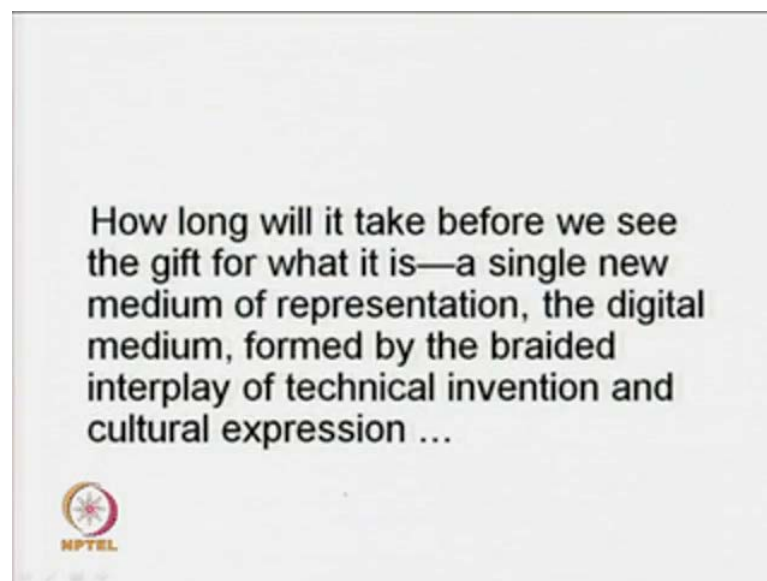em plural to us now, because it is so myriad in its forms, right? The term new media is a sign of our current confusion about where these efforts are leading and our breathlessness at the pace of change.

So, it is after Manovich we knew that new media has to be, to be called new media; it has to be the distributed and exhibited also, right, in digital form. Wardrip and Fruin also, you know, said this digital media is extremely plural; that is, its forms are extremely plural; its forms are are myriad, right? And there is, you know, you know, almost a breathless pace of change, right? There is the change that is happening in this medium, so to speak, and the myriad forms that it, sort of, throws up, right, from time to time, perhaps, is a change that has not been parallel in the history of media forms and media industries.

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How long will it take before we see the gift for what it is—a single new medium of representation, the digital medium, formed by the braided interplay of technical invention and cultural expression …

Then, they go on to say and I am quoting from them, "how long will it take before we see the gift, for what it is a single new medium of representation– the digital medium formed by the braided interplay of technical invention and cultural expression…". Now, you know, they say that, well, is it… is there, they ask, is they are of hope one fine day, to see all these, you know, and I will be talking about these various forms–myriad forms– in a while. Is there or hope of these kind of collapsing into one brand new medium of representation, what they called the braided interplay of technical invention and cultural expression.

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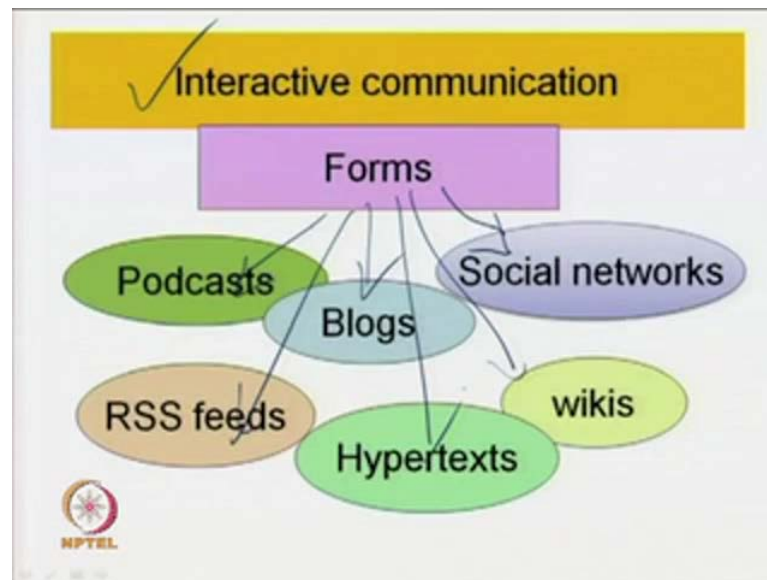
So, the, the, the forms that comprised new media are many, and, you know, one of the most important points here is that, or characteristics these have to have, is that of interactive communication, ok? So, what are the forms that are, in which we find, you know, new media express, or what are the forms that new media, new media take. The forms may be the blogs that you read, the social networking sites like Facebook or Twitter, podcasts, RSS feeds, Wikis, and hypertexts.

So, you are– your generation is– of course, deeply acquainted with all of these forms and the, of course, the, the important aspect that these fulfill, in order to be at all called new media, is that they are, obviously, distributed and exhibited, right? And there is an, you know, interactive communication. Look in all of these– blogs, podcasts, RSS feeds, hypertexts, Wikis, and social networks, these are exhibited, right, on the net or on the internet, and you access these from different, you know, different gadgets and different appliances, right? All of these are interactive in form, and all of these are in the digital medium and they are exhibited, right? They are distributed and exhibited. So, again, let us, going back to Manovich, what, what do you have to read through that here, that new media forms cannot just be stored in digital form; they also have to be exhibited, and they are also interactive communication devices.

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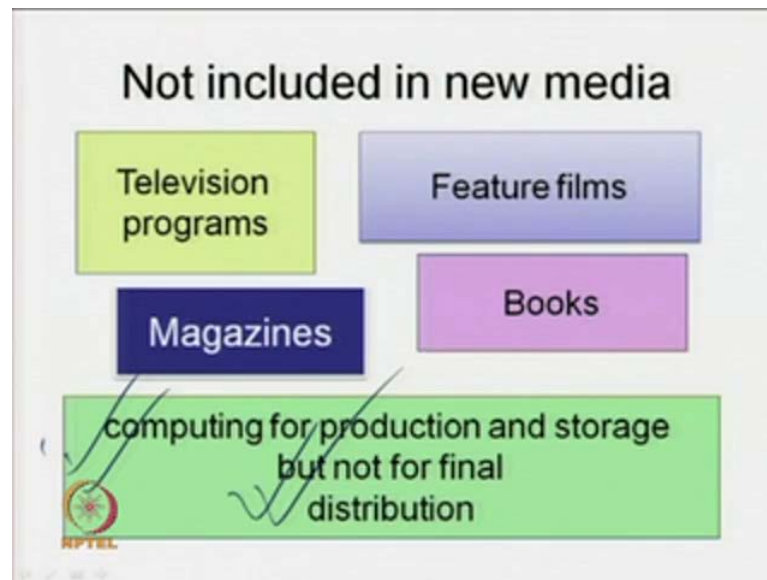
So, therefore, what is not, let us ask this question– what is not included in new media? What is not included in new media are also media forms, but they are, in this case, all the media forms like television programs, feature films, books, magazines, right? Here, this is important. Here also, you may use computing, right? You may use the digital format for this, for instance, television programs, books; you have books in digital format; feature films; magazines, right?

You could say the well these are also available to as in that medium, but the exception is this that they are… you use computing for production and storage of these cultural media forms– television programs, feature films, books, and magazines, but look at this slide here– not for final distribution.

So, as long as they are, you know, in the storage stage, right, and they are not distributed or exhibited and you cannot interact with them, then we do not call this new media. If you interact with the book in at a, you know, at a hypertext level, that is where, you know, you can read the book online and you can, you know, you can make your comments or give your annotations, etcetera, and the others can also communicate with you and make their comments on your comments or on the text, right? Then it no longer, you know, becomes the old media right or the old medium. It then becomes part and

parcel of the new media system. So, therefore, introduction is again what you may call it (( )) of this new media system.

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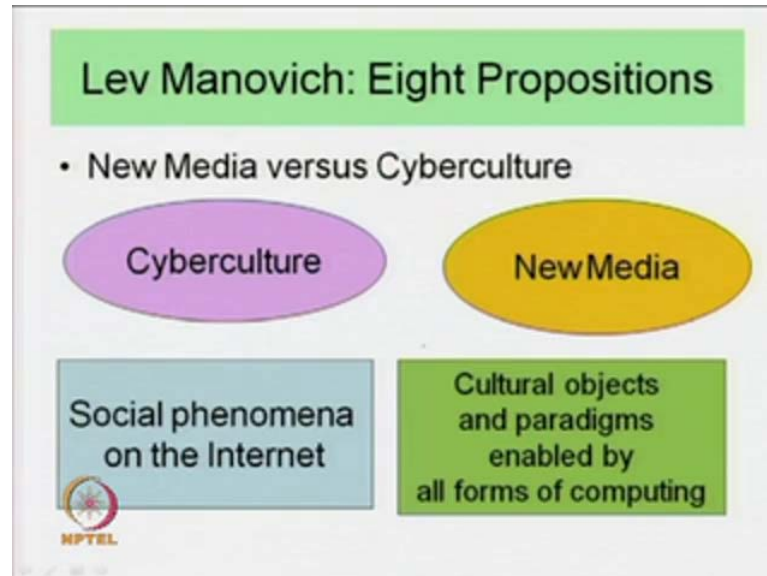
Then, I would like to spend some time on an essay by Lev Manovich. Just before this, we had referred to a book by Lev Manovich, which is referred to in The New Media Reader, but we are now going to look at an essay by Lev Manovich in, in the, the edited volume of New Media Reader. Now, he gives us eight propositions as to, you know, in, in, in, you know, as to how we can define new media, or what characteristics have to be there in media forms in order for those to be considered or called new media.

So, the first point that is made by Manovich is this, that we also, before we move on to talk about the characteristics of new media, first, we shall have to to, you know, to distinguish or differentiate new media from cyber culture. So, new media versus cyber culture becomes, really, our take off point, or becomes a, you know, the the, or the point from which we begin to talk about new media. So, how do we distinguish between new media and cyber culture?

Now, according to Manovich, cyber culture is social phenomena on the internet. New media is distinguished from cyber culture, in that we define new media as cultural objects, right? So, you see, here, these are... cyber culture is social phenomena, right,

whereas new media are cultural objects and paradigms that are enabled by all forms of computing.

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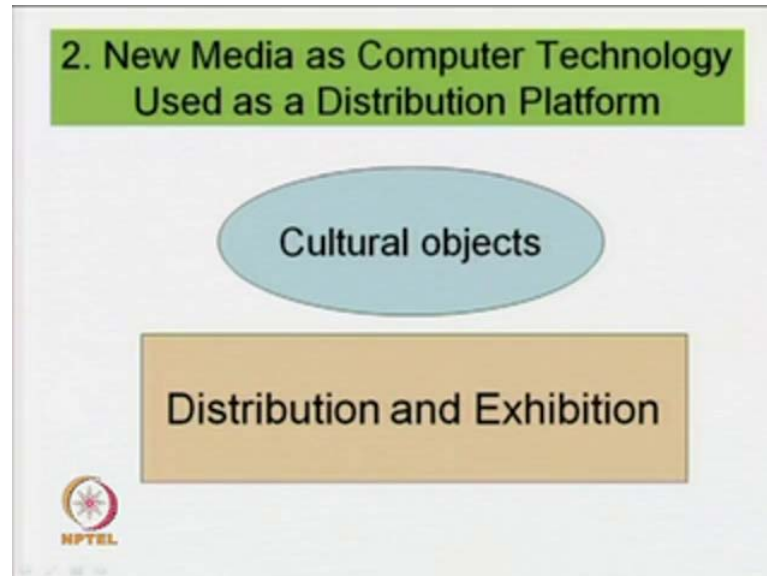
So, <mark>where is…</mark>? Cyber culture, then, is the phenomenon, right? New media is a paradigm, and new media comprises various objects in all forms of computing. The next point; the point number 2 in the eight characteristics that have been given to us by Manovich is this– let us look at it carefully.

New media, as computer technology, is used as a distribution platform. Of course, we refer to this, here. New media, as computer technology, should be used as a distribution platform; that is, these cultural objects– these new media objects– that we saw like podcasts, like blogs, like social networking sites, etcetera, these have to be distributed and exhibited; that is, there has to be a distribution platform for these to be called new media forms.

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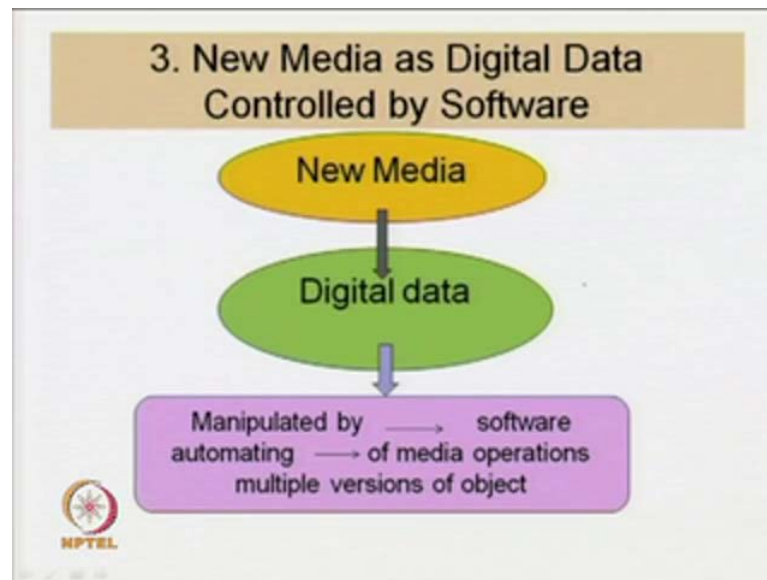
Point number 3– new media, as digital software, controlled, sorry, digital data controlled by software. Now, new media as digital data, right, has to be controlled by software and the meaning is this, right? These new media forms have to be manipulated by software, which leads to the automating of media operations. Why? So that, you know, there are multiple versions of an object.

Now, let us look at this a bit more carefully, right? New media, is, you know, as digital data, has be controlled by software, right? In the sense, here, controlling means at it has we malleable, manipulable by software, so that there is, you know, there is a possibility of multiple versions of the same object being created and stored and distributed.

4. New Media as the Mix Between Existing Cultural Conventions and the Conventions of Software.
5. New Media as the Aesthetics that Accompanies the Early Stage of Every New Modern Media and Communication Technology.
6. New Media as Faster Execution of Algorithms Previously Executed Manually or through Other Technologies.
7. New Media as the Encoding of Modernist Avant-Garde; New Media as Metamedia.
8. New Media as Parallel Articulation of Similar Ideas in Post-WWII Art and Modern Computing.

So, we will not go into so much detail, but I would like to still talk about (( ))– just a bit on the other, you know, five, or the rest of the eight characteristics. So, the first point, or characteristic, as given by Manovich is that new media is the mix between existing cultural conventions and the conventions of software.

It is not something that is entirely new, and by this time, we have, I am sure, had an idea of this. So, he calls it a mix between existing cultural convention, that is the existing conventions and rules or existing methods, you know, of kind of storing these cultural forms.

And there is, you know, added to the existent culture forms, there is also the conventions of software. So, new media is, really, a mix between the previous methods, and now, with the coming in of software that can, you know, manipulate that can, you know, enable the formation of multiple versions of the same object right. So, it is a mixture of, you know, the existing cultural conventions and methods, and the conventions or the new methods brought in by software.

Point number 5– new media is the, is the aesthetics that accompanies the early stage of every new modern media and communication technology. Now, it is…. Also, new media is not simply about software, about control and manipulation by software; it is also, you

know, the it also an aesthetic, and in that sense, many may also say that new media– every time media change, right?

Every time there is new breakthrough, so to so speak, or you know, a new format or new methods that are used in media forms, right, new methodologies, then the, it is, it is, obviously, you know, accompanied by new, new aesthetic ideals or new aesthetic standards and methods in communication technology.

Point number 6– new media are faster, you know, show faster execution of algorithms previously executed manually through other technologies. So, speed is an important aspect of new media. Then, new media, is the encoding of modernist avant-garde; new media is meta media. Now, this is important– new media is the encoding of modernist avant-garde. Avant-garde is a term will not only in literature, but also in other forms like art, for instance, and design, for instance. So, we, we find that a new forms– a new modern or even post modern forms, which are, sort of, what we call cutting-edge art forms, these new media also encode, from time to time, these avant-garde or cutting edge designs and technologies, and new media, therefore, is also meta media. Meta is a word– a Greek word– meaning, meaning beyond. For instance, meta physics– when we say meta physics in philosophy, it is, meta is beyond, and physics that is going beyond the physical our going, you know, beyond the domain of physics, right?

So, here also, new media is not just medium of its own. Not only does it have its own forms– media forms, cultural forms, but it is also meta media. In this, meta media would mean media– thinking about media, media reflecting on media; and media changing media.

Then, new media– it can also be considered, according to Manovich, as a parallel articulation of similar ideas in post second World War art and and modern computing. So, it parallelly, these aesthetic forms, as new media forms go, are parallel or have been parallel. So, to speak to developments in, you know, in modern computing, developments in, in, you know, modern, modernist art forms, right?

So, there are certain connections in parallel between, between these two domains, that is, new media forms and art and modern computing, right? So, among all these, I am then

going into these for points 4 to 8, because we need a lot of time, and then we may go away, you know, off central focus here. But what did we find? Essentially, what was important for us is a that new media should be distinguished from cyber culture, in the sense the way cyber culture is a social phenomenon, you know, are social phenomena on the internet, new media are objects and paradigms that are enabled by all, all kinds of computing.

Then new media has to be a distribution and exhibition platform in order to be called new media. Then, new media has to be something which is manipulable by software, where there is an automating of media operations, and where multiple objects or versions of objects or enabled. This is…, that is inability of the software to create new versions–newer versions or multiple versions of cultural objects.

And then we saw, for instance, a mix between existing conventions and the conventions of software as… and aesthetics accompanies new communication technology, where is there is speed, and well, you know, they… it is encoding of modernist avant-garde art; it is meta media and it is the parallel articulation of ideas that are also there in modern art and modernist art and modern computing.

So, we now know what new media is; we now know the characteristic of new media. And now, let us move on to the other points, right? Going back new… the now does not mean the new media is something that we just thought about, just in this, you know, in the 21st century; all that is because the podcast is new relatively new and social networking sites are relativity new, it is does not mean that it does not have a history, right?

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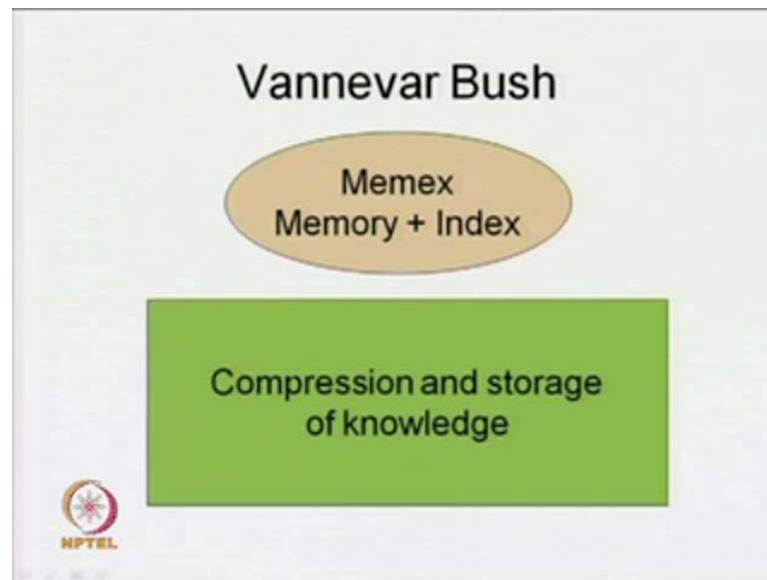
So, if you go through, in detail, in the New Media Reader– New Media Reader, you know that we referred to in the beginning of this lecture, you will find some very interesting essays; you will find the delineation of the history of… of new media, and you will be about computing, about software, and there are names like, you know, you are familiar with, for instance, Alan Turing and Vannevar Bush, in the middle of the 20th century.

These were, sort of, the forefathers, right? These are the forefathers of… of because of whom such things like, or such cultural art media forms like new media are something that it could have given thought about, right? So, whenever Bush– this is something most of, you know, which is, is emphasizing meme machine or memory, which is, which can be (( )) into memory index, where there would be a compression and storage of knowledge. If you, you know, if you read these works by Vannevar Bush or the names in cybernetics like Norbert Weiner, for instance, ok? These are excellent reads, in the sense that these, these are scientists, all right? These the technologies, all right?

But, you know, one gets so pleasantly surprised and inspired even, when one reads these works. Why? Because there is a vision in people like Vannevar Bush or, you know, people like Norbert Weiner, for instance, as to, you know, the betterment of knowledge, to the betterment of, you know, to better ways of storing knowledge, and of

disseminating knowledge, and even the question of where, you know, the human race, as far as technology, is going. So, whenever Bush is named along with others that we should remember, and that these are the people because of which we, today, have such technologies, even though they are not immediately the creators of such technologies.

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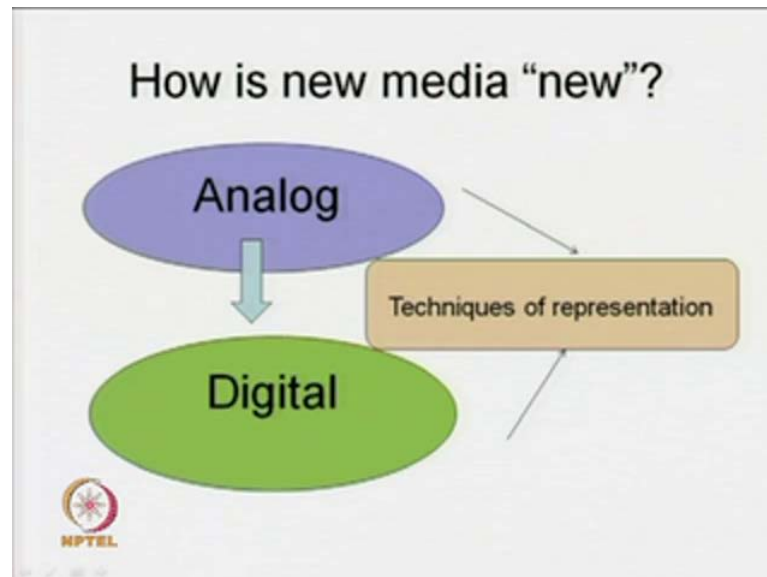
So, again, how is new media new? If anyone asks you what is the new in new media, then we will have to say, very precisely that the techniques, as far as techniques of representation of data goes, right? As far as these techniques go, sorry. As far as the techniques for representation go, there is a shift from the analog to the digital. This is, again, the without-which-not of new media, and this is something you have to begin your answer with as we talk about new media.

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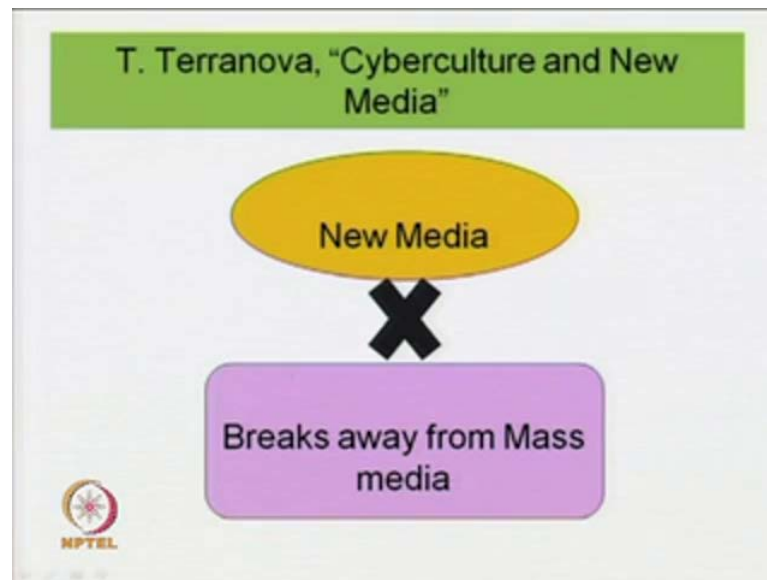
Then, I referred to, you remember, I referred to to Bennett amd Frow's edited volume or the Sage Dictionary of Cultural Analysis– a book that we are come across in other lectures in a, in, in previous modules as well, and there is an essay by Terranova entitled, "Cyber Culture and the New Media." You see, there is always an attempt, you know, to differentiate between these two terms– new media, as you saw in our lecture, also in our discussion. There is an attempt to differentiate between cyber culture and new media, right?

According to this author, new media is media that breaks away from mass media. This is immensely important– new media breaks away from the older form of media. So, remember with it the cultural industry in the, you know, in the first lecture, a bit of it was also there in the lecture on the commodity, right? The new media, has to (( )) is one, you know, in order to be called new media, is one that has to break away from the all the format of the mass media. Ok.

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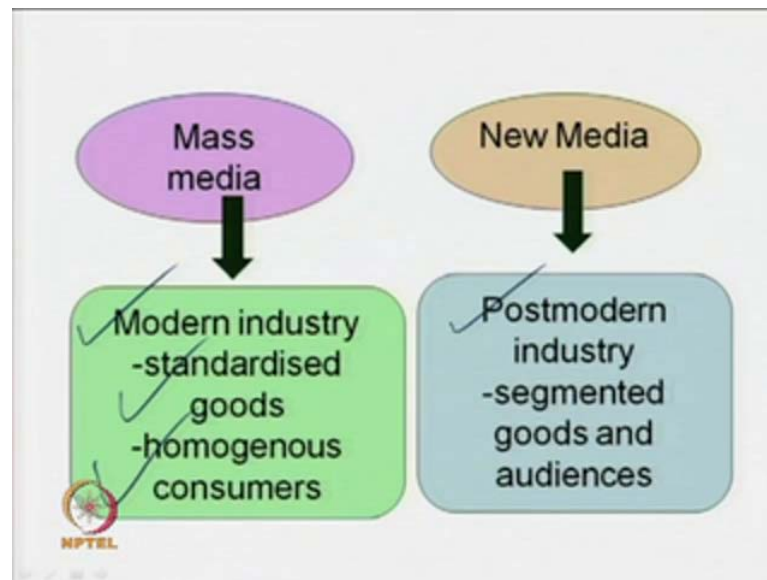
Now, to unpack it a bit, mass media and new media may be differentiated also, not simply from the point of view of technological methodologies, which, which, which is something, which is something that we have been looking at all this while, but also, now, as we move into the cultural analysis of new media, then we make…, there are a few articulations that people like Terranova, in this essay, are making. We can have these, you know, points of differentiation. Whereas mass media may be called modern industry, right, new media is postmodern in nature, right? This is very important.

Mass media is modern, in the sense that as we saw in the culture industry, the goods are standardized. There are, you know, certain homogeneity; in these, there is predictability there is also, as even as assembly line production, and the consumers are also, at least, seen to be, to be homogeneous, right? That is, there is not much segmentation, really, in, in it as far as the profiles of the consumers go, right?

But in new media we find that as the postmodern industry, both the goods that are produced and the audiences that are, you know, targeted or the consumers who are targeted are highly segmented; this is very important. So, whereas as you see, what did you see here? Whereas, in mass media, there is a standardization of goods, and goods, and… and cultural products and objects. There is also, at least, the assumption that there is a certain degree of sameness or homogeneity in the consumers who are partaking of

this. In, in the new media market, right, the goods are highly variegated and the consumers are, you know, already the assumption is that the consumers are very heterogeneous, ok?

So, it is a highly postmodern area; it is a postmodern industry, in the sense that this, you know, lack of sameness or lack of heterogeneity, and of course, you know, this point that Manowich has also made, and you know, a great deal of speed, that is the great deal of speed not only in the transfer of data, but also in the way these forms keep changing, which means, which has led, I think, one of the critics to say that new media is media that is forever new– that is forever changing itself– is one way of, you know, interpreting on the new media. That is, new media forms are forever, you know, in very high speed, right, in, in, in, in very frequent in a very frequent manner, producing new and new newer forms, right?

So, this is one way, also, of looking at new media, particularly from not just a technological methodology perspective, but also from the perspective of cultural studies. That is the main point being here, in differentiating these two as, respectively, post modern and postmodern industries.

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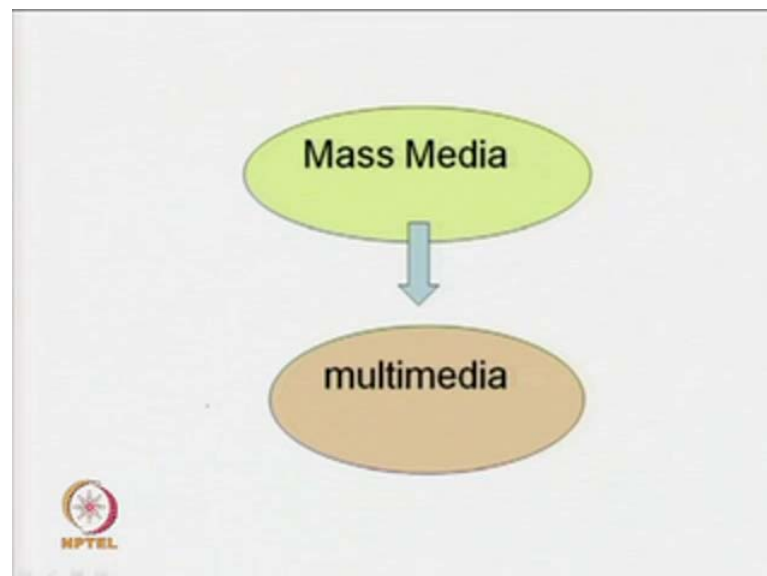
Therefore, we may also call this or this kind of shift as, as the shift from mass media to a multimedia. This is very important. Mass media products– once these are, you know, once these are assembled, once these are produced, and once these are distributed, they are not changed or they are not changeable. Why? Because they are not software-determined. This is important. Again, going back to Manovich and his characteristics– these are not manipulable by software, ok?

Whereas in, you know, excuse me, whereas in as far as the new media is concerned, we may also use a term multimedia for it. So, multimedia conventions– software conventions– allow changes, right, and that is allowed, you know, a number of versions of any object to be stored and distributed. So, new media is also, then, characterized by change.

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Now, reading from the text, the study of new media is open to research that investigates them as sites– this is important– as sites of new cultural and political potentials. This, in fact, as I said, more than the technological detail, is what is important for us.

New media platforms are…, they have a lot of potential as, you know, not of cultural and political, potential in the sense are these, because these are really new, in a sense; they are really new and they are manipulable; they are changing. It, it, it, it is not a just gives a

researcher, you know, a very rich, a very new and very rich domain, you know, to conduct research of… in cultural studies, but also that, you know, these are sites– these are sites for new cultural and political happenings, so that we have to understand, then, a new, right, as, as, you know, to look at them as places or locations, where these…, where new cultural practices are being developed; where new political, political strategies are being developed, even (( )).

So, the then reading on the question of media and communication is key to social transformation in contemporary culture. The position of new media in this respect is strategic. They involve the problem of the strategic role played by communication in the reproduction of democratic societies and cultures. You know, despite the digital divide, despite the fact that there is enormous inequality in the very accessibility of the digital medium and its products, there is also, and many would say, even paradoxically, there is also the great political potential. That is why they have used a word– new cultural and political potential. So, there is great potential of a new sort of democracy, being democracy evolving. In fact, it has evolved.

Many have, you know, kind of welcomed, welcomed this new, new media and its forms as highly egalitarian, right? So, the position of new media in this respect is strategic, because they involve the problem of the strategic role played by communication in the reproduction of democratic societies and cultures, in as much as they are also new technologies. The study of new media also refers to the problems opened up by sociological analysis of the role played by information and communication technologies within capitalist economies.

So, there again, you find the paradox, right? You will always have proponents from both sides of the debate– proponents to say that, well, you see there, is whole global electronic culture to which, you know, you can have access from any corner of the world, and therefore, despite your class, cast, gender status, you have beautiful distribution and exhibition system, which is there at the tip of your finger at the click of a mouse.

On the other hand, what the new media has done, or have done, new media forms have added or made more complex, if not complicated, the hitherto, you know, existent

sociological analysis of the role played by technology in a capitalist economy. So, those on the other side of the fence, who see the digital divide as one of the stark realities of our time, who see this as yet another form of late capitalism. See, this is…, remember, this is also postmodern, postmodern industry. So, you know, postmodernism is related to late capitalism, ok?

So, these are…, it is not that one should adopt celebratory mode, and now that there is, you know, there is…, we have access to knowledge, and knowledge has been, you know, we it is…, the internet is, you know, adore to all knowledge forms, etcetera, and mankind, today, has sort of won this battle against, you know, the poverty of knowledge, in the poverty, at least, of the access to knowledge. It is not so, and we, as Terranova has shown us in her works, these are some of the things that we have to be careful about.

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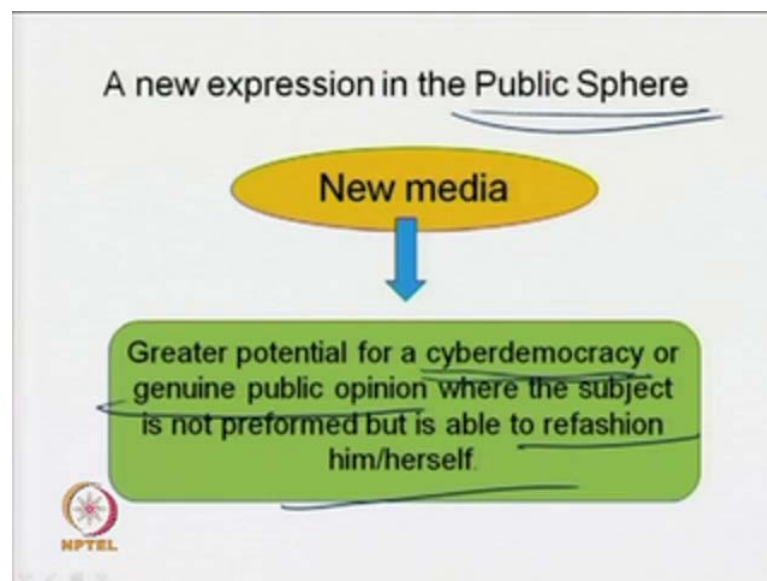
Next, I will end with another idea here– in the cultural analysis of new media, new media can also be seen as new form of expression in the public sphere. Now, the philosopher Habermas– Jürgen Habermas is the, is, you know, the, the person who has coined the term public sphere, at least as a concept or conceptual tool, or, or, or terminology in, in philosophy and in critical theory, and even in sociology, right?
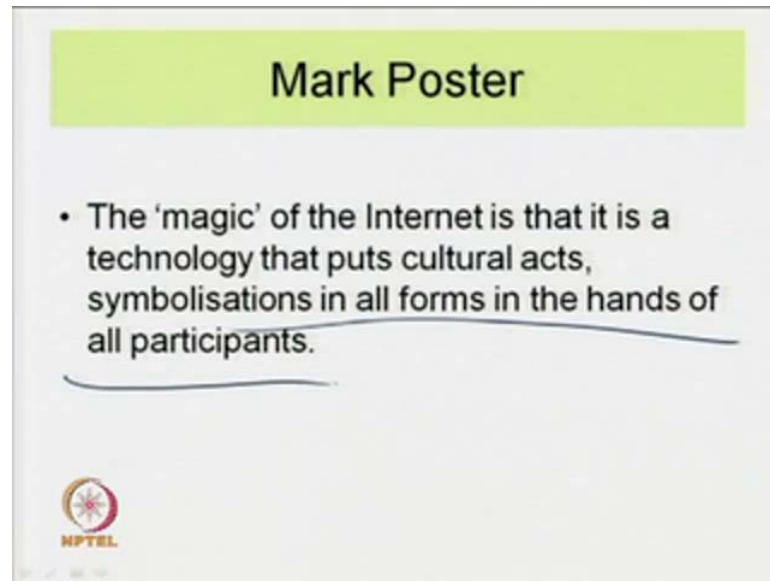
So, we then find that this new media is yet another addition to the public sphere, and well, does it also then, you know, as we talk about, you know, democracy about politics also in the public sphere, does it, then also, you know, further complicate and make complex the idea of public sphere as given by Habermas. So, the new media is then seen as having greater potential for a cyber democracy or genuine public opinion, where the subject is not preformed, but is able to fashion himself or herself, ok?

So, one of the points that we may, we, we, we, you know, without really going deep into the debate of the proponents, their adherence, the proponents, on the other hand, the detractors of new media. One thing is, of course, sure the subject here, as he all see, engages with new media, and these new, new kinds of intercommunicate, interactive communication platforms, compared to the older mass media forms, the subject and his or her subjectivity is not given, is not a given; it is not considered preformed.

It is, you know, as one uses new media forms, it is going through continual change, and maybe that is, you know, one of the ways in pointing to the, you know, liberating aspects of new media. Here, the subject is not preformed and is free to fashion himself or herself without having any fixed identity. So, this also is postmodernist, modernist way of looking at new media at subjectivity as, you know, fashioning in a new way. Probably, Foucault, today, would have also pointed to different sort of, you know, a different method– methodologies of self-fashioning, right, if he were to talk about new media.

So, in that sense, new media– the fashioning of oneself, of one's own subjectivity, and also, you know, liberating oneself from the way traditional, sort of traditional categories of cast, of gender, of, of class, etcetera, these are forms from which new, new media may allow it to liberate yourself. So, there is, as we…, as is mentioned here, this is a new expression in the public sphere, and sociological and cultural analysts will have to then rethink their parameters, even maybe rethink, rethink, think some of the concepts as they allow this, you know, this new medium, so to speak, to be a part or important part of contemporary public sphere.

Mark Poster is one such proponent, and I am reading a sentence from him as quoted by Terranova, in Terranova's essay, <mark>essay</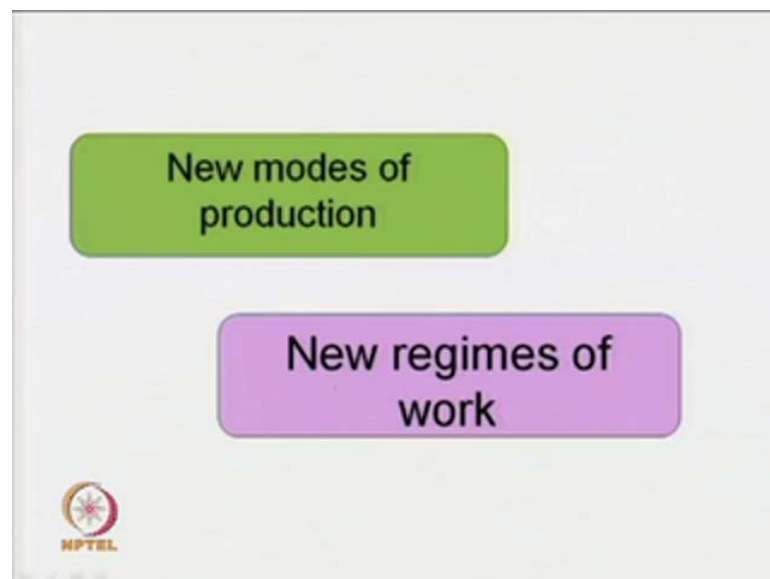mark>, "The magic of the internet is that it is a technology that puts cultural acts, symbolizations, in all forms in the hands of all participants." So, we, as I said, the, <mark>the</mark> main point to understand– to remember– is these will– new media will always have, you know, its proponent and its detractors.

This it is not just liberating aspect or this new edition to the public sphere that we need to look at. We also need to look at how, you know, there are new regimes of work, right, and there are new modes of production. Definitely, it, it is a new media, also belongs or is the part of the political economics.

And as a part, at least, temporally of in the point of view of time being a part of capitalize economies of, you know, with the postmodern sensibility, there are new modes of production processes that go into these, which need to be looked at even from the Marxist point of view, from a political economy point of view, what are the new forms of expectation of labour, right, that come in, that surface in, when you talk about the people– the staff– who are engaged in behind, who are behind the scenes in this new media, and what are the new regimes of work, right?

Does it mean, you know, when you talk about, for instance, if you say that well, these are of course, very liberating, you one can, one can have access, you know, the older way– older routines of work are no longer there. You may sitting in a beach somewhere and you may be sending in your work; now, these, these kind of very simple statements are, you know, statements that are highly problematic, right? In that sense, your work also, then, does it continue into your leisure, so-called leisure hours, right?

So, if your leisure hours are well defined before, right, and you had your work time, your leisure time, your family time, in this case, as you have, you know, new media, which is available from, from various, from innumerable destinations, then what are the new regimes of work?

Now, look at the word regime; it is, in that sense, still a regime. It is still regulated; it is the, you know, the means of surveillance, in this case would be different, but there is also the danger that in the new modes of production, in the political economy of new media and the new regimes of work, we may only see exploitation taking newer forms.

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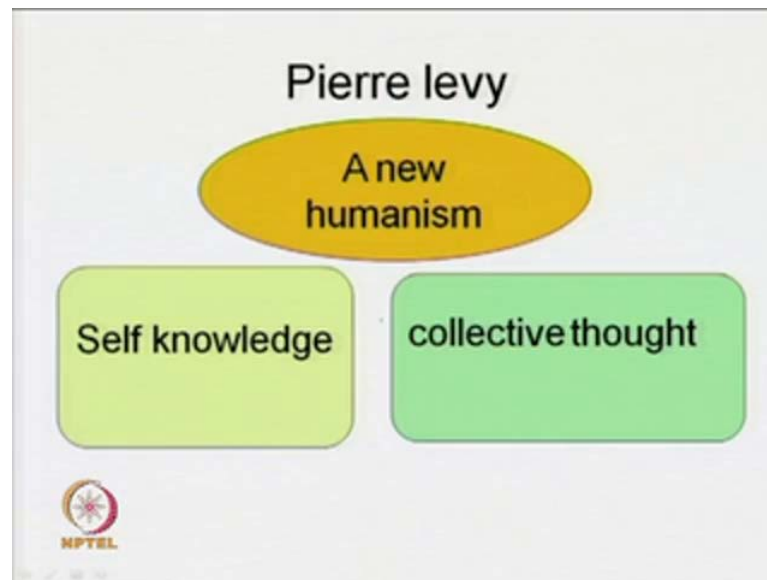
So, ending with just two more slides, Pierre Levy– another critic– calls this a new humanism, right? When we will be looking at cyber culture, we will be talking about post humanism. So, it is a new humanism, where there is both a growth in self knowledge and collective thought, and both feed into one feeds into the other. From collective thought, the availability of, of the sought processes and the thought, products of thought, of thinking of so many people, more than ever, when there, you know, when there was a time of the printing press, right? Here, the accessibility is thousand fold more than before.

So, there is a growth of collective for…, which in turn gives, you know, you know, gives an exponential push to self knowledge, and self knowledge, on the other hand, the road of self knowledge also feeds back into collective thought. So, there is a new humanism, and then there…, which is also related to interactive communication, to digital platforms, to machines.
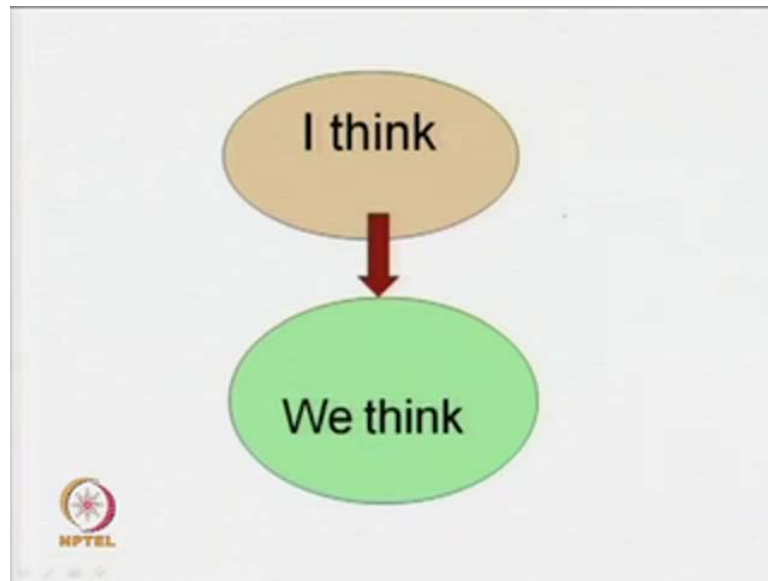
These are things that we shall be discussing in our next lecture, and ending with, you know, what one critic says, this is a move from the from the (( )) or the Cartesian, "I think; therefore, I am" to very promising, a very promising, "We think; therefore, I am" or, "We think"; also, both, "We think, therefore I am", and, "We think; therefore, we are", right?

So, I think the individual subject, now, is no longer the isolated individual subject. Thinking, now, is spread over, you know, the digital worlds, exhibited in different digital platforms, which leads to this new slogan, "We think; therefore, I am", and, "We think; therefore, we are"; that is both, you know, what Levy calls self knowledge, and you know, the collective thought that feed into one another.
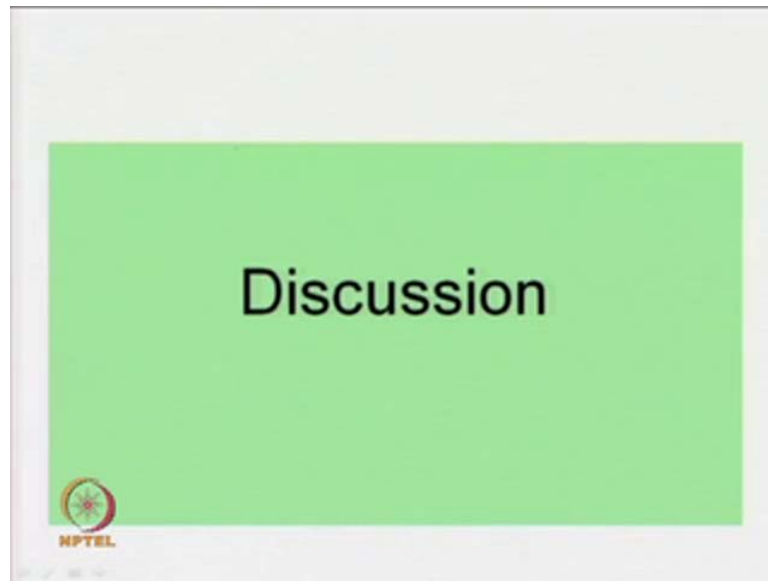
So, I hope, you know, I have been able to shed some light. Of course, as always to some, you know, some of the practitioners and critics of new media studies, and this is, of course, being at the level of, you know, of B.Tech classes, this is just an elementary look into new media. Those of you who are in the research levels and are watching this video, of course, would find, you know, hopefully, would find in some of the deliberations here, ways of, you know, ways of research. For instance, somebody in philosophy may, may think of working on subjectivity in new media, ok?

Somebody from sociology and cultural studies may think about the political economy of new media. It is not to say that work has not been in done, but a lot of work remains, you know, to be done in areas of the aesthetics of new media, for instance. So, these are some of the areas which students at the post graduate levels, at the PhD levels, we take up as research topics.

So, let us now move want to the discussion, and quickly, a few questions– if you get a question like define new media, you now are aware of the different ways in which you can define new media; you first say that the new media is first defined as a digital medium, as compared to the medium here, is not an analog one.

Then, you can refer to Lev Manovich, and his, you know, eight characteristics, if you, if you get a question with 5 to, to 8 marks or 10 marks, even you may refer to the eight characteristics, and the first, one of the first things that you need to tell here is that new media are cultural objects. This is most important. Cultural objects– cultural forms– interactive communication, cultural forms, which use digital computer technology, for not just for storage, but for distribution and exhibition.

So, what are the forms of new media? They interact, meaning some of the forms of interactive communication and new media, and we have to remember that they are many more coming, forms which we cannot even have never even thought about, right? Forms, and as technologies, probably, you can think of how to contribute to new forms; newer, more useful, thus, more important, more useful forms, socially useful forms of new media. Anyhow, the new media forms may be podcasts, blogs, social networks, RSS feeds, hypertexts, wikis, etcetera.

So, what are the characteristics of new media? The characteristics of new media, again, would the part of the first question, that is, define new media. The characteristics are may be based on eight propositions given to us by Lev Manovich, and we begin by talking about the difference between cyber culture and new media, where we say that

cyber culture is a social phenomenon, whereas new media are actually objects and paradigms, which are enabled, importantly, by all forms of computing.

Then, we also will say, of course, the distribution and exhibition are two important, you know, aspects that have to be there for something to be called new media, and then also, that new media is controlled by software; this is very important. New media forms have to be controlled by software, have to be able to produce newer versions– many versions, multiple versions, so that we may call this journey from the old media to new media a journey from mass media to multimedia, and these are, of course, the, the rest of the characteristics, which deal with the aesthetics, which deal with this speed, which deal with a mixing of conventions of modernist avant garde, and you know, something that runs parallel to other similar ideas in art and modern computing.

So, I hope, you know, this has been useful for you, and as I said, there are so many books. You only need to go to the internet, and to, to look at all these, you know, cultural studies, practitioners, and those of you who are into such, you know, into such studies in computer science, electronics, etcetera, would find this, this aspect– this perspective– very interesting, and it is, I believe– I am not saying this only just because I am from the humanities and social sciences– any good computer scientist will also, you know, consider these aspects, right?

Be its it only enriches, you know, your knowledge given enriches, are would say or perhaps your technological knowledge go back to people like Alan Turing, for instance, to Vannevar Bush, to Norbert Weiner, right? These are the people who not only read such perspectives, but also gave, gave such perspectives from the human sciences to computers to technology, to the new technologies that were developing at their time.

So, in the next lecture, we shall be looking at cyber culture. In this lecture, we have already made a differentiation between– a distinction between– cyber culture and the new media, and I shall meet you in the next lecture. Thank you.