



New Media and the Traditional Media Platforms: Introspection on the Differences in Technical and Ideological Factors and Audience-integration Patterns between New Media and Traditional Media

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Abstract

The study makes introspection into the technical and ideological differences and the resultant formation of patterns of audience-integration among traditional and new media platforms. The study concludes with a hypothesis that democratic features and postulates of new media make the differences in effect. The research concludes with the fact that traditional media has no choice but to interact and collaborate with new media, as they are increasingly challenged to keep up to a more interactive and involving audience. Therefore, they have developed a symbiotic relationship of convenience with new media for better audience associations.

Keywords: Audience Integration, Ideology, new Media, Introspection

There has many a discussion on the Diasporas of new media-formal, technological, ideological and paradigmatic. But it is a herculean task to figure out a comprehensive definition of new media, as the phenomenon of new media itself has been time bound in nature. The phenomenon of new media is more prone to

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transition and development, in synchronicity with the changes in media and communication technologies. It has been a long journey from what was called conventional and what is now called new media, with attachments of changes in form, content and ideology happening to it from time to time. However, New Media technologies - internet, mobile broadband, e-commerce, internet-enabled entertainment, social networking, and others - are fundamentally changing the way people interact with each other and the world (Jackson, 2010). For the starter's convenience, the researcher would like to name new media as a newer revolution in media which is aided by technological advancements in communication. Such media has newer implications in production, storage, dissemination and audience association unlike what is generally referred to as conventional. But it is a long standing debate as to whether media can be classified as completely and overtly traditional; because the revolution has also been of traditional media modifying their form with accepting newer technological changes, thus propagating newness in content, ideology and audience integrity. The changes in the process have been potent enough to revamp or rewrite the existing models of the communication process. Communication theory is a branch of knowledge that has the pragmatic problem from time to time to encompass the transitions that occur. The "new" is the 'cutting edge', 'the avant-garde', the place for forward thinking people to be (Lister, Dovey, Giddings, Grant, Kelley, 2003).

Media as an institution and as a source of information dissemination has been changing with time. The audience associations of media changed along with the changes in form and content. From an Indian perspective, this can be looked at from a perspective of media liberation in India. From a single media scenario of information dissemination, our country has moved into a multitude of visual and audio media. The researcher is visibly referring to the linear process of broadcasting we had with Doordarshan and All India Radio. The content was highly Delhi centric in nature and had a strong lineage to the programming choices of the bureaucracy. Entertainment was rationed to a minimum number of hours per week and regional specific programming was a mere miniscule. There were no multiple

platforms for choices in news or ideology. The country had been fed with mostly development oriented television and radio programming. The researcher does not intend to sound biased, but it was the lack of choice that hampered the Indian media scenario. Hence, it can be thought that the country's media merely replicated or followed the linear models of communication with limited feedback and audience association with the media set up in general. The constant dissatisfaction with Doordarshan's performance as a tool for development and as a source of mass entertainment, stemmed from its position as the sole television network (Ranganathan, 2010). It was only with the opening of the Indian market that the media scenario also became multipronged and liberal. The liberalization of media with the forces of globalization increased the number of available media options, changed the orientations of media, induced the quality of variety of content, changed the way audience could integrate with media, and above all, shot off a commercial spree in the Indian media scenario. There is no denying that Indian households have more choice of programs than before 1991 (Ranganathan, 2010). Our television could thus be thought of as a medium of round the clock entertainment and an advertisement platform for the multinational forces. This revolutionary change with cutting edge satellite technology can be thought of as a form of newness in media and was potent enough to be named new media in that particular time period. The point is that changes in media are highly multidimensional. Any change is threefold of form, content and ideology.

In the times we live in, we are generally attuned to classify new media as Internet and the media forms aided by the application of internet and World Wide Web. No other technological innovation has captured the imagination of users with the speed and impact of the Internet. The Internet may be defined as the interconnection of a number of computer networks on an almost global scale (Peters, 1998). This is inherently right, as the nature of the medium allows for decentralized and democratic form of communication. There is no institutional paradigm on the web as there are choices for content as well as ideology available in plenty online. Even if the content is owned by existing media corporations, the nature of the

medium of web compels them to design the content in a user friendly manner. The interactive nature of the online content in this new information age is an answer to the diminishing scope for feedback in the so called traditional media. User is given or apparently given primary importance in the web designing process and in the arrangement of content. Gone are the days where users were passive receivers of news from traditional media outlets, they today are an active audience in the information dissemination process. The new media such as the Internet can be used for both, point to mass communications as well as point to point and mass to point message distribution. They are also extremely de-centralized, require very low investment, provide greater interactivity and public participation and are much more difficult to control (Banerjee, 2008). The scope for interaction of any traditional media outlet and their dedicated users has only widened with the inclusion of World Wide Web. Hence, new media is something that the traditional media outlets cannot escape. The norm of the day is to integrate with new media, establish a symbiotic relationship with it, or else go extinct. Newspapers, especially in the West and the US in particular, have lost the lion's share of classified advertisement to the Internet (Salman, Ibrahim, Abdullah, Mustaffa, Mahboob, 2011). So there is a need to include alternative forms of communication like blogs, social media and micro blogging networks as new age forms of communication and expression through new media.

The curious and the most important question that rises about new media is whether it is an extension of traditional media forms. As discussed earlier, the term new media can be used in an inclusive manner. New Media has gained currency as a term because of its useful inclusiveness. It avoids, at the expense of generality and its ideological overtones, the reductions of some of its alternatives. It avoids the emphasis on purely technical and formal definition as in 'digital' or 'electronic media'; the stress on a single, ill-defined and contentious quality as in 'interactive media', or the limitation to one set of machines and practices as in 'computer-mediated communication' (CMC) (Lister, Dovey, Giddings, Grant, Kelley, 2003). The comprehensive nature of the phenomenon is such that the term can mean new forms of traditional media as well as the

media emerging on their own. One example can be cited of digital filmmaking. When films moved from the analog to the digital, the way films are made underwent a revolution. So did the storage, distribution and the projection processes and techniques of cinema. Before dwelling deep into this new genre of digital cinema, it is important to define the genre. In very simple terms, digital cinema can be thought of the integration of traditional cinema with CGI. Today cinema can be entirely constructed in high end editing bay computers, bit by bit, thereby reducing the process of manual filmmaking. In the nineteenth century, cinema critics had used the literary construct of realism to analyze cinema that stood close to social reality; to show life as it is. Whereas on the other side of the spectrum was the more technology oriented formalism, which thrived on the fanciful use of camera, deliberate embellishment of the sets and ambience and an over experimental editing process. The debate of realism versus formalism had always existed in traditional cinema paradigm. That debate has spilled into the modern times with the advent of digital filmmaking, i.e. the integration of new media with traditional cinema. This is because digital cinema has displaced the process of manual filmmaking. As traditional film technology is universally being replaced by digital technology, the logic of the filmmaking process is being redefined (Manovich, 1999).

The new South Indian blockbuster *Eega* has brought out the best computer generated imagery of recent times in Kollywood industry. The film for the first time told a unique story of the revenge of a housefly. Every scene in the film demanded integration of CGI into minor details, with the digital technique deeply integrated with the fabric of the film. So is the case with the recent Bollywood fantasy superhero blockbuster *RaOne*. Incidentally the plot of the film itself dealt with videogames of the modern times that thrived on the virtual. The point is that films no longer have to be shot physically in real locations with real set design and on the spot techniques and moreover realistic props. Physical attributes of art design and set design have shifted to the virtual space of the computer. Scenes are entirely constructed in the digital space of computers, whether involving human beings or not. With the integration of digital technology, complete and

complex action sequences can be entirely constructed in the computer. Thus, exactly a century after cinema was born, it was reinvented for the computer screen (Manovich, 1999). The props like weaponry can be built virtually too. Critics have always been skeptical of this overreliance on technology rather than focusing on the very act of filmmaking in the real environment. Because digital technology and CGI is the order of the day, they seem to have a strong influence on the themes of films themselves. Naturally, themes tend to be larger than life, superfluous and involving a high degree of fantasy. It is always questionable as to how these films are contributing to social reality. In the era of new media, reality is highly computer generated. In a way, cinematic realism is being displaced from its dominant mode to become only an option among many (Manovich, 1999).

The discussion on realism apart, integration of digital filmmaking has changed the way film is stored and distributed. The analog way in the past was a physical way of storing the physical properties of sight and sound of films on a magnetic tape, the length of which would correlate to the actual length of the film. But the digital revolution in film has caused the worldwide phenomenon of mass yet compact storage of films in DVD and Blue Ray formats, which in turn gave great momentum to the home media industry. Besides, film could now be streamed online on video platforms like YouTube, which is a strong promotional and marketing platform used by modern filmmakers. One example of the use of digital filmmaking process is the website called Hometalkies.com, from director Pawan Kumar and team which is a unique venture of online pay per view venue for Kannada films.

But the question here is whether this new aspect of film making is totally detached from the old visual culture. Aren't there any disadvantages for this new way of filmmaking? The answer to the first question has to be understood in a more analytical manner. Digital film process can be understood as an extension of painting and artistry. This is because the entire film is manually constructed on a canvas in the computer. Action sequences are carefully arranged in the computer and the whole ambience is matched like in a painting. This artificiality of filmmaking itself cannot be thus

detached from the traditional visual culture as there is little does the camera captures, the rest is virtually and carefully arranged on a computer. So in a way, it has only increased human involvement with the film as the editors and special effects experts are constantly interacting with the film plot with their action of constructing the bits and pieces that finally make the film. This is the answer to the second question above. But the scenario has to be understood as a major landmark in the timeline of cinema technology. Digital cinema was cinema's answer to the newness of media in general, thus technically reinventing traditional cinema for the computer screen or virtual Diaspora. But cinema still retains the narrative structure, characterization and commercial formulaic film techniques mostly even now as it was the case with traditional cinema. So in the real sense newness in cinema has to be looked at as a change in cinematic form, therefore not losing the real cinematic essence of traditional cinema. Especially in the Indian scenario be it with or without the integration of CGI, the commercial formula for success has remained the same.

Another advantage of the digital way of filmmaking is the use of satellite technology in the projection of films. One such enterprise is Qube Cinema, which transmits films for projection in cinema houses via satellite technology. Thus the wide release of films without the limitations of geography has now become possible. Qube Cinema is equipped with a dedicated and efficient team as well as world-class technology and software - a combination that will help realize the organization's vision of being a global leader in digital cinema technology (<http://www.qubecinema.com/about>).

The researcher is trying to argue that new media as an inclusive phenomenon should not be restricted to only internet and the World Wide Web media forms as they are widely perceived to be. Yes, they are the most constructive of the new media forms with the greatest utility factor for instantaneous communication. But new media also should be understood as an extension of older media forms in technology, form, ways of storage and dissemination and the ways they redefine audience interaction and involvement, thereby causing considerable changes in the commercial spectrum of media and media ideologies.

This is the point where it becomes necessary to introspect in a logical fashion, the practical differences between traditional media and new media. These differences spread across the areas of technology, audience interactions, commerce and business and media ideologies. The major differences between traditional media and new media are listed below.

1. Differences in data treatment, storage and dissemination
2. Differences in the nature of interactivity and feedback
3. Differences in audience equations with the media content
4. Differences in utility for commercial and promotional purposes
5. Ideological, structural and thematic differences

Data treatment, storage and dissemination- The analogue technology of the conventional times believed in storing the physical properties of data i.e. light and sound in physical forms which mostly had magnetic properties. Hence the size of storage increased with the increase in the size of data. But new media aided technology has reduced the storage size, as digital data is not a physical mode of storage and transmission. Data of any size could be compressed and stored in discs of varying capacities. Also data could be in the air, i.e. sent virtually through the World Wide Web to any location in the world. Or data could be just in any computer hardware and can be shared through a network. Hence audio visual media could be processed, stored and transmitted in the most convenient manner with the advent of digital technology. Most technologies described as “new media” are digital and often have characteristics of being networkable, dense, compressible, interactive and impartial (Krishnaswamy, 2011).

It has to be understood that in the digital Diaspora the nature of new media does real justice to its primeval ingredients- light and sound; by transmitting at if not their own speed, at high speeds. With broadband connectivity and speed increasing every day, this process is only going to get better. All the Indian networks like Star TV is now offering all its daily soaps for fans on their online pages. This increases greater penetration of new media into the traditional

media arena. This is only possible because a country like India too is now self-reliant as far as the speed of internet is concerned, as we have the cutting edge 3G technology here today. So as discussed before, data isn't that physical anymore. It is virtual and compact, but following many properties of physical science like speed and the virtual.

Besides the notion of speed and compactness, unlike traditional media, new media aided communication technologies are highly compatible for various media software. Once coded numerically, the input in a digital media production can immediately be subjected to the mathematical processes of addition, subtraction, multiplication and division through algorithms contained within software (Lister, Dovey, Giddings, Grant, Kelley, 2003). It means the graphics and effects on our daily television screens are taken care by software that is designed to generate them. Besides news channels have evolved their own windows of breaking, flashing, scrolling and showing news only with the help of software. The introduction of various media software into television programming has brought more order and neatness on our screen. This can be understood when we look back in time to good old days of Doordarshan. What DD lacked (still lacks to a large extent) was good television software. All the effects were manually generated and transitions that were a part of linear editing looked primitive and gaudy. In these times, software has added a lot to the visual aesthetics on screen. The greatest other advantage of software has been in the programming clock of television and radio stations. This means that the entire order of programming has been taken care of by appropriate software. This has brought in the quality of punctuality and order, in television and radio programming. As the reliance of private FM stations on software is on the rise, what they achieve is a more dedicated platform to play commercials at the precise time and a system that avoids confusion and clutter. The analog set up in radio stations used to be synonymous with dead air and delayed programming.

What the linear and manual editing process lacked is now achieved by digital media- precision, quality and the right kind of effects. The manual editing process used to be extremely time consuming

and had limited opportunities for rendering effects, let alone experimentation with effects. With digital media, video editing has touched unbelievable aesthetic levels. This is a clear indication as to how the physical and technological properties of the new and digital media can directly contribute to the creative, aesthetic appeal of media in general.

Interactivity, feedback and audience integration- At the ideological level, interactivity has been one of the key 'value added' characteristics of new media. Where old media offered passive consumption, new media offered interactivity. Generally, the term stands for a more powerful sense of user engagement with media texts, a more independent relation to sources of knowledge, individualized media use, and greater user choice (Lister, Dovey, Giddings, Grant, Kelley, 2003).

Traditional media platforms considered audiences or users as passive consumers of media products. Like testing grounds for their ideologies, users were seen as receivers of media ideology with virtually no feedback possible. Communication theories of the traditional era also spoke little about audience integration with the media content. New media on the other hand is more audience centric. It is an active media, where users have an intrinsic role both in content generation and ideology promotion. The quality responsible for this new development is the interactivity of new media forms.

Interactivity on the World Wide Web is large scale and developing. Users can instantly register their comments on the way news stories are reported and on the voice and stands of the media organization. There are platforms where ideas can be generated from audience interactions. Hence this sort of interactivity has to be called opinionated interactivity as there are several avenues on the World Wide Web where users have an active role in content creation. The newer media are marked by increased user control, more specialized content, speed of transmission, and non-linear access (Peters, 1998). This is a deviation from the dominant paradigm of mass media where communication through conventional media was seen as a top down phenomenon where the flow of information and messages and content was highly

linear in nature. New media has given a new platform where media houses can interact with the audiences and make themselves look audience friendly. Media content generators and gatekeepers now can still retain their autonomy over information and their centralized tendencies through their traditional platforms and also use their online pages to appear democratic and interact with their users. Mass media news outlets are struggling with changing gate-keeping standards due to demands for interactive content produced by audiences themselves. Ordinary citizens are empowered to report on their political experiences while being held to high standards of information quality and community values. In the long run, these tendencies may be the most revolutionary aspects of the new media environment (Bennett, 2003). Thus traditional media outlets are constantly experimenting with new levels of audience interactions with the aid of new media technologies. This technique is more than an ideology of convenience and has proved to be an important source of revenue as well. The advertising spree on their traditional media platforms can be extended to their online space. But the most innovative of all these ventures is the revenue generation through E-papers. Most traditional newspaper organizations in the pretext of catering to the net savvy generation (of no age barrier) are generating revenue through e-paper subscriptions. This again is an evidence of how our traditional media is constantly striving to integrate with new media for wider acceptance and appeal. The order of the day is to get into terms with new media, or else quit.

But there can always be an argument here. Traditional media also has been user oriented for commercial reasons. Newspapers would reorient their content according to readership and circulation surveys, television channels would shape their programming in accordance with TRP rates and advertisers would design their ad campaigns through market research. There has always been a level of interaction through tools, like letters to the editor in print media and through interactive programs on television and radio. In that case, what is so unique about audience equations on new media? What is so special about interactivity on new media? The answer is multilayered and has to be examined analytically.

Let us examine the situation from a technological perspective. The technology of new media allows the user for access to its content based on the user's convenience. Physical constraints of time, space and geography is not a concern at all for the user experience. This is one of the aspects of a much talked about quality of new media-power of choice. Content is arranged in a nonlinear, deconstructed and in an asynchronous fashion which is otherwise called hyper textuality. This situation is almost similar to the concept of inter textuality in postmodern literature; the major difference being access to the different layers of text is entirely the user's choice. Data is arranged in different layers of texts and the user can choose or not choose a particular layer of text that appeals or does not appeals to him. These layers of texts are otherwise named hyperlinks. Because this hyperlink is based on graphical user interface technology, there is no need for users to know specific commands in order to use the Web. Users simply "point and click" on highlighted hyperlinks, thus making navigation of the system accessible to computer users of low or moderate experience (Peters, 1998). Thus on a single platform, say the website of a famous news-channel, news will be arranged in different hyperlinks and users can choose what they prefer to access.

Because of the asynchronous nature of data and multitude of choice, user gratification on new media platforms is immense. The editorial constraints of our traditional media platforms do not affect new media content. There is always scope for alternate voice, alternate expressions and variety of cultural outlets. Thus the user is gratified because the content and ideology on new media is not usually homogenized. This is aided by the above discussed property of new media, i.e. the power of navigation.

The second technological feature of new media is the process of convergence where all forms of media- audio visual, textual and animated can be integrated on one single platform, thus extending the possibilities of the inclusive nature of new media.

Utility of New Media for commercial and promotional purposes - Advertisers world over are now forced to accept new media as a strong advertising medium. Online advertising seems to drive activity, particularly in the later funnel stages and, thereby, drive

premium memberships of our client, which generate actual revenues by a conversion rate three times higher than the most efficient ATL-channel TV would (Pfieffer, 2010). Because the penetration of new media is large, it is wise to adopt new media as a new age vehicle for promotional purposes. The power of new media to attract all age groups and all categories of audiences is a dream-come true for modern advertisers. In the conventional era of advertising, magazines had offered the same fresh air of variety to the advertising business. Like magazines, internet is a portal of variety that ironically has the quality of specialization. Besides, there are several ways by which one can advertise online- banner ads, interactive ads, animation strips and many more (quote-web advertising). Besides, the technology of hyperlinks allows advertisers take users to any other page which can be commercial in nature like the home page of the advertiser.

Another boon of the new media technology that the advertisers thrive on is the technology of convergence. Convergence definitions vary, but in most incantations it is the blending of old media, (e.g., traditional media such as magazines, newspapers, television, cable, and radio) with new media (computers and the Internet) to deliver content. Digital technology compresses information and allows text, graphics, photos, and audio to be transmitted effectively and rapidly across media platforms (Lawson- Borders, 2003). As discussed earlier, convergence is the inclusiveness of internet that extends its space for all forms of media like video, audio, text and animation (quote on the commercial benefits of convergence). Hence the advertisers get a package of options when they choose new media advertising as they can directly put their existing television commercials online and can also animate their print advertisements for greater attention. So, New Media has to be understood as the smartest medium of advertising.

Internet and New Media revolution has gained a lot of momentum in the recent years. Hence there is no escape from the relentless grip of the net. It is wise therefore to become an early adopter, than be left out as a laggard in the advertising rat race. Though new media has not yet replaced traditional media, traditional media's

dominance is beginning to erode. Advertisers face a vast array of platform options, especially in digital media, events, sponsorship, and other forms of branded content (Zhang, 2011). When you adopt internet there is a whole interactive world that opens to advertisers in which there can be more variant focus on target audiences. Public relations campaigns in the modern times are greatly reliant on new media and social networking websites, for their new age campaigns.

TV dominated media investment in 2009 with a 63 percent share of China's total advertising expenditure, and TV continues to set the direction of the advertising market (Zhang, 2011). As experts say, internet is not going to outshine traditional advertising media for a number of reasons, the most important being the fact that traditional media is inexpensive and has more favorability among the middle class and the lower middle class of a country. Being net savvy is still largely a prerogative of the rich in developing countries. Hence advertisers believe in using new media as a complimentary advertising medium. Their main ground for advertising is traditional media and they use new media for greater penetration into the target market and they lament on the qualities of new media viz. interactivity and convergence. Hence brand building now is an activity done both online and offline.

There is one more aspect of new media which is constantly bothering traditional advertisers. It is search engine optimization. Tools such as SEM or search-engine optimization (SEO), which ensures a top position placement in native search results, are primary examples of how the Internet has opened up new opportunities for companies to raise awareness and relevance with target groups and thereby drive sales and increase brand equity (Pfieffer, 2010). Hence the quest for every advertiser is to appear in priority on search engines like Google and Yahoo. They believe and it is proven that better visibility does matter in better retention of the advertising appeal. Whatever said, traditional media will continue to be a strong advertising media only that its integration with new media technology is going to be on the rise in the years to come.

Ideological, structural and thematic changes- New Media technology brings home the quality of democracy or participatory communication. People who have been always thought of as the receiving end of traditional media messages are now message creators and evaluators. Blogs for example are a venue where ordinary citizens can be proud content generators online. This power of having a decisive role in media and communication process is by far the quality of only new media technology. Recent examples of the contribution of bloggers in crisis situations, be it bringing to light the authoritarian acts of governments in the Middle East or the human rights violations in Sri Lanka or the destruction caused by terrorist acts in Mumbai, have been many and significant (Ranganathan, 2010). New Media content penetrates into the very basic fabric of people's personal and professional sphere, their interests and passion, their political stand, their stream of ideologies, their quest for entertainment, and their zeal for information and so on.

In the postmodern age, an individual's tryst with new media starts at a very young age. With the introduction of Information Communication Technology, education has attained a very scientific, illustrative and interactive quality. Thus new media can be said to be having an important role in the development of the academic and intuitive sense of children, by helping them have access to any stream of information and awareness from around the world. Today even Direct to Home television networks have exploited the power of digital technology to give children a unique interactive learning experience.

One hitch with the traditional media is that it is more prone to censorship and government scrutiny. In Malaysia, the new media gained popularity and acceptance because of the need to have freer information flow as the mainstream media is perceived to be controlled by the government (Salman, Ibrahim, Abdullah, Mustaffa, Mahboob, 2011). Regulatory policies of the State are directly applicable to the traditional media content. New Media by large is a free and uncontrolled source of information. But on the other hand, countries like China and Saudi Arabia have proven that this freedom can be controlled too. But generally, new media is

an alternative outlet for content that does not fit into the conventional framework of the traditional media forms. Many advertisements that are otherwise censored for television are put online in an uncensored fashion. Deodorant companies like Wildstone recently had exclusive advertising campaigns on video platforms like You Tube, with content which may be considered as unsuitable for mainstream television. Besides, new media or the World Wide Web has turned into a potpourri of viral video networking.

In the field of journalism, new media and internet technology has changed the process researching and news gathering. Journalists, especially when writing for magazines, can gather news via the Internet and do their fact-checking or inquiries into facts and figures or background historical information directly from their homes or offices (Salman, Ibrahim, Abdullah, Mustafa, Mahboob, 2011). New media technology has enabled journalists with a hub of archive and background material for research, which otherwise had to come from traditional morgue. And internet today is sometimes the place where news emanates from. Citizen journalism has taken the participatory nature of internet to newer heights. The growing dissatisfaction with the performance of traditional media coupled with the rise of the internet has fuelled people's need to react, respond, add and create news (Rodrigues, 2010). World over, news corporations are increasingly alarmed by news bouquets like Google News. Using the technology of hyperlinks, GN offers the best platform where they arrange news and information from a variety sources in front of the reader. Some news stories have video links attached too. The users feel highly privileged and gratified because of this arrangement of convenience which eases the process of news selection. Google is now so powerful that media tycoons believe that it has been forcing the newspaper industry out of business (Salman, Ibrahim, Abdullah, Mustafa, Mahboob, 2011). It has been a conventional argument that content on the web may not be wisely credible. But that is now an outdated argument. The process of blogging has turned into a credible affair, with avid and popular bloggers being certified with people following them. Bloggers do not sit in dark basements. Many have ties to the press, or they may be journalists

in their own right; some may even be politicians. Bloggers are influential, whether we like it or not, and they wield power and influence (Krishnaswamy, 2011).

New media has the potential to outlive stereotypes and strike at the local fabric around the world. There is a multitude of cultural representations online and any individual would not feel culturally isolated with the new media branching out by the day to new alternate expressions. Naga nationalism online is a result of the constraints faced by the dominant media in covering the Naga issue; the need for an alternative national construct; the challenges faced in forging a Naga identity; and the manufacturing of consent (Ranganathan, 2010). Such is the gratifying power of new media as an informing, entertaining and commerce generating body. What differentiates the web is the presence of multiple voices.

Conclusion

There cannot be one strict definition of new media. The newness of media is ever expanding to be more inclusive. But on technical grounds new media can be defined by its features of digital, interactive, hyper textual and virtual. Also it is an impossibility to strictly keep traditional and new media apart. Traditional media in this era is highly dependent on new media technology. Traditional media has no choice but to interact and collaborate with new media, as they are increasingly challenged to keep up to a more interactive and involving audience. Therefore, they have developed a symbiotic relationship of convenience with new media for better audience associations. With the increased penetration of new media, users who have been traditionally receivers of media messages are directly involved with the process of content generation. In this sense of utmost interactivity, new media is highly democratic, also with its varied cultural and ideological expressions. But it is too unrealistic to imagine that new media is going to eliminate traditional media. As we witness in the modern commercial scenario product promoters, marketers and advertisers are doing brand building on a combined sphere of traditional and new media.

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